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LITERATURE

THE OXFORD COMPANION TO ENGLISH LITERATURE

SIXTH EDITION

EDITED BY

MARGARET DRABBLE

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PREFACE

THIS volume is an updating of the Fifth Edition of *The Oxford
Companion to English Literature*

which was first published in 1985, and reprinted several times with
corrections and revisions.

It incorporates much of the material from the 1985 edition, but there have been very substantial additions and some deletions, and some different guidelines have been introduced.

The most significant of these is the decision not to maintain the principle of an age barrier. In the previous volume, no writers born after 1939 were included. In this one, we have not had recourse to a cut-off birth date. It seemed important at this stage to try to be inclusive rather than exclusive. Inevitably the names of younger writers will prove more controversial, but I hope the selection here, which aims to be illustrative rather than encyclopaedic, will give a broad sense of what was being written at the turn of the millennium. I have been much helped here by younger advisers, who see a different map of literature from the one with which my generation is familiar. But I hope the solid outline of the old one remains clearly visible.

We have maintained the practice of using unsigned entries, though advisers and contributors are acknowledged on page ix. We have also stood by the principle of including foreign authors, most of whom have been treated not as they might have been in their own countries, but in the context of English literature, and I mean English literature, not literature in English, which is another matter altogether. The inclusion of foreign-language authors, as well as postcolonial and American writers in English, has made for some very difficult decisions. It would

have been simpler and easier to exclude them all, but the resulting volume would, I believe, have been far less useful and less interesting. This book remains a companion for the general reader, although it will also, I hope, be of use to the student, the scholar, and the journalist. There are fewer 'general knowledge' entries, but we have more entries on critical theory, all expressed in plain language and accessible to the non-specialist. Other growth areas of subject matter are also very striking. We have, notably, more women writers and more post-colonial writers, though inevitably we will not have included enough to satisfy experts in these fields. Space has been saved by compressing some of the entries on artists and musicians, who were very generously represented in the last edition, and by a judicious and tactful pruning of the entries for the many works of Sir Walter Scott. We have kept many but not all of the character references, and have reduced the number of cross-references. There are no hard and fast rules for finding characters: common sense is the guide, and thus Zuleika Dobson and Zeal-of-the-land Busy still appear under Z (always an underrepresented letter of the alphabet), where I guess most would expect to find them. But if you do not find your character (or your title) where you first seek for it, please try again under the most obvious alternative. We cannot cover all possibilities, and consistency, although admirable, can also be misleading.

I have had a long association with this enterprise, which has over the years generated a great deal of correspondence. Those who have written to me and to the Oxford University Press have given me a good sense of what readers want from a volume like this, and what they have missed in it. I have done my best to respond to suggestions. I recognize that the role of the work of reference is changing rapidly. It is impossible to satisfy all demands in a one-volume book.

V i l i P R E F A C E

Nevertheless, I believe that this edition has a unique value. Its contributors include some of the finest writers and scholars of our time, whose entries combine accuracy and authority with wit and independence. It is not a bland compilation, a mere list of dates and titles. We have aimed to be descriptive rather than prescriptive or judgemental, but we have not always been warily neutral. Behind the anonymity of the articles there is a good deal of personality and style. It remains for me to thank those who have helped me through the labour of preparation, a labour which has been made simultaneously harder and easier by the new technology. The 1985 edition was compiled without benefit of word processor or electronic text. This edition has relied on the new technology, which creates some problems for an editor, while resolving others. I am very grateful to all who worked so hard to present their contributions in an editorfriendly manner.

I would like to repeat my thanks to all those who helped me at the initiation of this project in 1979, some of whom have continued to offer advice and support. I must also add my thanks to those who have helped in major and minor ways with contacts, suggestions, answers to queries, books, technological advice, and much needed moral support. These include Vivien Allen, Antonia Byatt, A. S. Byatt, Tony Callaghan, Edward Chaney, William Chislett, Jonathan Delamont, Jane Edwardes, Magdalen Fergusson, Harold Landry, Helen Langdon, Mark Le Fanu, David Lodge, Colin Lucas, Alan Myers, Lavinia Orton, Ursula Owen, Michael Sissons, Fiona Stafford, Oliver Taplin, and Tim Waterstone, as well as many readers who have written in with corrections and ideas for new entries. I would also like to thank the public libraries of the Royal Borough of Kensington and Chelsea, and their helpful librarians. The members of my family have, as ever, been more than helpful. Several of them appear in the list of contributors, but my use of them in this capacity can hardly be construed as nepotism, for the financial rewards of writing for this volume are not great. My husband Michael Holroyd has been unfailingly patient with me in all my anxieties. I owe a great debt to my daughter Rebecca Swift, who has truly been the *Companions* companion, and whose advice has been immensely valuable. It was she who introduced me to my assistant Daniel Hahn, without

whom I might well have been working for another millennium. I could not have completed this task without his help and the benefit of his many skills.

M. D.

July 1999

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ADVISERS AND CONTRIBUTORS

Isobel Armstrong (19th-century poetry), Rosemary Ashton (German), Christopher Baldick (Critical Theory), Jacques Berthoud, with Stephen Minta and Jack Donovan (French), Michael Billington (20th-century drama), R. R. Bolgar (Classics), Gordon Campbell (17th century), John Carey (Metaphysicals), Jonathan Coe (20th-century fiction), Tony Curtis (Welsh literature), Stevie Davies (17th century), Katherine Duncan-Jones (16th century), Barbara Garvin (Italian), Julian Graffy (Russian), Harriet Harvey Wood (Walter Scott), Helen Langdon (Art), Ceridwen Lloyd-Morgan (Welsh literature), Bernard O'Donoghue (Old and Middle English), Robin Robertson (20th-century poetry), Michael Rose (Music), Harvey Sachs (Music), M. A. Stewart (18th-century philosophy), Michael Suarez (18th century), Sheila Sullivan (18th-19th-century topics), John Sutherland (19th-century fiction), Jason Wilson (Latin American literature), H. R. Woudhuysen (16th century). Dawn Ades, Brian Aldiss, Carole Angier, Lisa Appignanesi, Gillian Avery, Robert Barnard, Jonathan Barnes, John Batchelor, D. Berman, Paul Binding, J. W. Binns, V. Blain, A. Bold, C. Bryce, F. Burns, Ian Buruma, Marilyn Butler, H. Carpenter, Helen Carr, Vincent Carretta, Ciaran Carson, Glen Cavaliero, Graham Caveney, Kate

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ABBREVIATIONS

a.
ad fin.
ASPR
b.
BCP
BM Cat.
Bk
c.
cent.
cf.
CH
ch.
CHAL
CHEL
CT
d.
DNB
EB
ed.
edn
EETS
OS
ES
ss
EML
ante, before
adfinem, near the end
Anglo-Saxon Poetic Records
born
Book of Common Prayer
British Museum Catalogue
Book
circa, about
century

confer, compare
Companion of Honour
chapter
Cambridge History of Ancient Literature
Cambridge History of English Literature
The Canterbury Tales
died
Dictionary of National Biography
Encyclopaedia Britannica
editor, or edited by
edition
Early English Text Society
Original Series
Extra Series
Supplementary Series
If no series is specified, the
volume referred to is in the
Original Series
English Men of Letters
ff. and following
fl. *floruit*, flourished
Fr. French
Gk. Greek
Lat. Latin
I., II., line, lines
LXX Septuagint
ME Middle English
MLR Modern Language Review
N & Q Notes and Queries
NT New Testament
OE Old English (Anglo-Saxon)
OED Oxford English Dictionary
OM Order of Merit
op. cit. opus citatum, work quoted
OS Old Style dating, or calendar

OT Old Testament
p., pp. page, pages
PEL Periods of European Literature
PMLA Publications of the Modern Language
Association of America
pron. pronounced
Pt Part
RES Review of English Studies
SC. scilicet, name
STS Scottish Text Society
S.V. sub verbo, under the word
TLS Times Literary Supplement
trans. translation, or translated by
vol. volume

II

NOTE TO THE READER

NAMES in bold capital letters are those of real people; the headwords of all other entries are in bold upper and lower case: italics for the titles of novels, plays, and other full-length works; roman in quotation marks for individual short stories, poems, essays; ordinary roman type for fictional characters, terms, places, and so on. Entries are in simple letter-by-letter alphabetical order, with spaces, hyphens, and the definite or indefinite article ignored. This applies in all languages; but where a work written in English has a title in a foreign language, the article conditions its alphabetical ordering: 'L'Allegro' and 'La Belle Dame Sans Merci' are both listed under L, while *L'Avare* appears under *Avare*, *V.* Names beginning with *Mc* or *M'* are ordered as

though they were spelled *Mac*, *St* as though it were *Saint*, *Dr* as *Doctor*; but *Mr* and *Mrs* are ordered as they are spelled. An asterisk before a name, term, or title indicates that there is a separate entry for that subject, but it has been deemed unnecessary to place an asterisk before every occurrence of the name of Shakespeare. Where a person having his or her own entry is mentioned under another heading, the surname only is given unless there are entries for more than one person of the same name, when the initial or title is shown (**Auden*, *F.* **Bacon*, *Dr* ^*Johnson*): the full name appears only where this is unavoidable in the interests of clarity (*Richard* **Graves*, *Robert* **Graves*). Where an author and a work are mentioned together, and each has an entry, only the title of the work carries an asterisk (*Pope's* **Dunciad*, *Fielding's* **Amelia*). Old Spelling has been preferred, for both titles of works and quotations, except where its use might lead to confusion. For references to the works of Shakespeare the Alexander text has been used throughout.

A

Aaron's Rod, a novel by *D. H. Lawrence*, published

1922.

The biblical Aaron was the brother of Moses, appointed priest by Jehovah, whose blossoming rod (Num. 17: 4-8) was a miraculous symbol of authority. In the novel Aaron Sisson, amateur flautist, forsakes his wife and his job as checkweighman at a colliery for a life of flute playing, quest, and adventure in bohemian and upper-class society. His flute is symbolically broken in the penultimate chapter as a result of a bomb explosion in Florence during political riots.

Aaron the Moor, a character in Shakespeare's **Titus Andronicus*, lover and accomplice of Tamora.

Abbey Theatre, Dublin, opened on 27 Dec. 1904 with a double bill of one-act plays, W. B. *Yeats's *On Baile's Strand* and a comedy *Spreading the News* by Lady *Gregory. The theatre rapidly became a focus of the *Irish Revival. In 1903 Miss A. E. *Horniman, a friend of Yeats from his London days, had been introduced by him to the Irish National Theatre Society, an amateur company led by F. J. and W. G. Fay, which had already produced several plays by contemporary Irish writers, including Yeats's *Cathleen* and G. *Russell's (*Al's*) *Deirdre*. She decided to provide a permanent Dublin home for the Society (which had Yeats for its president) and took over the disused theatre of the Mechanics' Institute in Abbey Street (built on the site of a previous Theatre Royal), together with the old city morgue next door, and converted them into the Abbey Theatre, with Lady Gregory as holder of the patent. The company, led by the Fays, with Sarah Allgood as principal actress, turned professional in 1906, with Yeats, Lady Gregory, and J. M. *Synge as directors, and

in 1907 successfully survived the riots provoked by Synge's **The Playboy of the Western World*. The Fays, who had become increasingly at loggerheads with Horniman, Yeats, and the leading players, left in 1908. In 1909 Lady Gregory, as patentee, withstood strong pressure from the lord-lieutenant to withdraw *The Shewing-up of Blanco Posnet*, by G. B. *Shaw, before production; but the company staged it, almost uncut, knowing they might lose their patent. It was a great success and there was no more trouble with censorship. Meanwhile Miss Horniman had become increasingly disenchanted with the company, and in 1910 did not renew her subsidy; however she offered the purchase of the theatre on generous terms, and Yeats and Lady Gregory became principal shareholders and managers. Over the years the early poetic dramas had been gradually replaced by more naturalistic prose works, written by *Colum, *Ervine, L. ^Robinson, *O'Casey, and others. Robinson took over the management from Yeats in 1910 and with a short break continued until he became director in 1923. There were contentious but highly successful tours of Ireland, England, and the USA. After the First World War the Abbey's finances became perilous, although O'Casey's *Shadow of a Gunman* (1923), *Juno and the Paycock* (1924), and *The Plough and the Stars* (1926) brought some respite. In 1925 the Abbey received a grant from the new government of Eire, thus becoming the first statesubsidized theatre in the English-speaking world. From the late 1930s more plays were performed in Gaelic, and actors were required to be bilingual. In

1951 the theatre was burned down, and the company played in the Queen's Theatre until the new Abbey opened in 1966, where the tradition of new writing by B. *Friel, Tom *Murphy, and others continues to flourish.

ABBO OF FLEURY (7945-1004), a French theologian, author of the *Epitome de Vitis Romanorum Pontificum* and of lives of the saints. He was invited to England by *Oswald (bishop of Worcester and archbishop of York) to teach in his monastery of Ramsey; it was at the request of the monks of Ramsey, he tells us, that Abbo wrote his 'Life of St Edmund' which was the source for *y£lfric's famous sermon. Abbo became abbot of Fleury where he died; during his abbacy *Aristotle's *Categories* was commented on and his *Analytics* copied in Fleury.

Abbot, The, a novel by Sir W *Scott, published 1820, a sequel to **The Monastery*. This novel, set around the escape of *Mary Queen of Scots from Loch Leven, largely redeemed the failure of *The Monastery*. It is much better constructed, but is remembered now mainly for the portrait of Mary herself, for attracting tourist trade to Loch Leven, and for being the first sequel novel in English, thus influencing the work of * Balzac, *Trollope, and many other i9th-cent. novelists.

Abbotsford, the name of Sir W. *Scott's property near Melrose on the Tweed, purchased in 1811, which gave its name to the Abbotsford Club, founded in 1834 in memory of Sir W Scott, for the purpose of publishing materials bearing on the history or literature of any country dealt with in Scott's writings. It ceased its publications in 1865.

À BECKETT, Gilbert Abbott (1811-56), educated at Westminster School and called to the bar at Gray's Inn.

À BECKETT I ABSENTEE **2**

He was the editor of *Figaro in London* and on the original staff of **Punch*. He was for many years a leader writer on **The Times* and the **Morning Herald*, and was appointed a Metropolitan police magistrate in 1849.

He wrote many plays and humorous works, including a *Comic History of England* (1847-8), a *Comic History of Rome* (1852), and a *Comic Blackstone* (1846).

À BECKETT, Gilbert Arthur (1837-91), son of Gilbert Abbott *à Beckett, educated at Westminster School and Christ Church, Oxford. He was, from 1879, like his father, a regular member of the staff of **Punch*. He wrote, in collaboration with W. S. *Gilbert, the successful comedy *The Happy Land* (1873).

ABELARD, Peter (1079-1142), a native of Brittany, a brilliant disputant and lecturer at the schools of Ste Geneviève and Notre-Dame in Paris, where *John of Salisbury was among his pupils. He was an advocate of rational theological enquiry, and his *Sic et Non* could be regarded as the first text in scholastic theology (see SCHOLASTICISM). He was primarily a dialectician rather than a theologian, though his theological views were declared heretical by the Council of Sens (1142) where he was vigorously opposed by St *Bernard. He was a student of Roscelin, who is noted as the first *Nominalist and against whose views Abelard reacted. The preeminence of the University of Paris in the 12th cent, owes much to Abelard's popularity as a teacher. He fell in love with Héloïse, the niece of Fulbert, a canon of Notre-Dame in whose house he lodged; she was a

woman of learning and Abelard's pupil. Their love ended in a tragic separation and a famous correspondence. Héloïse died in 1163 and was buried in Abelard's tomb. Pope's poem *'Eloisa to Abelard'* was published in 1717. See J. G. Sikes, *Peter Abailard* (1932). **ABERCROMBIE**, Lascelles (1881-1938). He began as a literary journalist in Liverpool, and became successively lecturer in poetry at Liverpool University (1919-22), professor of poetry at Leeds (1922-9), and reader in English at Oxford. His first volume of verse, *Interludes and Poems*, appeared in 1908 and further volumes followed, including his collected *Poems* (1930) and the verse play *The Sale of St Thomas* (1931). Abercrombie contributed to **Georgian Poetry* and several of his verse plays appeared in *New Numbers* (1914).

Abessa, in Spenser's **Faerie Queene*, 1. iii, the 'daughter of *Corceca* slow' (blindness of heart), and the personification of superstition.

Abigail, in 1 Sam. 25, the wife of Nabal and subsequently of David. The name came to signify a waitingwoman, from the name of the 'waiting gentlewoman' in *The Scornful Lady* by *Beaumont and Fletcher, so called possibly in allusion to the expression 'thine handmaid', so frequently applied to herself by the biblical Abigail.

ABLEMAN, Paul (1927-), novelist, playwright, and screenwriter, born in Leeds. His experimental novel, *Hear Voices*, was published in 1958 by the *Olympia Press, and his plays include *Green Julia* (perf. 1965, pub. 1966), a witty two-hander in which two young men discuss an absent mistress, and *Tests* (1966), which collects surreal playlets written for Peter

*Brook's Theatre of *Cruelty.

Abora, Mt, in Coleridge's **'Kubla Khan'*, is perhaps to be identified with Milton's Mt *Amara. See J. L. *Lowes, *The Road to Xanadu* (1927), 374-5.

Absalom and Achitophel, an allegorical poem by *Dryden, published 1681.

A *mock-biblical satire based on 2 Sam. 13-19, it deals with certain aspects of the Exclusion crisis, notably the intrigues of the earl of Shaftesbury and the ambition of the duke of Monmouth to replace James duke of York as Charles II's heir. Various public figures are represented under biblical names, notably Monmouth (Absalom), *Shaftesbury (Achitophel), the duke of *Buckingham (Zimri), Charles II (David), *Oates (Corah), and Slingsby Bethel, sheriff of London (Shimei). The poem concludes with a long speech by David vigorously but paradoxically affirming Royalist principles, and asserting his determination to govern ruthlessly if he cannot do so mercifully.

In 1682 a second part appeared, mainly written by N. *Tate. However, it contains 200 lines by Dryden, in which he attacks two literary and political enemies, *Shadwell as Og and *Settle as Doeg.

ABSE, Dannie (Daniel) (1923-), doctor and poet, born in Cardiff of a Welsh-Jewish family. His first volume of poetry, *After Every Green Thing* (1948), was followed by many others, including *Tenants of the House: Poems 1951-1956* (1957) and *Collected Poems 1948-19/6* (1977); in a foreword to the latter he notes that his poems are increasingly 'rooted in actual experience', both domestic and professional, and many display a reconciliation between Jewish and

Welsh themes and traditions. Other volumes include *Ask the Bloody Horse* (1986), *White Coat, Purple Coat: Collected Poems 1948-88* (1989), *Remembrance of Crimes Past* (1990), and *On the Evening Road* (1994). His novels include *Ash on a Young Man's Sleeve* (1954), an account of Welsh boyhood and adolescence, and *O. Jones, O. Jones* (1970), about a Welsh medical student in London. *A Poet in the Family* (1974) is a volume of autobiography.

Absentee, The, a novel by M. *Edgeworth, first published 1812 in *Tales of Fashionable Life*.

This novel of (largely) Irish life was first written as a play, refused by *Sheridan, then turned into a novel. A swift, vivacious story, the greater part of which is in conversation, it begins with the extravagant London life of the absentee Irish landlord Lord Clonbrony and his ambitious, worldly wife. The author shows Lady Clonbrony's attempts to buy her way into high society, her contempt for her Irish origins, and her treatment of her son Lord Colambre, who refuses to marry the

3 ABSOLUTE I ACHEBE

heiress she provides for him. A sensible and distinguished young man, he gradually finds himself falling in love with his cousin Grace, and becomes increasingly appalled at his father's debts. He travels incognito to Ireland to visit the family estates and to see if his mother's dislike of Irish life is justified. Calling himself Evans, he visits the first of his father's estates, where he witnesses the dismissal, through a letter from Clonbrony, of the humane and honest agent Burke, who has been in much trouble with his master for not extorting sufficient income from the tenants and the land. The

next estate is managed by the brothers Garraghty. Here the castle and church are half ruined, the roads are rutted, the land is ill-farmed, and the tenants are treated with callous indifference; but Lord Clonbrony is satisfied because (in spite of the Garraghtys' embezzlement) money is forthcoming. Colambre discovers that both his mother and his cousin Grace are remembered with affection by the people of the estates. He returns to London and tells his father that he will himself pay off the debts, on condition that the Garraghtys are dismissed and the Clonbrony family returns to live on its Irish estates. After the sorting out of various troubles, he and Grace become engaged, his mother resigns herself to her return, and the family leave London to live in Ireland.

Absolute, Sir Anthony, and his son Captain Absolute, characters in Sheridan's **The Rivals*.

Absurd, Theatre of the, a term used to characterize the work of a number of European and American dramatists of the 1950s and early 1960s. As the term suggests, the function of such theatre is to give dramatic expression to the philosophical notion of the 'absurd', a notion that had received widespread diffusion following the publication of *Camus's essay *Le Mythe de Sisyphe* in 1942. To define the world as absurd is to recognize its fundamentally mysterious and indecipherable nature, and this recognition is frequently associated with feelings of loss, purposelessness, and bewilderment. To such feelings, the Theatre of the Absurd gives ample expression, often leaving the observer baffled in the face of disjointed, meaningless, or repetitious dialogues, incomprehensible

behaviour, and plots which deny all notion of logical or 'realistic' development. But the recognition of the absurd nature of human existence also provided dramatists with a rich source of comedy, well illustrated in two early absurd plays, Ionesco's *La Cantatrice chauve*, written in 1948 (*The Bald Prima Donna*, 1958), and *Beckett's *En attendant Godot* (1952; trans. by the author, * *Waiting for Godot*, 1954, subtitled 'A Tragicomedy in Two Acts'). The Theatre of the Absurd drew significantly on popular traditions of entertainment, on mime, acrobatics, and circus clowning, and, by seeking to redefine the legitimate concerns of 'serious' theatre, played an important role in extending the range of post-war drama. Amongst the dramatists associated with the Theatre of the Absurd are Arthur Adamov (1908-70), *Albee, Beckett, Camus, *Genet, Eugène Ionesco (1912-94), Alfred Jarry (1873-1907), *Pinter, and Boris Vian (1920-59). See also CRUELTY, THEATRE OF.

Académie française, a French literary academy, established by *Richelieu in 1634 to regulate and maintain the standards of the French language. One of its functions is the compilation and revision of a French dictionary, the first edition of which appeared in 1694 and the eighth in 1932-5. The Académie has, throughout its history, exercised a considerable influence on the course of French intellectual life.

Academy, a periodical founded in 1869 as 'a monthly record of literature, learning, science, and art' by a young Oxford don, Charles Edward Cutts Birch Appleton (1841-79), who edited it until his death, converting it in 1871 into a fortnightly and in 1874 into

a weekly review. It included M. *Arnold, T. H. *Huxley, M. *Pattison, and the classical scholar John Conington (1825-69) among its early contributors. In 1896 it came under the control of Pearl Craigie ('J. O. *Hobbes'); she employed as editor C. Lewis Hind, who gave it a more popular colouring. After various vicissitudes and changes of title the *Academy* disappeared in the 1920s.

ACHEBE, Chinua (1930-), author, born and educated in Nigeria, where his father taught in a school under the Church Missionary Society. He studied at University College, Ibadan, 1948-53, then worked for the Nigerian Broadcasting Service in Lagos. One of the most highly regarded of African writers in English, Achebe's reputation was founded on his first four novels, which can be seen as a sequence recreating Africa's journey from tradition to modernity. *Things Fall Apart* (1958) seems to derive from W. B. *Yeats its vision of history as well as its title; it was followed by *No Longer at Ease* (1960); *Arrow of God* (1964), a portrayal of traditional society at the time of its first confrontation with European society (a traditional society recreated in Achebe's novels by the use of Ibo legend and proverb); and *A Man of the People* (1966), which breaks new ground. Bitterness and disillusion lie just beneath the sparkling satiric surface, and the novel provides further evidence of Achebe's mastery of a wide range of language, from the English of Ibo-speakers and pidgin, to various levels of formal English. *Anthills of the Savannah* (1987), a novel told in several narrative voices, pursues Achebe's bold, pessimistic, and sardonic analysis of West African politics and corruption in its portrayal of the fate of two friends, one minister

of information in the fictitious state of Kangan, the other a poet and radical editor: their resistance to the regime of the country's Sandhurst-educated dictator ends in death. Other works include *Beware, Soul Brother and Other Poems* (1971), *The Trouble with Nigeria* (1983), and *Hopes and Impediments* (essays, 1988). He has been emeritus professor at the University of Nigeria, Nsukka, since 1985. See also POSTCOLONIAL LITERATURE.

| ACKROYD 4

ACKROYD, name for the earl of Shaftesbury in Dryden's *Absalom and Achitophel*.

ACKER, Kathy (1947-97), novelist, poet, and performance artist, born in New York. On leaving university she worked as stripper and pornographic film actor, these experiences providing material for her first self-published short stories. Her style and subject matter were established in early novels like *The Childlike Life of the Black Tarantula* (1975). Influenced by W. Burroughs, the poetry of the Black Mountain school, and the erotic writings of Georges Bataille, she rejected plot and character in favour of fragments of autobiography, plagiarized material, and disconnected dreamlike sequences of explicit sexuality and violence. In the mid-1980s she settled in London, where the UK publication of *Blood and Guts in High School* (1984) brought her a wide audience, and was followed by *Don Quixote* (1986), *Empire of the Senseless* (1988), and *In Memoriam to Identity* (1990). She returned to the USA to make performance tours of her work. Books from this period include *My Mother: Demonology* (1995), *Pussy*, *King of the Pirates* (1995, also recorded as a CD

with punk band the Mekons), *Bodies of Work* (1997, essays on art, culture, and sexuality), and *Eurydice in the Underworld* (1997).

ACKERLEY, Joseph R. (1896-1967), author, and for many years (1935-59) literary editor of the *Listener*, to which he attracted work from such distinguished contributors as E. M. Forster and Isherwood. *Hindoo Holiday* (1932) is based on his experiences as private secretary to an Indian maharaja; *My Dog Tulip* (1956) and his novel *We Think the World of You* (1960) both describe his intense relationship with his Alsatian dog. *My Father and Myself* (1968) is an account of his discovery of his apparently respectable father's extraordinary double life, the other side of which was described by Ackerley's half-sister Diana Petre in *The Secret Garden of Roger Ackerley* (1975); see also *My Sister and Myself: The Diaries of J. R. Ackerley*, ed. F. King (1982). The Ackerley prize for autobiography was established in 1982: the first winner was children's writer, autobiographer, and broadcaster Edward Blishen.

ACKERMANN, Rudolph (1764-1834), German lithographer who settled in London and opened a print shop in the Strand in 1795. He played a major role in establishing lithography as a fine art, and published many handsome coloured-plate books with lithographs, hand-coloured aquatints, etc., in association with Prout, A. C. Pugin, Rowlandson, and other artists. His publications include the *Repository of Arts, Literature, Fashions*, etc. (1809-28); *The Microcosm of London* (3 vols, 1808-11), an antiquarian and topographical work by W. Combe; and the gift-book

annual *Forget-Me-Not*, of which the first issue appeared in 1825. Combe's *The Tour of Dr Syntax in Search of the Picturesque* first appeared as 'The Schoolmaster's Tour' in Ackermann's *Poetical Magazine* (1809-11).

ACKLAND, Rodney (1908-91), playwright, greatly admired but considered insufficiently frivolous by West End managements in the 1930s; he has been described as 'the English Chekhov', the only playwright of his generation to see how *Chekhov's revolutionary dramatic technique might be joined to the robust native tradition of mixing tragedy with comedy. His best early plays—*Strange Orchestra* (1931), *After October* (1936)—inhabit a world which recalls the seedy bohemian gentility of the novels of J. *Rhys. *Birthday* (1934) is a study of hypocrisy and repression at work inside a comfortably respectable middle-class family. *The Dark River* (1941) is a grander and more sombre portrait of England in the shadow of the Second World War. *The Pink Room* (1952), a tragicomedy set in the summer of 1945 in a seedy London club (based on the French Club in Soho), was reviewed savagely on its opening but successfully revived at the *National Theatre in 1995 under the title of *Absolute Hell*, with Judi Dench in the principal role.

ACKROYD, Peter (1949-), novelist, biographer, poet, and reviewer. He had a Catholic upbringing in west London and was educated at St Benedict's School, Ealing, Clare College, Cambridge, and Yale. From 1973 to 1982 he was on the staff of the **Spectator*, joining **The Times* as its chief book reviewer in 1986. His first published work was a volume of poems, *London Lickpenny* (1973), republished with another collection,

Country Life (1982), in *The Diversions of Purley* (1987). He has also published two pieces of cultural criticism, *Notes for a New Culture* (an essay on *Modernism, 1976) and a study of transvestism (*Dressing Up*, 1979). His lives of Ezra *Pound (1980), T. S. *Eliot (1984), *Dickens (1990, with curious sections of authorial intervention), *Blake (1995), and Sir T. *More (1998) have been widely praised; but it is as a novelist with a preoccupation with the circular nature of time that Ackroyd has now become best known. All his novels explore, in their various ways, active relationships between the present and the historical past through narratives that subvert the distinction between invention and authenticity. In his first novel, *The Great Fire of London* (1982), the relationship focuses on a plan to film Dickens's **Little Dorrit*. London has continued to loom large in Ackroyd's fiction, both as a physical location (especially its more sinister side) and as a metaphor. His gift for historical reconstruction was demonstrated in *The Last Testament of Oscar Wilde* (1983), in which *Wilde looks back on his life from his last years of poverty and exile in Paris. *Hawksmoor* (1985) has Detective Nicholas Hawksmoor (namesake of the 18th-cent. architect *Hawksmoor) investigating a series of murders in London churches that become linked to the rebuilding of the city after the Great Fire of 1666. In *Chatterton* (1987) a similar historical

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dynamic is set up, with modern events being related back to the death of the poet Thomas *Chatterton and the marriage of the Victorian writer George *Meredith, while in *First Light* (1989) an archaeological discovery

provides the link between past and present. Ackroyd's blending of genres continued in the visionary autobiography *English Music* (1992), a series of lyrical dialogues on English culture, and in *The House of Dr Dee* (1993), in which the central character, Matthew Palmer, inherits an old house in Clerkenwell formerly the residence of the 16th-cent, magician John *Dee.

Dan Leno and the Limehouse Golem (1994), set in 1880 and centring on a series of grisly murders in the East End of London, brings together the music-hall performer Dan Leno, Charles Babbage (inventor of the Analytical Engine, a proto-computer), and the novelist George *Gissing in a characteristic commingling of genres and narrative voices. *Milton in America* (1996) is a historical fantasy that transports *Milton to the New World in 1660 in anticipation of the Restoration.

Acmeism, a school of Russian poetry, led by *Gumilev and Sergei Gorodetsky, and including among its members *Akhmatova and *Mandelstam. They gathered in a group called the Poets' Guild, organized by Gumilev in Oct. 1911. Their major concerns were the depiction of the concrete world of everyday reality with brevity and clarity and the precise and logical use of the poetic word. They declared themselves opposed to symbolist mysticism and vagueness, and announced their forerunners as Shakespeare, *Villon, *Rabelais, and *Gautier.

Acrasia, in Spenser's **Faerie Queene*, II. xii, typifies Intemperance. She is captured and bound by Sir *Guyon, and her *Bower of Bliss destroyed.

Acres, Bob, a character in Sheridan's **The Rivals*.

Actes and Monuments of These Latter and Perillous

Dayes, Touching Matters of the Church, popularly known as the *Book of Martyrs*, by *Foxye, first published in Latin at Basle 1559, printed in English 1563, with woodcut illustrations.

This enormous work, said to be twice the length of Gibbon's *^Decline and Fall*, is a history of the Christian Church from the earliest times, with special reference to the sufferings of the Christian martyrs of all ages, but more particularly of the Protestant martyrs of Mary's reign. The book is, in fact, a violent indictment of 'the persecutors of God's truth, commonly called papists'. The author is credulous in his acceptance of stories of martyrdom and partisan in their selection. The work is written in a simple, homely style and enlivened by vivid dialogues between the persecutors and their victims.

Action française, V, an extreme right-wing political group which flourished in France between 1900 and 1940, monarchist, anti-Semitic, and Roman Catholic. The newspaper *L'Action française*, its organ, was founded and edited by two literary journalists and polemical writers, Charles Maurras (1868-1952) and Léon Daudet (1867-1942), a son of Alphonse *Daudet. **ACTON**, Sir Harold Mario Mitchell (1904-94), writer and aesthete, educated at Eton and Christ Church, Oxford. He spent some years in the 1930s in Peking, and wrote several works on Chinese theatre and poetry. He later returned to settle at his family home at La Pietra, near Florence. He published several volumes of poems, including *Aquarium* (1923) and *This Chaos* (1930); fiction, which includes a novel set in Peking, *Peonies and Ponies* (1941), and *Tit for Tat and Other*

Tales (1972, short stories); and historical studies, which include *The Last Medici* (1932) and *The Bourbons of Naples* (1956). He also published two volumes of autobiography, *Memoirs of an Aesthete* (1948) and *More Memoirs* (1970).

ACTON, Sir John Emerich Edward Dalberg, first Baron Acton (1834-1902), born at Naples, the son of a Roman Catholic English father and a German aristocrat mother: he was brought up in a well-connected cosmopolitan world and was educated at Paris, Oscott, Edinburgh, and Munich, where he studied under the distinguished German church historian Döllinger. In the *Rambler* (converted under his direction to the *Home and Foreign Review*) he advocated Döllinger's proposed reunion of Christendom, but stopped the *Review* on the threat of a papal veto. He opposed the definition by the Catholic Church of the dogma of papal infallibility, and published his views in his *Letters from Rome on the Council* (1870). In 1874, in letters to *The Times*, he criticized Gladstone's pamphlet on 'The Vatican Decrees'. His literary activity was great, and took the form of contributions to the *North British Review*, the *Quarterly Review*, and the *English Historical Review* (which he helped to found), besides lectures and addresses. Lord Acton was appointed Regius professor of modern history at Cambridge in 1895. One of his principal works was the planning of the *Cambridge Modern History* (1899-1912) for the Cambridge University Press.

Adam, in Shakespeare's *As You Like It*, the faithful old servant who accompanies Orlando in exile.

Adam, the name given to a 12th-cent. Anglo-Norman

play (also called the *feu d'Adam* and the *Mystère d'Adam*) in octosyllabics, surviving in one 13th-cent. manuscript from Tours. There are three scenes: the Fall and expulsion of Adam and Eve from paradise; Cain and Abel; and a Prophets' Play (*Ordo Prophetarum*). It is generally thought that it was written in England c. 1140 (though Bédier doubted it), and it is regarded as important for the evolution of the medieval *mystery plays in England. Although it contains Latin as well as the vernacular, and is enacted with rudimentary staging at the church door, the play is not good evidence for the evolution from liturgical to profane staging, displaying as it does a theatrical sophistication ADAMASTOR | ADAMS 6

far beyond most of the later mystery plays. There is an English edition, ed. Paul Studer (1918); see also M. D. Legge, *Anglo-Norman Literature and Its Background* (1963), 311-21.

Adamastor, (1) in *Os Lusíadas* (v. li) of *Camoës, the spirit of the Cape of Storms (the Cape of Good Hope), who appears to Vasco da Gama and threatens all who dare venture into his seas; (2) the title of a poem by R. *Campbell.

Adam Bede, a novel by G. *Eliot, published 1859. The plot was suggested by a story told to George Eliot by her Methodist aunt Elizabeth Evans of a confession of child-murder made to her by a girl in prison. The action takes place at the close of the 18th cent. Hetty Sorrel, pretty, vain, and self-centred, is the niece of the genial farmer Martin Poyser of Hall Farm. She is loved by Adam Bede, the village carpenter, a young man of dignity and character, but is deluded by the attentions

of the young squire, Arthur Donnithorne, and is seduced by him, in spite of Adam's efforts to save her. Arthur breaks off relations with her, and Hetty, broken-hearted, agrees to marry Adam. But before the marriage she discovers she is pregnant, flies from home to seek Arthur, fails to find him, is arrested and convicted of infanticide, and saved from the gallows at the last moment, her sentence commuted to transportation through Arthur's intervention. In prison she is comforted by her cousin Dinah Morris, a Methodist preacher, whose strong, serious, and calm nature is contrasted with hers throughout the novel. In the last chapters, Adam discovers that Dinah loves him; his brother Seth, who had long and hopelessly loved Dinah, resigns her to him with a fine unselfishness. The novel was immediately acclaimed for its realism, for its picturesque portrayal of rural life, and for its humour; Mrs Poyser was greeted as a comic creation on the level of *Dickens's Sam Weiler and Mrs Gamp. Some critics objected to its insistence on the 'startling horrors of rustic reality' (*Saturday Review) and its 'obstetric' details. H. *James in 1866 found Hetty Sorrel 'the most successful' of George Eliot's female figures.

Adam Bell, Clym of the Clough (or Cleugh), and William of Cloudesley, three noted outlaws, as famous for their skill in archery in northern England as *Robin Hood and his fellows in the Midlands. They lived in the forest of Engelwood, not far from Carlisle, and are supposed to have been contemporary with Robin Hood's father. Clym of the Clough is mentioned in Jonson's * *The Alchemist*, 1. ii; and in D'Avenant's **The*

Wits, II. i. There are ballads on the three outlaws in Percy's * *Reliques (Adam Bell)* and in *Child's collection. In these, William of Cloudesley, after having been captured by treachery, is rescued by his comrades. They surrender themselves to the king and are pardoned on William's shooting an apple placed on his little son's head.

Adam International Review, an irregular periodical of literature and the arts edited by Miron Grindea (1909-95), published originally in Bucharest, and in England since 1941 (No. 152). Contributors have included *Auden, T. S. *Eliot, E. *Sitwell, R. *Graves, and many major European figures. Nos 387-400 (1977) were devoted to a celebration of the *London Library. **ADAMOV**, Arthur, see ABSURD, THEATRE OF THE. **Adams**, Parson Abraham, a character in Fielding's **Joseph Andrews*.

ADAMS, Francis (1862-93), novelist, poet, and journalist, born in Malta, and educated at Shrewsbury School and in Paris. He travelled to Australia in 1884 for health reasons (he was tubercular) and worked there successfully as a journalist, while publishing a collection of poems, *Songs of the Army of the Night* (1888). *The Melbournians* (1892) is a novella describing social and political life in Australia and the emerging sense of national identity; *The Australians* (1893) collects articles and essays on similar themes.

Adams returned to England in 1890, where he was to commit suicide. His novel, *A Child of the Age*, was published posthumously in 1894 by John *Lane in the Keynotes Series. It vividly describes the schooldays (at 'Glastonbury') and poverty-stricken struggles of

would-be poet and scholar, young orphan Bertram Leicester, and is understandably suffused with *à fin-desiècle* melancholy.

ADAMS, Henry Brooks (1838-1918), American man of letters, and grandson and great-grandson of presidents of the United States. He was born and brought up in Boston and educated at Harvard, and during the Civil War was in England, where his father Charles Francis Adams (1807-86) was a minister. On his return he taught history at Harvard, edited the * *North American Review*, and, after moving to Washington, published two novels, *Democracy* (1880, anonymously) and *Esther* (1884, as 'Frances Snow Compton'). His ambitious *History of the United States during the Administrations of Thomas Jefferson and James Madison* appeared in nine volumes, 1889-91. He subsequently travelled widely in Europe; his *Mont-Saint-Michel and Chartres* (1904) is an interpretation of the spiritual unity of the 13th-cent. mind, which led to his autobiography, *The Education of Henry Adams* (1907), which describes the multiplicity of the 20th-cent. mind. In his preface, he invokes the names of *Rousseau and *Franklin as predecessors in the field of autobiography, and proceeds (speaking of himself in the third person) to analyse the failures of his formal education (which he describes as not only useless but harmful), the complexity of the 'multiverse' we now inhabit, and the predicament of modern man in an increasingly technological world. In chapter XXV, 'The Dynamo and the Virgin', he contrasts the spiritual force that built Chartres with the dynamo—'He began to feel the forty-foot dynamos as a moral force, much as

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the early Christians had felt the Cross . . . '—and proceeds, in the final chapters, to define his own 'Dynamic Theory of History' and the acceleration of scientific progress. There are also interesting accounts of his residence in England, and of his 'diplomatic education' in the circle of Palmerston, Lord John Russell, and *Gladstone; and a lively description of an encounter (through his friend *Milnes) with *Swinburne, whom he likened to 'a tropical bird, high-crested, long-beaked, quick-moving . . . a crimson macaw among owls'.

ADAMS, Richard (1920-), children's writer and novelist, born in Berkshire. He is most widely known for his highly successful fantasy *Watership Down* (1972), an anthropomorphic account of rabbit society, and has also written other works including *Shardik* (1974) and *Plague Dogs* (1977).

ADAMS, Sarah Flower (1805-48), poet, born in Essex, the daughter of a radical journalist, Benjamin Flower, and brought up as a Unitarian: after her father's death in 1829 she lived for some years in the family circle of W. J. *Fox, to whose *Monthly Repository* she contributed. She wrote a historical verse drama about martyrdom, *Vivia Perpetua* (1841), but is remembered as a writer of *hymns, which include 'Nearer, my God, to Thee' (c.1834).

adaptation, stage, film, and TV. It was the development of the cinema that made adaptation a commonplace. The early pioneers of film simply trained their cameras on the stage, producing drastically condensed versions or highlights of classic plays. The first film

stars were the leading theatrical performers of the day. Shakespeare was a favourite. In 1899 Beerbohm Tree made a short film of *King John*, and the following year Sarah Bernhardt starred in a three-minute *Hamlet*.

Most of the acknowledged landmarks in the early cinema had literary origins. Edwin S. Porter's *The Great Train Robbery* (1903) was based on a stage melodrama that had been performed in New York in 1896. D. W. Griffith's *The Birth of a Nation* (1915) was adapted from *The Clansman* (1905), a stage play (originally a novel) by Thomas Dixon, in which Griffith had appeared as an actor in 1906. Griffith was credited with creating the language of cinema, but cited the 19th-cent. novel—in particular Dickens—as his major influence.

With the coming of sound, plays and novels could be reproduced with greater fidelity, but for the best filmmakers were less vehicles of adaptation than points of departure. 'What I do is to read a story once,' commented Alfred Hitchcock, 'and, if I like the basic idea, I just forget all about the book and start to create cinema.'

The tension between literature and film was at its most acute in the adaptations of the classics. In a review of William Wyler's 1939 version of *Wuthering Heights* the critic Dilys Powell regretted a cinema 'still beset by people who bring the book with them'. Wyler achieved a polished piece of Hollywood film-making within the constraints of the two-hour feature, but was still criticized for omitting half of the Brontë original. The advent of television, with the extra scope provided by weekly episodes, offered a more natural medium for faithful adaptation. From *The Forsyte*

Saga (1967) to such lavish productions as *Middlemarch*, *Pride and Prejudice*, and *Vanity Fair* in the 1990s, Britain's strong literary tradition produced in the classic serial an enduring commodity.

As the appeal of adaptation lay in the commercial value of exploiting an established property, it was perhaps inevitable that, by the end of the 20th cent., the theatre should have turned back to the cinema. Longrunning musicals were based on the films *Sunset Boulevard* (1950; Billy Wilder) and *Whistle down the Wind* (1961). A theatrical version of the classic Ealing comedy *Kind Hearts and Coronets* (1949; adapted from Roy Horniman's novel *Israel Rank*, pub. 1907) toured Britain to good notices in 1998. Even the French cinema classic *Les Enfants du paradis* (1944) would be brought—albeit unsuccessfully—to the London stage. The adaptation has come full circle.

ADCOCK, (Kareen) Fleur (1934-), poet and translator, born in New Zealand, and educated partly in England, where she settled in 1963. Her volumes of poetry include *The Eye of the Hurricane* (1964), *High Tide in the Garden* (1971), *The Inner Harbour* (1979), *Selected Poems* (1983, reissued 1991), a translated selection of medieval Latin poems, *The Virgin and the Nightingale* (1983), *The Incident Book* (1986), *Time-Zones* (1991, with elegies for her father who died in 1987), and *Looking Back* (1997). Predominantly ironic and domestic in tone, her work suggests wider horizons through her evocations of travel and of varied landscapes, and in recent years she has written about public events (e.g. the fall of communism in Romania) and environmental issues. She edited the *Oxford Book*

of *Contemporary New Zealand Poetry* (1983) and her translations from the Latin of two *Goliardic poets, *Hugh Primas and the Arch Poet*, appeared in 1994. **ADDISON**, Joseph (1672-1719), the son of a dean of Lichfield, educated at Charterhouse with *Steele and at The Queen's College, Oxford, and Magdalen, of which he became a fellow. He was a distinguished classical scholar and attracted the attention of *Dryden by his Latin poems. He travelled on the Continent from 1699 to 1703, and his *Dialogues upon the Usefulness of Ancient Medals* (published posthumously) were probably written about this time. In 1705 he published *The Campaign*, a poem in heroic couplets in celebration of the victory of * Blenheim. He was appointed undersecretary of state in 1706, and was MP from 1708 till his death. In 1709 he went to Ireland as chief secretary to Lord Wharton, the lord-lieutenant. He formed a close friendship with * Swift, Steele, and other writers and was a prominent member of the *Kit-Kat Club.

Addison lost office on the fall of the Whigs in **ADDISON OF THE NORTH | ADVANCEMENT OF LEARNING 8** 1711. Between 1709 and 1711 he contributed a number of papers to Steele's **Tatler* and joined with him in the production of the **Spectator* in 1711-12. His 18 *Spectator* essays (5 Jan.~3 May 1712) on *Paradise Lost* are an important landmark in literary criticism. His *neo-classical tragedy **Cato* was produced with much success in 1713, and during the same year he contributed to Steele's periodical the * *Guardian* and during 1714 to the revived *Spectator*. His prose comedy *The Drummer* (1715) proved a failure. On the return of the Whigs to power, Addison was again

appointed chief secretary for Ireland, and started his political newspaper the *Freeholder* (1715-16). In 1716 he became a lord commissioner of trade, and married the countess of Warwick; the marriage was rumoured to be unsuccessful. In 1718 he retired from office with a pension of £1,500. His last year was marked by increasing tension in his friendship with Steele, as several of his papers in the *Old Whig* bear witness. Addison was buried in Westminster Abbey, and lamented in an elegy by *Tickell. He was satirized by Pope in the character of *'Atticus'.

Addison's prose was acclaimed by Dr *Johnson in his *Life* (1781) as 'the model of the middle style; on grave subjects not formal, on light occasions not groveling', and Addison himself said, 'I shall be ambitious to have it said of me, that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and coffee-houses.' He admired *Locke and did much to popularize his ideas. He attacked the coarseness of *Restoration literature, and introduced new, essentially middle-class, standards of taste and judgement; Bonamy Dobrée described him as 'The First Victorian'. One of his most original and influential contributions to the history of literary taste was his reassessment of the popular ballad, previously neglected as a form, in essays in the *Spectator* on * *Chevy Chase* and **The Children in the Wood*.

P. A. Smithers, *Life of Joseph Addison* (1968) and W Graham, *Letters of Joseph Addison* (1941) are standard biographical resources. In addition to editions of the *Tatler*, *Spectator*, and *Guardian*, see *The Freeholder*, ed.

J. Lehney (1979).

Addison of the North, the, see MACKENZIE, H. **Adelphi**, started in 1923 as a monthly journal under the editorship of J. M. *Murry, intended as a mouthpiece for D. H. *Lawrence and himself. On the verge of folding in 1927, it was resumed (with financial aid from readers) as the *New Adelphi*, but as a quarterly. Murry's editorship ended with a D. H. Lawrence memorial number in 1930, and the periodical was taken over by Max Plowman and Richard Rees, under the name the *Adelphi*, incorporating the *New Adelphi*, which ran until 1955. Contributors to the three series include W B. *Yeats, T S. *Eliot, A. *Bennett, H. G. *Wells, *Day-Lewis, *Orwell, and *Auden.

ADOMNAN, St (c.625-704), abbot of Iona from 679, who *Bede says was the author of a work on 'The Holy Places' (*EcclesiasticalHistory*, v. 15,21), and who is also credited with writing an extant life of St *Columba.

Adonais, an elegy on the death of *Keats, by P. B. *Shelley, written at Pisa, published 1821.

Composed in 55 Spenserian stanzas, the poem was inspired partly by the Greek elegies of *Bion and *Moschus (both of which Shelley had translated) and partly by Milton's **Lycidas*. Keats is lamented under the name of Adonais, the Greek god of beauty and fertility, together with other poets who had died young, such as *Chatterton, *Sidney, and *Lucan. His deathbed is attended by various figures, both allegorical and contemporary, including *Byron 'the Pilgrim of Eternity' (st. 30). Shelley, the atheist, accepts the physical facts of death, but insists on some form of Neoplatonic resurrection in the eternal Beauty of the universe, 'a

portion of the loveliness I Which once he made more lovely' (st. 43). The style is deliberately grand and marmoreal—'a highly wrought *piece of art*'—and lacks intimacy. Yet Shelley strongly identified himself with Keats's sufferings, and in his preface he attacks the Tory reviewers with a pen 'dipped in consuming fire'. The poem ends with astonishing clairvoyance:

'my spirit's bark is driven I Far from the shore
ADONIS, pen-name of Ali Ahmad Sa'id (1930-), poet and scholar, born in Syria, and educated at Damascus University; in 1956 he settled in Lebanon, where in 1968 he founded the influential magazine *Mawaqif*. Many of his poems, which explore classical themes as well as the tragedy of Beirut in the 1980s, have been translated into English, and he has himself translated into Arabic works by *Racine and *Saint-John Perse.

Adriana, in Shakespeare's **The Comedy of Errors*, the jealous wife of Antipholus of Ephesus.

Adriano de Armado, see ARMADO.

Advancement of Learning, The, a treatise by F. *Bacon, published 1605, systematizing his ideas for the reform and renewal of knowledge. Book I has a dual task: to defend knowledge in general from all its enemies, ecclesiastical and secular, and to argue for its dignity and value. Surveying the discredits that learning has brought upon itself, Bacon writes brilliantly satirical accounts of medieval Scholasticism, which restricted intellectual enquiry to the text of *Aristotle, and Renaissance Ciceronianism, with its slavish imitation of *Cicero's style. These and other 'diseases' have deflected knowledge from its true goal, 'the benefit and use of man'.

Book II then undertakes a 'general and faithful perambulation of learning', identifying 'what parts thereof lie fresh and waste', not properly developed. Bacon surveys the whole of knowledge, human and divine (that is, theology), under three headings, history, poetry, and philosophy, corresponding to the three faculties of memory, imagination, and reason. The result is a tour de force, showing a remarkably

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wide grasp of many subjects and a penetrating insight into the kind of research needed to develop them, including original analyses of rhetoric, psychology, ethics, and politics. Bacon's 'small globe of the intellectual world', as he called it, has important links with his essays.

Adventurer, see HAWKESWORTH.
Adventures of Master F.J.'s The, by G. *Gascoigne, see F.J.
Adventures of Philip on His Way Through the World, Showing Who Robbed Him, Who Helped Him, and Who Passed Him by, *The*, the last complete novel of *Thackeray, serialized in the **Cornhill Magazine* Jan. 1861-Aug. 1862, with illustrations by the author and Fred Walker.

The story is told by Arthur Pendennis, now a middleaged married man. His young friend Philip is the son of a fashionable doctor, George Firmin, who, as 'George Brandon', had appeared as the seducer of Caroline Gann in 'A Shabby Genteel Story', an unfinished tale published in 1840 in **Fraser's Magazine*. Firmin had abandoned Caroline, having tricked her into a false marriage, and then run away with an heiress, Philip's

mother, now dead. Firmin is being blackmailed by the disreputable parson Tufton Hunt, who performed the mock marriage ceremony with Caroline Gann and threatens to prove that the marriage was in fact valid. Caroline, calling herself Mrs Brandon, and known affectionately as 'the little Sister', is a nurse who has tended Philip through an attack of fever, and now looks on him as her own son. She refuses to give the evidence which will disinherit him. However, Dr Firmin, having lost his own money and Philip's fortune, absconds to America, and Philip's cousin Agnes, daughter of a pretentious toady, Talbot Twysden, breaks off her engagement to Philip. While visiting Pendennis and his family in Boulogne, Philip comes across General Baynes, co-trustee with Dr Firmin of Philip's inheritance. Knowing that Baynes will be ruined by any financial claim on him, Philip does not pursue his legal rights. He falls in love with Baynes's daughter Charlotte, and marries her in spite of her mother's fierce opposition, Thackeray's prejudices against mothers-in-law being here prominently displayed. Philip is struggling to make a living as a journalist, in a manner that recalls Thackeray's own early struggles. A happy ending is achieved through the device of a suddenly rediscovered will, made by Lord Ringwood, Philip's great-uncle. Philip, the only one of the old man's haughty and capricious relatives never to toady to him, has been left a large legacy.

/E, see RUSSELL, G. W

Aeglamour, (1) the *'Sad Shepherd' in Jonson's drama of that name; (2) a character in Shakespeare's **The Two Gentlemen of Verona*.

aeglogue, see ECLOGUE.

/ELFRIC (C.955-C.1010) was a monk of Winchester (where he was a pupil of *yEthelwold), Cerne Abbas, and Eynsham near Oxford where he was abbot. His chief works are the *Catholic Homilies* (990-2), largely drawn from the church Fathers, and the *Lives of the Saints* (993-8), a series of sermons also mostly translated from Latin, employing skilfully the idiom of English and the alliteration and metrical organization of Old English poetry. Several other English works of his survive, all with an educational purpose; these include his Latin *Grammar* (his most popular work in the Middle Ages, judging by the number of manuscripts and by his being called 'Grammaticus' in the 17th and 18th cents); his *Colloquy* between a teacher and pupil on one side and various representatives of walks of life on the other: a ploughman, a shepherd, a hunter, and so on; and a translation of the *Heptateuch*, the first seven books of the Bible, ylftric is the most prominent known figure in Old English literature and the greatest prose writer of his time; he is celebrated not only for his stylistic excellence but also for his educational principles and the breadth of his learning as a product of the loth-cent. Benedictine Revival in England.

Catholic Homilies, First Series (Text), ed. P. Clemoes (EETS SS 17, 1995); *Homilies of Ailfric: A Supplementary Collection*, ed. J. C. Pope (EETS OS 259 and 260, 1967 and 1968); *Ailfric's Catholic Homilies, Series 2. Text*, éd. M. Godden (EETS SS 5, 1979).

/ELFTHRYTH (Elfrida) (c945-c.1c.00), the daughter of Ordgar, ealdorman of Devon, the second wife of King

Edgar and the mother of Ethelred the Unready. She was said to have caused the death of her stepson Edward the Martyr, according to a story that first circulated in the late n th cent, but for which there seems little evidence.

Ailla, an interlude or tragedy by *Chatterton, written in the winter of 1768-9, published 1777. Tella, Chatterton's major fictitious character (with no historical basis) was introduced first in 'Songe toe Ella'; in *Äilla* he appears as Saxon 'warde' of Bristol Castle, newly married to Birtha, whose wedding celebrations are interrupted by news that the Danes have landed, and who is driven to a tragic death by the plotting of Celmonde, his rival in love. The piece is composed mainly in ten-lined stanzas, handled with considerable assurance and virtuosity, and contains one of Chatterton's most admired passages, the song of the minstrels beginning 'O! synge untoe mie roundelaie, I O! droppe the brynie teare wythe mee' (ll. 961 ff.).

AENEAS SILVIUS PICCOLOMINI, see PICCOLOMINI.
Aeneid, The, see VIRGIL.

AESCHYLUS (525-456 BC), the earliest of the three great Athenian tragic poets. He has some claim to be regarded as an inventor of the genre, since, where there had previously been the chorus and only one actor, he introduced a second actor and subordinated choral

AESOP I AGA SAGA IO song to the dialogue. He is noted for the scope and grandeur of his conceptions and style, but only seven of his many plays have survived, three of which form the famous trilogy the **Oresteia* (*Agamemnon*, *Choephoroe*, *Eumenides*), which describes the murder of Agamemnon by his wife and his son's subsequent

vengeance. Aeschylus was hardly known in England before T. *Stanley's edition of the plays in 1663. Milton gave some Aeschylean traits to **Samson Agonistes* (1671) and in the next century the primitivists John Brown (1725) and William Duff (1770) praised Aeschylus's 'irregular greatness, wildness and enthusiasm'; but his true popularity dates from the 19th cent, and centres initially on the play *Prometheus Bound*. *Byron's 'Prometheus' (1816) was followed by Shelley's **Prometheus Unbound* (1820), S. T. *Coleridge's essay *On the Prometheus of Aeschylus* (1825), and a translation of the play (1833) by Elizabeth Barrett ^Browning). Interest in the great cosmic rebel was a feature of the * Romantic movement, but in the second half of the century there was only R. *Browning's outline of the legend in 'With Gerard de Lairese' (1887) and *Bridges's *Prometheus the Firegiver* (1883). From *Landor on attention shifted rather to the *Oresteia* and has stayed there in the 20th cent, resulting in *O'Neill's *Mourning Becomes Electra* (1930), a recasting of the *Oresteia* in terms suggested by Freudian psychology, and, less obviously, T. S. *Eliot's *The Family Reunion* (1939). See also Browning's **The Agamemnon of Aeschylus*. There have been notable translations by Louis *MacNeice (*Agamemnon*, 1936) and T. *Harrison (the *Oresteia*, 1981).

AESOP (6th cent, BC), to whom tradition attributes the authorship of the whole stock of Greek fables, is probably a legendary figure. The fables were orally transmitted for the most part, but some were put into verse by Babrius (3rd cent. AD), while some were translated into Latin by Phaedrus (1st cent, AD) and

Avianus (?4th cent. AD). They became known to the West in the Renaissance through the 14th-cent. prose version compiled by the Byzantine scholar Maximus Planudes. *Erasmus produced a Latin edition in 1513 which was then widely used in schools. They were widely imitated and adapted throughout the 18th cent. Richard * Bentley 's attack on the antiquity of the 'Aesopian' fables in his *Dissertations* (1697, 1699) was one of the notable contributions to the controversy satirized in Swift's **The Battle of the Books*.

Aesthetic movement, a movement which blossomed during the 1880s, heavily influenced by the *Pre-Raphaelites, *Ruskin, and *Pater, in which the adoption of sentimental archaism as the ideal of beauty was carried to extravagant lengths and often accompanied by affectation of speech and manner and eccentricity of dress. It and its followers (e.g. *Wilde) were much ridiculed in **Punch*, in *Gilbert and Sullivan's *Patience* (1881), etc. See also ART FOR ART'S SAKE and GROSVENOR GALLERY.

/ETHELWOLD, St (7908-84), born at Winchester. He entered the monastery of Glastonbury, of which *Dunstan was abbot, and became dean there. He subsequently re-established a monastic house at Abingdon, introducing the strict Benedictine Rule from Fleury, and he was appointed bishop of Winchester (963) after Edgar became king of England and Dunstan archbishop of Canterbury (960). He co-operated with Dunstan and *Oswald in the Benedictine Reforms of his century, expelling the secular clergy from Winchester, Chertsey, Milton, and Ely, and replacing them with monks. He rebuilt the church

at Peterborough and built a new cathedral at Winchester. He was an important figure too in the revival of learning, as his pupil *v/Elfric testifies; most significantly, he translated the *Rule* of St Benedict (c.960), and wrote the *Regularis Concordia*, the code of the new English rule in the 10th-cent. Revival.

Aethiopica, a Greek romance by the 3rd-cent. AD Syrian Heliodorus of Emesa, displays the common characteristics of the genre: the lovers are parted, and there is the usual emphasis on travel through strange lands as they seek each other and on the maintenance of chastity in the face of temptations and dangers. As often happens the intercalated stories have a 'realistic' character depicting Greek middle-class life, in sharp contrast to the romantic adventures that dominate the main narrative. The *Aethiopica* was printed in 1534 and became widely known through *Amyot's French translation (1547) and *Underdowne's English version (1569), and its influence on the romantic novels of the next half-century was considerable: Sidney's **Arcadia*, *Barclay's *Argenis*, *d'Urfé's *LAstrée* are all indebted to it.

Affectionate Shepherd, The, see BARNFIELD.

Agamemnon of Aeschylus, The, a translation by R. *Browning, published 1877. It aroused controversy because of its uncompromising literalness, which Browning defended strongly in his preface, along with his spelling of Greek names ('Olympus' for 'Olympus', etc.). The translation (or 'transcription', as Browning termed it) maybe taken as an attack on the Hellenism of, e.g., M. *Arnold; by making his own version 'literally' unreadable, Browning countered

Arnold's claim that the Greeks were masters of the 'grand style'.

Agape, in Spenser's **Faerie Queene*, IV. ii. 41, the Fay, mother of Priamond, Diamond, and Triamond, who, seeking to obtain for her children from the Fates Long life, thereby did more prolong their paine.

The word in Greek means affection, charity.

AGARD, John, see BLACK BRITISH LITERATURE and PERFORMANCE POETRY.

Aga saga, a journalistic term that was coined (1992, in *Publishing News*, by Terence Blacker) to describe a kind

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of fiction which dwells on middle-class country or village life: the Aga (a stove of Swedish provenance) indicating traditional British rural values. The name of Joanna Trollope (1943-) is often associated with the genre, though by no means all of her work fits with the generally comforting implications of the label. See also **ROMANTIC FICTION**.

AGATE, James Evershed (1877-1947), dramatic critic, born in Lancashire, the son of a cotton manufacturer's agent; he was educated at Manchester Grammar School, then worked in his father's business for some years. He began to write for the **Manchester Guardian* in 1907, and later settled in London, where he wrote *theatre criticism for the **Sunday Times*. Agate also published novels and, more memorably, a ninepart autobiography, *Ego* (1935-48), in the form of a diary, recording his life in literary and theatrical London and describing the personalities of the day.

AGEE, James (1909-55), American novelist, poet, writer on *film, and screenwriter, also known for his semi-autobiographical novel *A Death in the Family*

(1957), a moving account of a family in Tennessee shattered by the father's death in a car accident.

Agenda, a literary periodical of poetry, criticism, and translations, founded in 1959 and edited by William Gookson and Peter Dale. It has published work by D. *Jones, *MacDiarmid, and *Pound, as well as special issues devoted to their work, and has also championed W. *Lewis. Other contributors have included C. *Tomlinson, C. H. *Sisson, W. C. *Williams, M. *Hamburger, and B. *Bunting.

agents, literary. The role of literary agent—that is, of middleman between author and publisher—began to develop towards the end of the 19th cent., with A(lexander) P(ollock) Watt (1834-1914) frequently cited as the founder of the profession. Newspaper agencies and dramatic and lecture agents had existed earlier in the 19th cent., and the *Society of Authors had recently been founded to protect the rights of authors, but Watt appears to have been the first reputable literary agent, whose clients included *Hardy, *Kipling, and *Haggard. Other major figures in the early years were James Brand Pinker (1863-1922), who represented *Conrad and Arnold *Bennett and encouraged new authors, and American-born Curtis Brown (1866-1945). The influence of the agent was not universally acceptable; the *Society of Authors was at first sceptical, as were some authors (including G. B. *Shaw) and many publishers, notably William Heinemann (1863-1920), who argued that an agent interfered with the natural relationship between author and publisher. But others spoke up well for the profession, including Bennett, who wrote in a letter to

the *Author* (July 1913) that 'every author of large and varied output ought to put the whole of his affairs into the hands of a good agent', and by the end of the 1930s animosity had largely evaporated, all parties agreeing that agents could provide an indispensable service in terms of placing work, agreeing on contracts, sieving manuscripts, intervening in disputes, etc. See J. Hepburn, *The Author's Empty Purse and the Rise of the Literary Agent* (1968). In the 1980s and 1990s, the power of the literary agent continued to grow, as publishing became more commercial and more competitive: agents found themselves able to command very high advances for their more valuable (and not always their more literary) clients. Few agents have appeared in works of fiction and drama: an exception is the theatrical agent Peggy Ramsay (1908-91), who was portrayed on film by Vanessa Redgrave in *Prick up Your Ears* (1987, from the life of Joe *Orton by John Lahr) and on stage in A. *Plater's *Peggy for You* (1999). **Age of Innocence, The**, see WHARTON. **Age of Reason, The**, by *Paine, published as a whole 1795; the first part appeared in 1793, but no copies are extant. The work was written in Paris at the height of the Terror, the second part during Paine's imprisonment when his own life was at risk. In it he states, 'I believe in one God, and no more', and proceeds to attack Christianity and the Bible: the Old Testament consists of 'obscene stories and voluptuous debaucheries', whereas the New is inconsistent, and the account of the Virgin Birth, for example (a passage that was found particularly shocking), merely 'hearsay upon hearsay'. He concludes with a plea for religious

tolerance. The work was widely attacked as blasphemous and scurrilous, occasionally praised as blunt and plain; its apparent flippancy was certainly intended to be provocative, and long remained so.

Agnes Grey, a one-volume novel by A. *Brontë, published 1847.

It is the story of a rector's daughter, the narrator, who takes service as a governess, first with the Bloomfield family, whose undisciplined children are described as 'tigers' cubs', and then with the Murrays, where the conduct of her eldest charge, Rosalie, a heartless coquette, is contrasted with her own dignified, stoical, and gentle behaviour. Rosalie marries ambitiously and unhappily, but Agnes is happily united with Mr Weston, the curate, the only one to have shown kindness in her days of servitude. The novel is lightened by passages showing Agnes's warm response to the natural world and in particular her feeling for the sea, which forms the background for her final reunion with Mr Weston.

Agramant, in **Orlando innamorato* and **Orlando furioso*, the emperor of Africa, supreme ruler of the infidels and a descendant of Alexander the Great, who leads his hosts against Charlemagne.

Agravain, Sir, in the Arthurian legends the second son of King Lot of Orkney and Arthur's sister Morgause, the brother of *Gawain, *Gareth, and *Gaheris. He conspires against Launcelot and discloses to Arthur

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Launcelot's love for Guinevere, and Launcelot kills him for this at Guinevere's door. He is called 'Agravayn a la Dure Mayn' (of the hard hand) in *Sir *Gawain and the*

Green Knight (1. no) and *Chrétien's *Perceval* (ll. 8139-40), and in the German *Parzifal* (dating from c.1205).

Agrican, in **Orlando innamorato*, the king of Tartary to whom the hand of *Angelica has been promised. He besieges her in Albracca and is slain by Orlando.

AGRIPPA, Henricus Cornelius, of Cologne (1486-1535), a scholar and writer on the occult sciences. He wrote *De Occulta Philosophia Libri Tres* (1533) and *De Incertitudine & Vanitate Scientiarum* (1530), and argued against the persecution of witches, Jack Wilton and the earl of Surrey meet him in the course of their travels (Nashe, **The Unfortunate Traveller*). He is said to be the astrologer Herr Trippa of *Rabelais's Third Book.

Aguecheek, Sir Andrew, in Shakespeare's **Twelfth Night*, a foolish knight whose name suggests that he is very thin. Touches of pathos include his best-known line 'I was adored once too' (il. iii. 170).

Ahab, (1) in the OT, 1 Kgs 16-22, a king of Israel who married Jezebel: in Jer. 29: 21-2, a lying prophet; (2) a character in Melville's **Moby-Dick*.

Ahasuerus, see WANDERING JEW.

AICKMANN, Robert, see GHOST STORIES and HORROR.

Aids to Reflection, a religious and philosophical treatise by S. T. Coleridge, published 1825.

As a result of his 'Thursday classes' at Highgate, Coleridge compiled this unsystematic collection of commentaries and aphorisms on selected passages from the 17th-cent. Anglican divine Archbishop Leighton. Intended primarily as a religious guide to young men and a work of biblical scholarship, it stresses the importance of Christianity as a 'personal

revelation'. Another 'main object' was to develop further his famous distinction between Reason and Understanding, originally drawn from *Kant, as the source respectively of 'Moral' and 'Prudential' action. The massive and frequently chaotic footnotes contain *much fascinating literary material, such as discussions of symbolism and metaphor.*

AIKEN, Conrad Potter (1889-1973), American author born in Georgia, brought up in Massachusetts, and educated at Harvard, where he was in the class of 1911 with T. S. *Eliot. He made the first of many journeys to Europe in 1911, and lived in England for extended periods in the early 1920s and mid 1930s, writing at one time as London correspondent for the **New Yorker* as 'Samuel Jeake, Jr'. His first volume of poetry, *Earth Triumphant* (1914), was followed by many others, including *The Jig of Forslin* (1916); *Senlin: A Biography* (1918); *John Deth* (1930); and *Preludes for Memnon* (1931). His long poems, which he described as 'symphonies', show the somewhat diffused and diffuse influence of his *Modernist contemporaries and friends. He also published several novels, which show a debt to *Joyce and *Freud, and his own desire to explore 'the fragmented ego'; these include *Blue Voyage* (1927) and *A Heart for the Gods of Mexico* (1939). His *Ushant* (1952) is a psychological autobiography, with portraits of *Lowry and of Eliot, who appears as 'Tsetse', an illustration of Aiken's fondness for pun and verbal invention. His short stories were collected in 1960, and his criticism, *A Reviewer's ABC*, in 1958. His *Selected Letters* were published in 1978.

His daughter Joan Delano Aiken (1924-) is a well-known British novelist and writer of children's books, and has written several entertaining sequels to the novels of J. * Austen.

AI KIN, Anna Laetitia, see BARBAULD.

AI KIN, John (1747-1822), physician, author, and Dissenter, and brother of Anna Laetitia * Barbauld, with whom he wrote *Evenings at Home* (6 vols, 1792-6), for children; he also wrote and collaborated with others in several volumes of memoirs and biography. The last decades of his life were spent in the radical and Dissenting stronghold of Stoke Newington, and he was until 1806 literary editor of the * *Monthly Magazine*.

Aimwell, a character in Farquhar's **The Beaux' Stratagem*.

AINGER, Alfred (1837-1904), a popular lecturer and preacher who was canon of Bristol (1887-1903), master of the Temple (1894-1904), author of a life of C. *Lamb (1882) and a life of *Crabbe (1903), and editor of Lamb's works (1883-1900).

AINSWORTH, William Harrison (1805-82). He published his first novel, *Sir John Chiverton* (written with J. P. Aston), anonymously in 1826: this was followed by *Rookwood* (1834, also anon.), romanticizing the career of Dick Turpin, and *Jack Sheppard* (1839), exalting the life of another highwayman. These *'Newgate' novels were satirized by Thackeray in 1839-40 in *Catherine*. Meanwhile in 1837 Ainsworth had published *Crichton*, the story of a swashbuckling Scot in France. From 1840 to 1842 he edited **Bentley's Miscellany*, then from 1842 to 1853 *Ainsworth's Magazine*, and finally the **New Monthly Magazine*. He wrote 39 novels, chiefly historical; the Lancashire group, beginning with *The*

Lancashire Witches (1848) and ending with *Mervyn Clithero* (1857), cover 400 years of northern history. Among the most successful of the novels are *Jack Sheppard*, *Guy Fawkes* (1841), *Old St Paul's* (1841), *Windsor Castle* (1843), and *The Lancashire Witches*. His swift narrative and vivid scene-setting made him extremely popular with enormous sales in the midcentury, but his reputation has not been sustained.

AKENSIDE, Mark (1721-70), poet and physician, the son of a butcher of Newcastle upon Tyne. He studied at Edinburgh and Leiden, where he met his friend and patron Jeremiah Dyson. His **Pleasures of Imagination* (1744) was republished in a new version in 1757. He also wrote a number of odes and minor poems, many of them alluding to 'the banks of Tyne' where he composed them. His 'Hymn to the Naiads', written in 1746 and published in **Dodsley's Collection of Poems* (1758), is a dazzling display of classical erudition, and other poems reveal his keen interest in the scientific theories of the **Enlightenment*. His haughty and pedantic manner is said to have been satirized by Smollett in **Peregrine Pickle*.

AKHMATOVA, Anna, pseudonym of Anna Andreyevna Gorenko (1889-1966), Russian poet. She spent her childhood in Tsarskoe Selo, outside St Petersburg. In 1903 she met the poet **Gumilev*, whom she married in 1910 and with whom she visited Paris, where she was drawn by Modigliani. Her first poetry was published in 1907. In 1911 she joined the Guild of Poets, the founders of Russian **Acmeism*, along with Gumilev and **Mandelstam*. She was divorced from Gumilev in

1918. Her collections of poetry *Evening* (1912), *Rosary* (1914), *White Flock* (1917), *Plantain* (1921), *Anno Domini MCMXXI* (1921), bringing Acmeist clarity to the delineation of personal feeling, won her enormous renown. No books of her poetry were published between 1923 and 1940, and she was increasingly attacked as 'out of step with the new age'. The arrest of her son Lev Gumilev in 1934 led her to write the first poem in her devastating cycle on the Stalinist terror, *Requiem 1935-1940* (first published in Munich in 1963). In 1940 the ban on her publication was lifted and *From Six Books* appeared. From 1940 until 1962 she worked on *Poem without a Hero*, a complex analysis of her age and her relationship with it, including her significant meeting with **Berlin* in 1945. In August 1946, along with the prose writer Mikhail Zoshchenko, she was singled out for attack by the Party during the post-war cultural freeze (Stalin's cultural henchman, Andrei Zhdanov, notoriously called her poetic persona 'half-nun, half-whore'), and expelled from the Union of Writers. After Khrushchev's 'secret speech' of February 1956 the literary rehabilitation of Akhmatova began. In 1962 she had a meeting in Leningrad with **Frost*, and in 1965 she visited Oxford to be awarded an honorary D.Litt. Major translations of Akhmatova's work include *Poems of Akhmatova* (trans. Stanley Kunitz and Max Hayward, 1973) and *Requiem and Poem without a Hero* (trans. D. M. Thomas, 1976). *The Complete Poems of Anna Akhmatova*, trans. J. Hemschmeyer and ed. R. Reeder, appeared in 1992.

AKSAKOV, Sergei Timofeyevich (1791-1859), Russian author, who in his autobiographical trilogy *A Family*

Chronicle (1856), *Recollections* (1856), and *The Childhood Years of Bagrov Grandson* (1858, the second in the chronological scheme) depicted family life in a rural community, showing a passionate sympathy with nature. They remain extremely popular in Russia, and were translated by J. D. Duff as *A Russian Gentleman* (1915), *A Russian Schoolboy* (1917), and *Years of Childhood* (1915). Aksakov was a lifelong friend of *Gogol, whom he recalled in *A History of My Acquaintance with Gogol* (1855).

ALABASTER, William (1568-1640), an Elizabethan divine and Latin poet, educated at Westminster and Trinity College, Cambridge. Between 1588 and 1592 he produced two notable works in Latin; an unfinished epic on Queen Elizabeth, which has been preserved in manuscript, and of which Spenser said, 'Who lives that can match that heroick song?' (**Colin Clouts Come Home Againe*); and the tragedy *Roxana*, which Dr *Johnson thought contained the best Latin verse written in England before *Milton. In 1596 Alabaster became chaplain to Robert Devereux, earl of *Essex, and sailed with him to Cadiz. In 1597 he became a Roman Catholic (influenced by the same priest who temporarily converted *Jonson) and was arrested and deprived of Anglican orders. His sonnets (first published in 1959) were probably written about this time.

Often written in the dramatic Petrarchan form, they are among the earliest *metaphysical poems of devotion and seem to have been composed during the course of a profound religious experience. It was, however, as a theologian that Alabaster was chiefly known in his own day. His first major essay in mystical

theology, *Apparatus in Revelationem Iesu Christi*, was written in exile in the Low Countries and declared heretical by the Holy Office. He revolted from the Roman Church and by 1613-14 was again a Protestant, later becoming a doctor of divinity at Cambridge and chaplain to the king. In 1618 he married Katherine Fludd, a widow, and was linked by marriage to the celebrated physician and alchemist Robert *Fludd. After 20 years of vicissitudes his life now became settled and he devoted his later years to theological studies: *De Bestia Apocalyptica* (Delft, 1621), *Ecce Sponsus Venit* (1633), *Spiraculum Tubarum* (1633). In 1635 he published a scholarly abridgement of Schindlern Hebrew lexicon.

ALAIN-FOURNIER (1886-1914), French novelist, the author of *Le Grand Meaulnes* (1913; trans. as *The Wanderer*, 1928; *The Lost Domain*, 1959). This is a semiautobiographical story of a schoolmaster's teenage son and his memories of an idealized friendship with the charismatic but irresponsible Augustin Meaulnes, who opens up his world to new possibilities and introduces him to the beautiful but elusive Yvonne de Galais. Born Henri Alban Fournier, he first published under the pseudonym 'Alain-Fournier' when he discovered that he shared his name with a prominent admiral and a celebrated racing driver. He was an ardent admirer of the works of T *Hardy, which had a powerful influence upon him. Although he had begun *Le Grand Meaulnes* as early as 1905, soon after meeting Yvonne de Quiévre-court (with whom he fell in love, and who became the Yvonne of the novel), it was not

completed until 1913, when he was back in Paris
A LA RECHERCHE DU TEMPS PERDU | ALBERTUS MAGNUS 1 4
having completed his National Service. After five years of civilian life, during which he worked as a literary columnist and gave private French lessons (to a young T. S. *Eliot, among others), he was called up to fight in the First World War. He was killed in action on the Meuse in 1914. *Les Miracles*, a collection of stories and poems, was published in 1924.

A la recherche du temps perdu, a novel by M. *Proust, published in seven sections between 1913 and 1927. The English translation by C. K. Scott Moncrieff, *Remembrance of Things Past*, appeared between 1922 and 1931; a fully revised version of this translation by Terence Kilmartin was published in 1981, and further revisions suggested in part by the second Pléiade edition of 1987-9, ed. Jean-Yves Tadié, were made by D. J. *Enright, 1992, after Kilmartin's death. The seven sections of the novel are: *Du Côté de chez Swann* (1913, *Swann's Way*), *A l'ombre des jeunes filles en fleurs* (1919, *Within a Budding Grove*), *Le Côté de Guermantes* (1920-1, *The Guermantes Way*), *Sodome et Gomorrhe* (1921-2, *Cities of the Plain*), *La Prisonnière* (1923, *The Captive*), *Alberane disparue*, now renamed *La Fugitive* (1925, *The Sweet Cheat Gone*), and *Le Temps retrouvé* (1927, *Time Regained*).

A la recherche is a novel of circular construction: it ends with the narrator Marcel's discovery of his artistic vocation, a discovery which will lead him to the writing of the book the reader has just experienced. The dominant tone of the work is one of loss, of despair at the apparent irrecoverability of past experience and

regret at the vanity of human relationships and of human endeavour seen in the perspective of the destructive power of time. The search proclaimed in the novel's title is, however, vindicated by the narrator's discovery that the past is, in fact, eternally alive in the unconscious, and that it may be rescued from oblivion, either through the chance operation of sensory perception (the power of 'involuntary' memory) or through the agency of the work of art. But if the novel is thus fundamentally an account of an artistic vocation, the narrator's progress is characterized by a sustained analysis of a wide range of subjects: the psychology of family relationships and of sexual relations, both homosexual and heterosexual; the aesthetics of the novel, of music, and of painting; and the fluidity of contemporary French society, satirized through the rise of the rich and vulgar Madame Verdurin into the ranks of the declining Guermantes aristocracy.

Alastor, a visionary poem by P. B. *Shelley, largely written in Windsor Great Park in the late summer of 1815, published 1816. 'Alastor' is a transliteration from the Greek, meaning the 'evil spirit or demon of solitude', who pursues the Poet to his death because he will not be satisfied by domestic affections and 'human sympathy'. Composed in Miltonic blank verse, laboured but sometimes translucently descriptive, the poem reflects Shelley's early wanderings: it tells how the Poet left his 'alienated home', abandoned an 'Arab maiden', and vainly pursued his vision of ideal love 'through Arabie I And Persia, and the wild Carmanian waste' until he reached a remote river in the Indian

Caucasus, where he died alone, exhausted, and unfulfilled.

This *rite de passage* includes the dream of a 'veiled maid' who dances with shimmering erotic intensity (11. 129-222). The work is closely associated with Shelley's prose essays 'On Love' and 'On Life'.

Alban, St (d. 7304), the first British martyr, who is said to have been put to death under the edicts of Diocletian. While still a pagan, the story goes, he had sheltered in his house a Christian cleric by whom he was converted. Immediately after his conversion he was executed, accompanied by miracles, on a hill overlooking the Roman town of Verulamium, now St Albans.

Albany, duke of, in Shakespeare's **King Lear*. He maintains his integrity in spite of marriage to the wicked **Goneril*; in the quarto text (1608) he speaks the closing lines of the play. Albany, according to **Holinshed*, was the northern part of Britain, from the Humber to Caithness.

Albany, Albainn, Albin, Albania, ancient poetic names of Gaelic origin for the northern part of Britain.

ALBEE, Edward Franklin (1928-), American playwright, associated with the Theatre of the **Absurd*, whose later explorations of sexual fantasy, frustration, and domestic anguish also recall the plays of T **Williams*. His works include the macabre one-act satiric comedy *The American Dream* (1961); the more naturalistic marital tragi-comedy of academe *Who's Afraid of Virginia Woolf?* (1962); *Tiny Alice* (1965), a fantasy of wealth and corruption; and *A Delicate Balance* (1966), a tragicomedy set in a hard-drinking domestic environment. Later plays include *All Over* (1971), *Seascape* (1975), *The Lady from Dubuque*

(1980), *The Man Who Had Three Arms* (1982), *Marriage Play* (1986), and *Three Tall Women* (perf. Vienna 1992, NY 1994), the leading character of which was based on Albee's adoptive mother.

ALBERTI, Leon Battista (1404-72), Italian architect, scholar, and theorist, whose treatises on painting and sculpture (*Della pittura*) and on architecture (*De Re Aedificatoria*; English trans. G. Leoni, 1726) had a profound influence on Renaissance and subsequent architecture.

ALBERTUS MAGNUS (1193 or 1206-80), St Albert of Cologne, a Dominican friar who was a native of Swabia and a great **Scholastic* philosopher. He was an interpreter of Aristotle, whose doctrines he expounded at Cologne and Paris; he was the first Western thinker to outline the complete philosophy of Aristotle. **Aquinas* was among his pupils. His wide learning earned for him the title 'Doctor Universalis', and his total *oeuvre*, printed at Lyons in 1651, extends to 21 folio volumes of 15 ALBION | ALDHELM

which six are commentaries on Aristotle. He also wrote an influential *Summa Theologiae*.

Albion, an ancient poetical name for Britain, perhaps derived from its white (Latin *albus*) cliffs, visible from the coast of Gaul. **Blake* frequently uses Albion as a personification of England, in such works as *Visions of the Daughters of Albion* (1793), **The Four Zoas*, and *^Jerusalem*, where he adapted the traditional presentation of England as a giant to his own mythological purposes. M. **Horowitz's* Penguin anthology *Children of Albion: Poetry of the 'Underground' in Britain* (1969) and its successor *Grandchildren of Albion* (1992, pub.

by New Departures) are a conscious tribute to Blake, as is A. *Henri's poem 'Mrs Albion You've Got a Lovely Daughter', which portrays Liverpool as 'Albion's most lovely daughter'.

Albions England, see WARNER, W

Album Amicorum, an 'album of friends', the predecessor of the modern autograph album, popular from the 16th cent, with travelling students and scholars. Typically an entry would contain a biblical or classical motto, a personal device or coat of arms, a dedication, and an autograph. There are many examples in the British Library

Albumazar, see TOMKIS.

alcaics, a lyric metre named after the Greek poet Alcaeus, born c.620 BC. The form was favoured by *Horace, and imitated in English by *Swinburne, *Tennyson ('Milton: Experiments in Quantity') and other poets.

Alchemist, The, a comedy by *Jonson, performed by the King's Men 1610, printed 1612, by many considered the greatest of his plays.

Lovewit, during an epidemic of the plague, leaves his house in Blackfriars in London in charge of his servant Face. The latter, with Subtle, a fake alchemist and astrologer, and Dol Common, his consort, use the house as a place for fleecing a variety of victims. To Sir Epicure Mammon, a voluptuous knight, and Ananias and Tribulation Wholesome, fanatical Puritans, they promise the philosopher's stone, by which all metals may be turned to gold; to Dapper, a lawyer's clerk, a charm to win at gambling, bestowed by his aunt, the Queen of Fairy; to Drugger, a tobacconist, a magical

way of designing his shop to improve trade; to Kastril, a country bumpkin who wants to learn the language of quarrelling, a rich marriage for his widowed sister Dame Pliant. Surly, a gamester, sees through the fraud and attempts to expose it by presenting himself disguised as a Spaniard, but the dupes refuse to listen and drive him away. Lovewit's unexpected return puts Subtle and Dol to flight, and Face makes peace with his master by resourcefully marrying him to Dame Pliant.

Alcina, in **Orlando innamorato* and **Orlando furioso*, a witch who was mistress of an enchanted garden, and changed her lovers into beasts, stones, or trees.

* Astolfo and *Rogero were among her prisoners.

Alcmena, see AMPHITRYON.

ALCOTT, Louisa M(ay) (1832-88), American author, born in Pennsylvania, the daughter of educationalist and Transcendentalist Bronson Alcott (1799-1888), friend of *Emerson and *Thoreau. From an early age she published sketches, stories, etc., to help support her impractical father and family, and achieved fame and financial security with **Little Women* (1868-9), which was followed by several other works in the same vein. She also wrote sensational novels and straight adult novels, and was involved in various reform movements, including women's suffrage.

ALCUIN (Albinus: English name Ealhwine) (735-804), theologian, man of letters, and the principal figure in the literary and educational programme of *Charlemagne in the 'Carolingian Renaissance'. He was born at York and educated in the cloister school there under Archbishop Egbert. He met Charlemagne at Parma in 780, and settled on the Continent, becoming abbot of

Tours in 796. He wrote liturgical, grammatical, hagiographical, and philosophical works, as well as numerous letters and poems in Latin, including an elegy on the destruction of Lindisfarne by the Danes. He was primarily an educationalist rather than an original thinker. He adapted *Tertullian's 'What has Athens to do with Jerusalem?' to ask his famous question about the inappropriateness of heroic writing in monasteries, 'Quid Hinieldus cum Christo?' (Ingeld being a character in **Beowulf*). But his enduring legacy was the Carolingian educational curricula and the Carolingian minuscule script developed in his writing school. (See also ANGLO-LATIN LITERATURE.)

See M. L. Laistner, *Thought and Letters in Western Europe, AD 500-900* (1957); E. S. Duckett, *Alcuin, Friend of Charlemagne* (1951).

Alcyon, in Spenser's *Daphndida* and **Colin Clouts Come Home Againe*, is Sir A. *Gorges, on whose wife's death the *Daphndida* is an elegy.

Aldhelm, St (c.639-709), the first bishop of Sherborne (705). He was educated under *Theodore at Canterbury (671) and was a major figure in the intellectual movement led by him. He was the author of a number of Latin works which reveal a wide knowledge of classical and Christian authors. His ornate and difficult vocabulary—his *verborum garrulitas*—shows the influence of Irish models. He was abbot of Malmesbury and built churches at Malmesbury, Bruton, and Wareham and monasteries at Frome and Bradford. His most important work is *De Septenario, the Letter to Acircius* (i.e. Aldfrith, king of Northumbria) which contains his own Latin riddles, the *Aenigmata*. Alfred says he was a

popular vernacular poet but, as far as we know, none of this work survives. (See also ANGLO-LATIN LITERATURE.) *Aldhelmi Opera*, ed. R. Ehwald (1919).

ALDINGTON | ALEXANDER THE GREAT 16

ALDINGTON, Richard (Edward Godfree) (1892-1962), educated at University College London, which he left without taking a degree. Early in his literary career he made the acquaintance of *Pound, who introduced him to Hilda *Doolittle (H.D.), whom he married in 1913, and of F. M. *Ford, for whom he worked briefly as secretary. He and H.D. both worked as editors on the Imagist periodical the **Egoist* and in 1915 Aldington's first volume of poetry, *Images 1910-1915*, was published by the Poetry Bookshop. (See IMAGISM.) Subsequent volumes include *Images of War* (1919) and *A Fool Ī the Forest* (1925), which shows perhaps an excessive debt to **The Waste Land*. Aldington achieved popular success with his first novel, *Death of a Hero* (1929, abridged; Paris, 1930, unexpurgated), based on his own war experiences. It relates the life and death of George Winterbourne, killed in action in 1918; the first two parts dwell on his youth and 'advanced' marriage, satirizing the complacency and frivolity of pre-war middle-class and bohemian England, and Part III is a horrifying description of life at the front in France. His later novels (*The Colonel's Daughter*, 1931; *All Men Are Enemies*, 1933) made less impact. From 1928 Aldington lived mainly abroad, in France and the United States. Of his later works the best known are his biographies, which include *Portrait of a Genius, But . . .* (1950), a controversial life of D. H. *Lawrence, who had at one time been a close friend, and his even

more controversial life of T. E. * Lawrence, *Lawrence of Arabia: A Biographical Enquiry* (1955), which caused a furore by its attack on Lawrence as an 'impudent mythomaniac'. This, in the view of Aldington's admirers, was the cause of his diminishing reputation and the decreasing availability of his works, which include many translations, an autobiography (*Life for Life's Sake*, 1941), and critical essays. His correspondence with *Durrell, *Literary Lifelines*, ed. I. S. MacNiven and H. T. Moore, was published in 1981.

ALDISS, Brian Wilson (1925-), novelist, short story writer, and critic, born in Norfolk, best known for his works of *science fiction and his involvement with the cause of science fiction as a literary genre; he has edited many collections and anthologies and has written a history of the subject, *Billion Year Spree* (1973 revised, with David Wingrove, as *Trillion Year Spree*, 1986). His many works which employ classic devices—lost spaceships, threatened utopias, time-warps, etc.—include *Non-Stop* (1958), *Greybeard* (1964), and *Enemies of the System* (1978); his sense of the tradition is manifested in *Frankenstein Unbound* (1973), which pays tribute to his view of M. * Shelley's work as 'the first novel of the Scientific Revolution', 'a meeting with the Romantic and scientific', and which describes a meeting between an American from AD 2020 with the Shelleys, *Byron, and Frankenstein himself. Similarly, *Moreau's Other Island* (1980) picks up the theme of H. G. Wells's **The Island of Dr Moreau* (1896). *Helliconia Spring* (1982), *Helliconia Summer* (1983), and *Helliconia Winter* (1985) form an epic trilogy describing the evolution

of a whole planetary system, in which each season lasts for centuries. More recent works include . . . *And the Lurid Glare of the Comet* (1986), *Craken at Critical* (1987), *Ruins* (1987), *Forgotten Life* (1988), *Dracula Unbound* (1991), and *Remembrance Day* (1993), a philosophical novel about an American academic investigating the deaths of four people in an IRA bombing in an attempt to prove that their fate was preordained. His short stories have been collected in *Best Science Fiction Stories of Brian W Aldiss* (1988) and *A Romance of the Equator: Best Fantasy Stories of Brian W. Aldiss* (1989). *Bury My Heart at W H. Smith's* (1990) and *The Twinkling of an Eye* (1998) are volumes of autobiography.

ALDRIDGE, James (1918-), Australian-born journalist, prolific novelist, and children's writer, resident for many years in England, whose strong left-wing convictions and Marxist interpretations of historical events led to an enthusiastic reception of his work in the Soviet Union. His early novels (*Signed with Their Honour*, 1942; *The Sea Eagle*, 1944; and *Of Many Men*, 1946) record the Second World War in a plain, strong narrative style: later works return to this theme, but also deal with crises of capitalism past and present, and the death of the British Empire.

ALDUS MANUTIUS (1449-1515), Venetian scholar, printer, and publisher. In 1493 he published his own Latin grammar, and in 1495 he opened his own press, which initially specialized in Greek texts, including a monumental edition of *Aristotle in five volumes. His roman and italic type, which was cut by Francesco da Bologna, and his Greek types greatly influenced the

design of printers' letters. He introduced the publication of Latin texts in octavo formats, and these inexpensive alternatives to scholarly folios were sold in large numbers. His edition of *Erasmus' *Adages* in 1508 became a best-seller all over Europe.

ALEXANDER VI, see BORGIA, R

ALEXANDER, Sir William, earl of Stirling (71567-1640), Scottish poet, courtier, and friend of *Drummond of Hawthornden, secretary of state for Scotland from 1626 until his death. His chief poetical works are a collection of songs and sonnets, *Aurora* (1604), a long poem on *Doomsday* (1614) in eight-line stanzas, and four tragedies on Darius, Croesus, Alexander, and Caesar, which are the source of some of the most striking lines in Webster's **The White Devil* and **The Duchess of Malfi*.

ALEXANDER THE GREAT (356-323 BC), son of Philip II of Macedón and Olympias, born at Pella, and educated by *Aristotle, became king of Macedón in 336 BC upon the murder of his father. He caused the Greek states to nominate him to conduct the war against Persia and in 334 crossed the Hellespont. He captured the family of

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Darius and extended his conquests to Egypt, where he founded Alexandria; and, after completely defeating the Persians at the battle of Arbela in 331, to India. He married Roxana, the captive daughter of Oxyartes, a Bactrian prince, and a second wife, Barsine, daughter of Darius and Statira. He is said to have destroyed Persepolis, the capital of the Persian empire, at the instance of the courtesan Thaïs (331). He died of fever at Babylon when only 32 years old. His horse was

named Bucephalus.

Alexander was made the centre of a cluster of medieval legends, comparable to the cycles concerning *Charlemagne and King *Arthur. The chief of the romances concerning him are the great French *Roman d'Alexandre* of the 12th cent., of some 20,000 alexandrines, and the English **King Alisaunder* of the early 14th cent., 8,000 octosyllabic verses. The story of the rivalry of his two wives forms the subject of Lee's tragedy **The Rival Queens*.

ALEXANDER OF HALES (1170/80-1245), a native of Gloucestershire, studied at Paris and taught theology there. For a short time he held various ecclesiastical appointments in England and he became archdeacon of Coventry. Returning to Paris he entered the Franciscan order and continued to teach theology, becoming the first member of this new order to hold the chair of theology there. He wrote glosses on the *Sententiae* of *Peter Lombard. According to R. *Bacon the *Summa Theologica* which goes under his name was not by him but put together by other Franciscan theologians, partly drawing on his teachings. It influenced the Italian-born theologian Bonaventura (1217-74), who refers to it in 1250, and Alexander is important as evidencing a distinct Augustinian-Franciscan philosophical tradition in the first half of the 13th cent. In the later Middle Ages he was called the 'Doctor Irrefragabilis'.

Alexander and Campaspe, see CAMPASPE.

Alexander's Feast, see DRYDEN.

Alexandrian Library, the, formed at Alexandria by the Ptolemaic rulers of the 3rd cent. BC. It was the largest

library in the ancient world, and variously said to contain between 100,000 and 700,000 manuscripts. According to *Plutarch, there was a serious fire at the library when Julius Caesar was besieged in Alexandria; later legends expanded the fire into total destruction of the library.

Alexandria Quartet, see DURRELL.

alexandrine, an iambic line of six feet, which is the French heroic verse, and in English is used, for example, as the last line of the Spenserian stanza or as a variant in a poem of heroic couplets, rarely in a whole work. The name is derived from the fact that certain 12th- and 13th-cent. French poems on * Alexander the Great were written in this metre, (see also METRE.)

ALFIERI, Vittorio (1749-1803), Italian tragedian and poet. He gave up his own estates and, in his treatise *Della tirannide (On Tyranny, 1789, written 1777)*, advocated the revolutionary overthrow of all tyrannies. In another, *Del principe e delle lettere (On the Prince and on Letters, 1785-6)*, he argued for the independence of writers from court patronage. Between 1777 and 1789 he wrote 19 austere concise tragedies on historical themes, of which the finest, *Saul* (1782), turns the king into a figure that may be compared with **Sturm und Drang* heroes. He hailed the French Revolution in the ode 'Parigi sbastigliata' ('Paris Unbastilled', 1789), but satirized its excesses in // *misogallo (The Anti-Gaul, 1793-9)*. His autobiography (*Vita, 1803*) is pre-Romantic both in its melancholy and in its strong-willed hatred of oppression. He was the devoted lover of the countess of Albany, wife of the

Young Pretender.

ALFRED (the Great) (848-99), king of the West Saxons from 871 to his death, important in the history of literature for the revival of letters that he effected in his southern kingdom and as the beginner of a tradition of English prose translation (though there were some Northumbrian translations of Latin before him). He translated (before 896) the *Cura Pastoralis* of * Gregory with a view to the spiritual education of the clergy, and a copy of this was sent to each bishop. The preface to this translation refers to the decay of learning in England and indicates Alfred's resolve to restore it. He then translated (or had translated) the *Historia Adversus Paganos* of *Orosius, inserting the latest geographical information at his disposal, notably accounts of the celebrated voyages of the Norwegian Ohthere to the White Sea and of *Wulfstan in the Baltic, both of which are full of interesting detail. He had a translation made of *Bede's *Ecclesiastical History* with some omissions, but giving a West Saxon version of the Hymn of *Caedmon, and translated the *De Consolatane Philosophiae* of *Boethius, with some additions drawn from exegetes such as Remigius of Auxerre. The loose West Saxon version of * Augustine's *Soliloquia* is also probably the work of Alfred. He composed a code of laws, drawing on the Mosaic and earlier English codes. The **Anglo-Saxon Chronicle*, the systematic compilation of which began about 890, may represent in part his work or inspiration. The characteristic virtue of Alfred's style lies in his principle of idiomatic translation, 'sometimes sense for sense', which gives vividness to his English versions. The absence of this

distinctive quality from the translation of Bede has led to the questioning of its authenticity as an Alfredian text. See Asser's *Life of Alfred*, in *Alfred the Great*, ed. S. Keynes and M. Lapidge (1983); E. S. Duckett, *Alfred the Great and His England* (1961).

Alfred, a Masque, containing 'Rule, Britannia', see THOMSON, J. (1700-48).

ALGARSYF | ALLEN 18

Algarsyf, one of the two sons of King Cambuscan, in *Chaucer's 'Squire's Tale' (see CANTERBURY TALES, 11).

Algrind, in Spenser's **Shepherd's Calendar*, Edmund Grindal, archbishop of Canterbury, 1576-83.

ALI, Tariq (1943-), polemicist, activist, film-maker, novelist, and playwright, born in Lahore, educated in Pakistan and at Exeter College, Oxford, where he became president of the Oxford Union. In the 1960s and 1970s he was known as a political activist, founding the Vietnam Solidarity Campaign and editing the underground publications *Black Dwarf* and *Red Mole*. His histories of the period give an international perspective on a time of rapid social and political change: *Streetfighting Years: An Autobiography of the Sixties* (1970, 1987); *1968 and after: Inside the Revolution* (1978); and *1968: Marching in the Streets* (with Susan Watkins, 1998). His role as activist continued through membership of the editorial board of *New Left Review* and his work as a producer of cultural and political documentary films for Channel Four. Ali's plays with Howard *Brenton blend historical analysis, farcical satire, tragedy, and song: *Iranian Nights* (1989) is an ironic treatment of the *fatwa* on Salman *Rushdie, while *Moscow Gold* (1990) charts the rise of

Mikhail Gorbachev. His novels include: *Redemption* (1990), a bawdy and satirical insider's view of the revolutionary left; *Shadows of the Pomegranate Tree* (1992), set during the collapse of the Muslim civilization in Andalusia; and *The Book of Saladin* (1998), a fictional memoir of the 12th-cent. Kurdish liberator of Jerusalem.

Alice's Adventures in Wonderland, a story for children by Lewis Carroll (see DODGSON), published 1865.

Originally entitled *Alice's Adventures under Ground*, and written for his young friend Alice Liddell, it tells how Alice dreams she pursues a White Rabbit down a rabbit-hole to a world where she encounters such celebrated characters as the Duchess and the Cheshire Cat, the Mad Hatter and the March Hare, the King and Queen of Hearts, and the Mock Turtle. It contains the poems 'You are old, Father William', 'Beautiful Soup', and others, and Carroll's typographical experiment 'Fury and the Mouse', in the shape of a mouse's tail: it proved a lasting success and has been translated into many languages. See also THROUGH THE LOOKING-GLASS.

alienation effect, a term used to describe attempts by author or director to prevent the reader or audience from identifying with, trusting, or taking for granted what is happening in the text or on stage: such devices can include narrative interventions, disruptions of mood and sequence, and introduction of non-realistic effects. *Brecht was the most celebrated exponent of the technique but it has been very widely adopted. (From the German *Verfremdungseffekt*.)

Alifanfaron, in medieval romance, the pagan emperor of Taprobane, in love with the daughter of Pentapolin,

the Christian king of the Garamantes. *Don Quixote takes two flocks of sheep for their opposing armies and attacks what he supposes to be Alifanfaron's forces.

Alisaunder, see KING ALISAUNDER.

ALISON, Archibald (1757-1839), Scots episcopalian, father of Sir A. Alison (below). He wrote *Essays on the Nature and Principles of Taste* (1790), a study of the role of the imagination and of the association of ideas in aesthetic perception. Alison claims that poetry and drama are distinctive in their capacity to present a 'unity of character or expression' not found either in daily life or narrative writing, and finds the appeal to mixed emotions in tragicomedy 'utterly indefensible'. He thus thinks *Corneille a sounder dramatist than Shakespeare. The work went into six lifetime editions and influenced *Jeffrey. Alison's wife Dorothea Gregory grew up in the household of Mrs E. *Montagu.

ALISON, Sir Archibald (1792-1867), son of A. Alison (above), educated at Edinburgh University and called to the Scottish bar. He was a frequent contributor to **Blackwood's Magazine* and author of various historical works, including a *History of Europe during the French Revolution* (1833-42), and various legal works, including *Principles of the Criminal Law in Scotland* (1832) and *Practice of the Criminal Law in Scotland* (1833); he also wrote an autobiography, edited by his daughter and published in 1883.

Allan-a-Dale, one of the companions of *Robin Hood, and the subject of a song in the fourth canto of Scott's **Rokeby*.

allegory, a figurative narrative or description, conveying a veiled moral meaning; an extended metaphor.

As C. S. *Lewis argues in *The Allegory of Love*, the medieval mind tended to think naturally in allegorical terms, and *Auerbach suggested that towards the end of the Middle Ages 'every kind of serious realism was in danger of being choked to death by the vines of allegory' (*Mimesis*, ch. 10). Nevertheless allegorical works of great vitality continued to be produced, ranging from Spenser's **Faerie Queene* and Bunyan's **Pilgrim's Progress*, both of which use personifications of abstract qualities, to Dryden's political allegory **Absalom and Achitophel*, which conceals real identities; and there are strongly allegorical elements in many more recent works, such as Hawthorne's **The Marble Faun* and V. Woolf's **Between the Acts*. 'Allegro, L', see 'L'ALLEGRO'.

Allen, Benjamin and Arabella, characters in Dickens's **Pickwick Papers*.

ALLEN, (Charles) Grant (Blairfindie) (1848-99), born in Canada, educated in America, France, and at Merton College, Oxford. He was a schoolmaster for several years and went to Jamaica, as professor of mental and moral philosophy, where he formulated his evolutionary system of philosophy based on the works of H.

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*Spencer. On his return to England he published *Physiological Aesthetics* (1877), which introduced his name to the leaders of thought in London, and he was soon contributing articles on popular scientific and other subjects to the **Cornhill* and other journals. Next came *The Colour-Sense* (1879), which won praise from A. R. *Wallace, C. *Darwin, and T. H. *Huxley. He began writing fiction, at first with stories for **Belgravia*, later

collected as *Strange Stories* (1884). His first novel, *Philista* (1884), was followed by nearly 30 books of fiction including his best-selling *The Woman Who Did* (1895), intended as a protest against the subjection of women. It is the tale of a woman of advanced views who believes that marriage is a barbarous institution, incompatible with the emancipation of women; she lives with the man she loves, bears his child, but is left alone, when he inconveniently dies, to endure the consequent social ostracism. Mrs Fawcett and other feminists condemned the novel and its author as 'not a friend but an enemy' of the movement.

ALLEN, Ralph (1694-1764), a man of humble origins who rose to considerable eminence and prosperity in Bath (where he was known as the 'Man of Bath'), and was generally beloved for his unobtrusive generosity, both public and private. Most notably (in the field of literature) he assisted the struggling *Fielding, who later portrayed him as Squire Allworthy in **Tom Jones* and dedicated **Amelia* to him. After the novelist's death, Allen provided for the education and support of his children. S. *Richardson, *Pitt the elder, W *Warburton, and Mrs *Delany were among his friends. Pope praised him in the *Epilogue to the Satires* as one who 'did good by stealth'. See B. Boyce, *The Benevolent Man* (1967).

ALLEN, Walter Ernest (1911-95), writer, scholar, and critic, born in Birmingham, and at one time part of a 'Birmingham Group' of writers which included John Hampson (author of *Saturday Night at the Greyhound*, 1931), Walter Brierley, Peter Chamberlain, and Leslie Halward. His works include his popular and influential

study *The English Novel* (1954), *Rogue Elephant* (1946), *All in a Lifetime* (1959, fiction, based in part on his father's life), and a memoir, *As I Walked down New Grub Street* (1981).

ALLEN, William (1532-94), cardinal. Educated at Oriel College, he left Oxford in 1561 and was instrumental in the founding of seminaries for the training of Roman Catholic missionaries at Douai, Rome (where life at the English College is vividly described by A. *Munday in *The English Romayne Lyfe*, 1582), and Valladolid. As well as his own controversial writings he inspired and was involved in the translation of the Douai-Rheims Bible (1582-1609/10), for long the traditional Roman Catholic version of the Scriptures in the vernacular.

ALLENDE, Isabel (1942-), Chilean writer born in Lima who has lived in exile in Venezuela and in California. Her first novel, *La casa de los espíritus* (1982; *The House of the Spirits*, 1985), explores three generations of women as a family saga ending in the 1973 coup in a style that moves from magical exaggerations to documentary. In the same vein she wrote *De amor y de sombra* (1984; *Of Love and Shadows*, 1987), *EvaLuna* (1987; 1988), whose stories become the tropical and erotic *Cuentos de Eva Luna* (1990; *The Stories of Eva Luna*, 1990) and *El plan infinito* (1991; *The Infinite Plan*, 1993). Allende wrote movingly about the death of her daughter (*Paula*, 1994; 1995) and about love and recipes in *Afrodita: cuentos, recetas y otras afrodisiacas* (1997; *Aphrodite: A Memoir of the Senses*).
ALLESTREE, Richard (fl. 1617-43), see [ALMANACS].
ALLESTREE, Richard (1619-81), see WHOLE DUTY OF MAN, THE.

ALLEYN, Edward (1566-1626), an actor (R. *Burbage's chief rival) and partner of *Henslowe, with whom he built the Fortune Theatre, Cripplegate. There he acted at the head of the Lord Admiral's Company, playing among other parts the leading roles in Marlowe's **Tamburlaine*, **The Jew of Malta*, and **Dr Faustus*. He acquired great wealth, bought the manor of Dulwich, and built and endowed Dulwich College. His first wife was Henslowe's stepdaughter, his second the daughter of *Donne. He was a patron of *Dekker, John *Taylor (the 'water poet'), and other writers.

All for Love, or The World Well Lost, a tragedy by *Dryden produced and published 1678.

Written in blank verse in acknowledged imitation of Shakespeare's **Antony and Cleopatra*, it is Dryden's most performed and his best-known play. It concentrates on the last hours in the lives of its hero and heroine. In contrast to Shakespeare's play, it is an exemplary neo-classical tragedy, notable for its elaborately formal presentation of character, action, and theme. (See NEO-CLASSICISM.)

ALLIBONE, S. A., see CRITICAL DICTIONARY OF ENGLISH LITERATURE, A.

ALLINGHAM, Margery Louise (1904-66), crime novelist, educated at the Perse School, Cambridge, which she left at the age of 15. She began to write for periodicals when young, and introduced her deceptively vacuous detective-hero Albert Campion in *The Crime at Black Dudley* (1929). He reappeared in many of her best-known works, along with his manservant Lugg and Charles Luke of the CID: these include *Flowers for the fudge* (1936), *More Work for the Undertaker* (1949), and *The Beckoning Lady* (1955).

Atmospheric, intelligent, and observant, her works have maintained their popularity although they have a strong period flavour.

ALLINGHAM, William (1824-89), born in Co. Donegal. He worked as a customs officer, first in Ireland, then in England, where he settled in 1863. His friends in the literary world included *Patmore, *Carlyle, D. G.

ALLITERATION | ALL'S WELL THAT ENDS WELL **20**

*Rossetti, and notably *Tennyson; his diary, published in 1907, covers four decades and has many vivid portraits of his contemporaries. His first volume, *Poems*, appeared in 1850, and contains his best-known work 'The Fairies' ('Up the airy mountain');

it was followed by several others, including the long poem *Laurence Bloomfield in Ireland* (1864) and various collections and anthologies of verse for children, some with illustrations by Rossetti, *Millais, K.

*Greenaway, and his wife Helen Paterson.

alliteration, the commencement of two or more words in close connection with the same sound, as in e.g. G. M. *Hopkins's 'The Windhover':

I caught this morning morning's minion, kingdom of
daylight's dauphin, dapple-dawn-drawn Falcon . . .

It was used to excess by many late 19th-cent. poets, notably *Swinburne, whose 'lilies and languors of virtue' and 'raptures and roses of vice' are characteristic examples from *'Dolores'. (See also ALLITERATIVE VERSE.)

alliterative prose, a tradition of Old and Middle English prose elevated in style by the employment of some of the techniques of *alliterative verse. Its most distinguished exponents are *yElfric and *Wulfstan

in Old English, and the writers of the *'Katherine Group' in Middle English. R. W. *Chambers, in his essay 'On the Continuity of English Prose from Alfred to More' (1932), saw this alliterative thread as a common factor in English writing from Old English to the Renaissance.

Alliterative Revival, a collective term for the group of alliterative poems written in the second half of the 14th cent, in which alliteration, which had been the formal basis of Old English poetry, was again used in poetry of the first importance (such as * *Piers Plowman* and *Sir Gawain and the Green Knight*) as a serious alternative to the continental form, syllabic rhyming verse. Three views have been advanced to account for its emergence: (1) that it was a conscious return to traditional forms as politics became again more English than French, a nationalist movement like the attempted modern linguistic revivals in Wales or Ireland; (2) that it was merely a resurfacing of literature which had continued throughout the period since the Conquest but had not been officially published; (3) that it was a straightforward development of the loose alliterative poetry of the previous century which the new movement only enhanced. The last view, argued by Thorlac Turville-Petre (*The Alliterative Revival*, 1977), is now thought the most persuasive. As well as their common formal elements, many of the poems are linked by a serious interest in contemporary politics and ethics (**Wynneere and Wastoure*, *Death and Liffe*, *The Parlement of the Three Ages*, *Piers Plowman*).

alliterative verse, the native Germanic tradition of English poetry and the standard form in Old English up

to the 11th cent., recurring in Middle English as a formal alternative to the syllable-counting, rhymed verse borrowed from French (see ALLITERATIVE REVIVAL). The Old English line was (normally) unrhymed, and made up of two distinct half-lines each of which contained two stressed syllables. The alliteration was always on the first stress of the second half-line, which alliterated with either, or both, of the stresses in the first half-line; e.g.

x x x

Nāp nihtscūa, norman sniūde (**Seafarer*, 31)

(The shade of night grew dark, it snowed from the north).

In Middle English, even among the poets of the Revival, the alliterative rules were much less strict, although the alliteration was often very dense:

'I have lyved in londe', quod I, 'My name is Longe Wille' (**Piers Plowman* B XV. 152).

Nothing after Middle English could categorically be said to be 'alliterative verse', despite its recurrent use as a device throughout English poetry, except perhaps for the rather self-conscious revival of the form in the 20th cent, by such poets as *Auden and *Day-Lewis.

All Quiet on the Western Front, see REMARQUE.

All's Lost by Lust, a tragedy by W * Rowley, acted by the Prince's Men c.1619, printed 1633. The story, taken from a legendary episode in Spanish history, concerns Roderick, king of Spain, his general Julianus, and Julianus' daughter Jacinta, who is raped by Roderick and later mutilated and murdered, along with her father, by Roderick's Moorish successor. The play remained popular throughout the 17th cent., and was

twice adapted during the Restoration. The story is also the subject of *Landor's *Count Julian* (1812) and *Southey's *Roderick* (1814).

All's Well that Ends Well, a comedy by * Shakespeare, first printed in the First * Folio of 1623. It used to be thought to be the play referred to by *Meres as *Loue Labours Wonne*, which would mean that it was written before 1598; but its close affinity to * *Measure for Measure* suggests a date around 1604-5. B ° t n plays are generally classified as 'tragicomedies' or 'problem comedies'.

Its chief source is Boccaccio's * *Decameron* (Day 3, Tale 9), which Shakespeare may have read either in the translation by *Painter, or in the French version by Antoine le Maçon. Bertram, the young count of Rousillon, on the death of his father is summoned to the court of the king of France, leaving his mother and with her Helena, daughter of the famous physician Gerard de Narbon. The king is sick of a disease said to be incurable. Helena, who loves Bertram, goes to Paris and effects his cure by means of a prescription left by her father. As a reward she is allowed to choose her husband and names Bertram, who unwillingly obeys the king's order to wed her. But under the influence of
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the worthless braggart *Parolles, he at once takes service with the duke of Florence, writing to Helena that until she can get the ring from his finger 'which never shall come off', and is with child by him, she may not call him husband. Helena, passing through Florence on a pilgrimage, finds Bertram courting Diana, the daughter of her hostess there. Disclosing herself as his

wife to them, she obtains permission to replace Diana at a midnight assignation with Bertram, having that day caused him to be informed that Helena is dead. Thereby she obtains from Bertram his ring, and gives him one that the king had given her. Bertram returns to his mother's house, where the king is on a visit. The latter sees on Bertram's finger the ring that he had given Helena, suspects Bertram of having destroyed her, and demands an explanation on pain of death. Helena herself now appears, explains what has passed, and claims that the conditions named in Bertram's letter have been fulfilled. Bertram, filled with remorse, accepts her as his wife. The sub-plot, concerning the braggart Parolles, has been felt by some readers, including Charles I, to dominate the play, and in performance it has often done so.

All the Year Round, see HOUSEHOLD WORDS.

Allworthy, Squire, and his sister Bridget, characters in Fielding's **Tom Jones*. The character of Squire Allworthy was based on Fielding's friends and benefactors R. *Allen and G. *Lyttelton.

Alma (in Italian meaning 'soul', 'spirit'), in Spenser's **Faerie Queene*, II. ix, xi, represents the virgin soul. She is the Lady of the House of Temperance, where she is visited by Prince *Arthur and Sir *Guyon, and defended against her enemies by the former.

almanacs were, technically, tables of astronomical and astrological events of the coming year, and as such had existed since antiquity; with the advent of printing they proliferated, and by the 17th cent, in England were the most popular literary form, containing a wide range of material, from feast days, farming notes,

tables of interest, to scurrilous verses and wild and colourful prophecies. They flourished particularly strongly from 1640 to 1700, when they engaged in political, social, and religious controversy, playing an active part in the ferment of the times. Well-known publishers and compilers of almanacs included Richard Allestree (active between 1617 and 1643, Derby and Coventry); the most famous of all, *Lilly; John Gadbury (1627-1704), astrologer and physician; John Partridge (1644-1715), who published almanacs from 1678; and Francis Moore, father of *Old Moore. In the 18th cent, growing scepticism and a declining interest in astrology led to a loss of vitality in the form, although Old Moore continued to be bought by the less educated classes in vast quantities, and still sells well today, as does the more prosaic reference book *Whitaker's Almanack* (see WHITAKER). See Bernard Capp, *Astrology and the Popular Press: English Almanacs 1500-1800* (1979), and Keith Thomas, *Religion and the Decline of Magic* (1971).

Almería, the heroine of Congreve's **The Mourning Bride*.

Almeyda, a character in Dryden's **Don Sebastian*.

Almorán and Hamet, see HAWKESWORTH.

Alonso, the king of Naples in Shakespeare's **The Tempest* who helped Antonio depose Prospero. It is on the return from his daughter's wedding in Tunis that his ship is wrecked and that his son Ferdinand finds a bride in Miranda.

Alomo the Brave and the Fair Imogine, a ballad by M. G. Lewis, which appears in **The Monk*.

Alph, in Coleridge's **Kubla Khan*, the sacred river in

Xanadu. For its connection with the river Alpheus and with the Nile, see J. L. *Lowes, *The Road to Xanadu* (1927).

Alton Locke, Tailor and Poet: An Autobiography, a novel by C. *Kingsley, published 1850.

The eponymous narrator, son of a small London tradesman and educated by a widowed Baptist mother, is apprenticed to a sweating tailor in whose workshop he experiences at first hand the miseries of the working classes and becomes imbued with the ideas of *Chartism; the material used in this section was first used by Kingsley in a stirring pamphlet, *Cheap Clothes and Nasty*, published earlier the same year. Locke's gift for poetry gains him the friendship first of an old Scottish bookseller, Saunders Mackaye, and then of a benevolent dean, his daughter Lillian (with whom he falls in love), and her cousin Eleanor. Under their influence he momentarily consents to the emasculation of his revolutionary poems before publication, a weakness he bitterly regrets. Roused by the taunts of his Chartist comrades, he undertakes a mission that involves him in a riot and is jailed for three years. On emerging, he learns that Lillian is engaged to his prosperous timeserving cousin; he falls ill (and during his fever undergoes an interesting evolutionary dream, seeing himself transformed from a group of polyps through higher forms of life to man), is nursed by Eleanor and by her converted from Chartism to Christian Socialism. He emigrates to America and dies on the voyage. The novel, despite its weaknesses, is a powerful social document, and had an impact similar to that of Disraeli's **Sybil* and Mrs Gaskell's **Mary Barton*,

the latter of which Kingsley much admired.

ALVAREZ, Al(fred) (1929-), poet, broadcaster, and critic, born in London, and educated at Oundle and Corpus Christi, Oxford. His works include *The Shaping Spirit* (1958), a critical study of modern poetry, and *The Savage God: A Study of Suicide* (1971), which opens with an account of the death of *Plath, whom he knew, and whose work he published when he was poetry editor of the **Observer*. He edited an influential

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anthology of verse, *The New Poetry* (1962, with work by *Hughes, *Gunn, *Larkin, and others), and has also written on subjects as diverse as poker playing (*The Biggest Game in Town*, 1983), mountain climbing, and oil rigs.

Amadis of Caul (*Amadis de Gaula*), a Spanish or Portuguese romance, written in the form in which we have it by Garcia de Montalvo in the second half of the 15th and printed early in the 16th cent., but taken from 'ancient originals' now lost, perhaps by Joham de Lobeira (1261-1325) or by Vasco de Lobeira (d. 1403), the materials of the story being of French source. Many continuations were written relating to the son and nephew of Amadis, Esplandian and Florisando. Perion, king of Gaul (?Wales), falls in love with Elisena, daughter of Garinter, king of Lesser Britain; their child Amadis is cast away in a box on a river, and later washed ashore and reared by Gandales of Scotland. Until his identity is revealed he is known as 'The Child of the Sea'. He becomes the flower of chivalry and achieves wonderful feats of arms. He loves Oriana, daughter of Lisuarte, king of Great Britain, who is

sought in marriage by the emperor of Rome and granted to him by her father, but rescued by Amadis, whence arises a great conflict. The emperor arrives with his fleet, but is defeated and killed. Amadis then comes to the succour of Lisuarte, reconciliation follows, and all ends happily.

The romance was translated into French by Herberay des Essarts in 1540, into English by *Munday (71590), and an abridged version by *Southey appeared in 1803. *Amadis of Gaul* and **Palmerin of Englandwere* two of the works specially excepted from the holocaust of romances of chivalry carried out by the curate and barber in **Don Quixote*.

Amadis of Greece, a Spanish continuation of the seventh book of * *Amadis of Gaul*, of which Lisuarte of Greece, the grandson of Amadis, is the hero. The work is probably by Feliano de Silva (16th cent.).

Amara, Mt, a place in Abyssinia, where the kings of that country secluded their sons, to protect themselves from sedition (**Paradise Lost*, IV. 281). It figures as 'Amhara' in Johnson's **Rasselas*.

Amaryllis, the name given to a shepherdess by *Theocritus, * Virgil, and *Ovid. Spenser, in * *Colin Clouts Come Home Againe*, uses the name to signify Alice, one of the daughters of Sir John Spencer of Althorp. She became the countess of Derby for whom Milton wrote his *'Arcades'.

Amaurote, or 'shadow city', the capital of More's **Utopia*. *Rabelais (11. xxiii) uses the name 'Amaurotes' for an imaginary people invaded by the Dipsodes.

Amazing Marriage, The, a novel by G. *Meredith, published 1895. This novel, written in Meredith's

oblique, opaque late manner, is an extreme exploration of the battle between the sexes, conducted on a very public stage amidst much gossip (Dame Gossip being one of the narrators). The marriage in question is that of the wild, courageous, and headstrong Carinthia, brought up in the Austrian mountains and left almost destitute on the death of her legendary father, the 'Old Buccaneer': she marries Lord Fleetwood, wealthy and arrogant, who proposes to her impulsively at a dance and is held to his promise. He dramatically abandons her on the wedding night, and the novel pursues their struggle for dominion within the marriage and her eventual triumph. Gower Woodseer, who is a friend to both parties and serves as go-between, is based on R. L. *Stevenson.

Ambassadors, The, a novel by H. *James, published 1903.

This is one of the novels in which, with much humour and delicacy of perception, the author depicts the reaction of different American types to the European environment. Chadwick Newsome, a young man of independent fortune, the son of Mrs Newsome of Woolett, Massachusetts, a widow of overpowering virtue and perfection, has been living in Paris and is reported to have got entangled with a wicked woman. Mrs Newsome has decided to send out an ambassador to rescue Chad and bring him home. This ambassador is the elderly, amiable, guileless Strether, dependent on Mrs Newsome, for whom he entertains prodigious respect and to whom he has allowed himself to become engaged. The story describes Strether's evolution in the congenial atmosphere of Paris, his desertion to the

side of Chad and the bewitching comtesse de Vionnet (he is convinced that the relation between them is virtuous), and his own mild flirtation with the pleasant cosmopolitan Maria Gostrey. Meanwhile his attitude and the disquieting report of Waymarsh, Strether's stolid and conscientious American friend, have caused dismay at Woolett, and Mrs Newsome sends out a fresh ambassador in the person of her daughter, the coldly glittering Sarah Pocock. The attempts to bamboozle Sarah utterly fail, and she presents her ultimatum—immediate return to America—to the delinquents Chad and Strether. Chad, exhorted by Strether, refuses to abandon the lady; and Strether is accordingly notified that all is over between him and Mrs Newsome. Then, and then only, an accident throws Strether unexpectedly into the company of Chad and Mme de Vionnet in circumstances which leave no doubt as to the nature of their real relations. Sadly disillusioned, but still insisting on the necessity of Chad's loyalty to Mme de Vionnet, Strether from a sense of duty turns his back on Paris.

ambiguity, see SEVEN TYPES OF AMBIGUITY.

Ambit, a literary and artistic quarterly founded in 1959 by Dr Martin Bax, who edited it in association with J. G. *Ballard, Edwin Brock, E. A. *Markham, and others. Contributors have included P. *Porter, E. *Morgan, F.

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*Adcock, Jeff Nuttall, G. *Ewart, D. M. *Thomas, Ruth *Fainlight, and many others.

AMBLER, Eric (1909-98), writer of thrillers, *spy fiction, and screenplays. His many works of fiction include *The Dark Frontier* (1936), *Uncommon Danger*

(1937), *Epitaph for a Spy* (1938), *Cause for Alarm* (1938), *The Mask of Dimitrios* (1939), *Journey into Fear* (1940), *The October Man* (1948), *Judgement on Deltcher* (1951), *The Schirmer Inheritance* (1953), *Passage of Arms* (1959), *Dr Frigo* (1974), *Send No More Roses* (1977), and *The Care of Time* (1981). An edited volume, *To Catch a Spy: An Anthology of Favourite Spy Stories*, was published in 1964. *Here Lies: An Autobiography* appeared in 1985. *The Story So Far*, a collection of stories previously unpublished in book form together with reminiscences, was published in 1993.

Ambrée, Mary, a legendary English heroine, supposed to have taken part in the siege of Ghent in 1584, when that town was held by the Spaniards. A ballad about her is included in Percy's *Reliques*, and she is referred to by Jonson (*Epicene*, IV. ii; *Tale of a Tub*, 1. iv; and *Fortunate Isles*) and other Elizabethan dramatists.

Ambrose, St (c.340-97), born at Treves, a celebrated bishop of Milan (elected against his will by the people when still a catechumen), one of the Four Doctors of the Church, and a vigorous opponent of the Arian heresy. He developed the use of music in church services, restoring the ancient melodies and founding what is known as the Ambrosian chant (as opposed to the Gregorian chant, introduced two centuries later under Gregory the Great). He composed several hymns, among which an old tradition includes the 'Te Deum', and he was a voluminous writer, though a great part of his output is no more than a translation of Greek Fathers such as Origen. He baptized St Augustine and demonstrated the power of the Church by excluding the Emperor Theodosius from the cathedral at

Milan until he repented and did penance for the massacre at Thessalonica (390).

Letters, trans. M. M. Beyenka (1954); F. H. Dudden, 5i *Ambrose: His Life and Times* (2 vols, 1935).

Ambrose's Tavern, the scene of the *Noctes Ambrosianae*, is loosely based on a real Edinburgh tavern of the same name, first described by Lockhart in *Peter's Letters to His Kinsfolk*.

Amelia, a novel by H. Fielding, published 1752 (for 1751)-

Joseph Andrews and *Tom Jones* end with the heroes and heroines about to embark on married life; in *Amelia* Captain and Mrs Booth have already enjoyed some happy years together, and the book is much concerned with married tenderness and family happiness. The character of Amelia, loving, forgiving, yet strong and spirited, is known to be a portrait of Fielding's wife Charlotte, who died in 1744, and the character of Captain Billy Booth clearly contains some elements of Fielding's own, although it altogether lacks his determination and industry. Certain incidents, such as that of Amelia's broken nose, are thought to refer to episodes in their life together. However, the novel is by no means an autobiography. Set in and against a London of almost unrelieved squalor, corruption, and violence, it opens in the court of the 'trading Justice', Justice Thrasher, who has the innocent, penniless Booth thrown into Newgate because he cannot bribe his way out of trouble. The filth and brutality of the prison, filled with sick, dying, and often innocent people, provides a sombre background against which Amelia's virtue shines. In prison

Booth meets an old acquaintance, Miss Matthews, a courtesan who has the means to buy a clean cell and who invites Booth to share it with her. Although filled with remorse, he does so, and they exchange their stories. Booth describes his runaway marriage (in which he was assisted by the good parson Dr Harrison), his happiness with Amelia, their lives in the country, his soldiering, and Amelia's arrival in France when he was ill. There they had lived with the huge, pugnacious Colonel Bath and his sister, who had since married a Colonel James. James now bails out Booth, and takes Miss Matthews as his mistress. Booth begins a life of gambling, as he hangs about the haunts of the great and wealthy angling for a commission: Amelia's life is one of poverty and distress, but even when Booth fails to return from his gambling for her frugal but lovingly prepared meal of hashed mutton she does not upbraid him. And always hovering in the background is the kindly Dr Harrison, who protects and helps them as he can. 'My Lord', a flamboyant and menacing character who is never given a name, begins, with Colonel James, to lay plans to ensnare Amelia. The Booths' friendly landlady, Mrs Ellison (who is, unknown to Amelia, not only a cousin of My Lord's but also his procuress), arranges for Amelia to be attended at an oratorio by My Lord in disguise, and then introduces him as her cousin. My Lord becomes extremely agreeable, offers to acquire a command for Booth, and showers presents on Amelia's adored children. She then receives an invitation to a masquerade, but is sharply warned by a fellow lodger, the learned widow Mrs Bennet, and she does not go. She learns that Mrs Bennet was once

herself seduced by My Lord, after an invitation to a masquerade. After various other dangers and complications, during one of which Mrs Bennet, to Amelia's fury, succeeds in obtaining Booth's commission for her own new husband, the good Dr Harrison arrives, eventually pays off Booth's debts, and arranges for him to return to the farming life he loved. Amelia discovers that she is heiress to her mother's fortune, and the Booths retire to a happy and prosperous country life.

The book sold extremely well, but was attacked by many, led by *Richardson and *Smollett, and Fielding made alterations in later editions. It was his own favourite among all his books.

AMERICAN DEMOCRAT | AMIS 2 4

American Democrat, The, or Hints on the Social and Civic Relation of the United States of America, by J. F.

*Cooper, published 1838. In this vigorous work Cooper examined and set forth, to the offence of his countrymen, the defects and dangers of democracy as it flourished in America.

American Senator, The, a novel by A. *Trollope, published 1877.

Elias Gotobed, senator for the fictional state of Mickewa, comes to England on a fact-finding tour, and finds 'irrational and salutary' English manners and customs more than he can understand. In this quiet exposition of country life in and around the town of Dillsborough, two love stories are highlighted. The first is a conventional Trollopean love-triangle, in which Mary Masters prefers her childhood sweetheart Reginald Morton to a neighbouring gentleman-farmer,

Larry Twentyman. The second deals with Arabella Trefoil's pursuit of the wealthy Lord Rufford, despite a prior engagement to Reginald's cousin John.

American Taxation, On, a speech by E. *Burke, made in 1774 on a motion for the repeal of the American Tea Duty.

After dealing with the narrower arguments regarding the expediency of the proposal, Burke turns to a broad historical view of the subject, going back to the Navigation Act and explaining the course of British policy. He shows that the Tea Duty is at variance with the declarations of ministers and an 'exhaustless source of jealousy and animosity' without practical benefit. He exhorts the government to abandon it. 'Do not burden the Americans with taxes. You were not used to do so from the beginning. Let this be your reason for not taxing. These are the arguments of states and kingdoms. Leave the rest to the schools.'

AMHURST, Nicholas ('Caleb D'Anvers') (1697-1742), poet and polemicist, who satirized Oxford University in his periodical *Terrae Filius* (1721) and conducted, during its most effective period, the chief opposition journal of his day, the **Craftsman* (1726-50).

Amiatinus Codex, the best extant manuscript of the Vulgate, so called from the abbey of Monte Amiata, to which it was presented. It was discovered in the 19th cent, to have been written in England, early in the 8th cent., at Wearmouth or Jarrow. It was probably copied from an Italian original. It is now in the Laurentian Library in Florence.

AMIEL, Henri-Frédéric (1821-81), Swiss author. His remarkable diary was published first in part in 1883

(*Fragments dun journal intime*, 2 vols) and translated by Mrs H. *Ward in 1885. It has since been re-edited and augmented.

Aminta, see TASSO.

Amintor, the hero of Beaumont and Fletcher's **The Maid's Tragedy*.

AMIS, Sir Kingsley (1922-95), novelist and poet, born in south London and educated at the City of London School and St John's College, Oxford. He lectured in Swansea, then at Cambridge (1949-63). He published volumes of poetry, *Bright November* (1947) and *A Frame of Mind* (1953), but achieved popular success with his first novel, *Lucky Jim* (1954), whose hero, lower-middle-class radical lecturer Jim Dixon, with his subversive attitudes (anti-establishment, anti-pretension, anti-arts-and-crafts) was hailed as an **Angry Young Man*'. Its setting in a provincial university was also indicative of a new development in fiction (see COOPER, W., LARKIN, BRAINE), a movement that Amis confirmed in *That Uncertain Feeling* (1955) and *Take a Girl Like You* (1960). *I Like It Here* (1958), a xenophobic and slight novel set in Portugal, displays Amis's deliberate cultivation, for comic effect, of a prejudiced and philistine pose which was to harden into an increasingly conservative and hostile view of contemporary life and manners. His subsequent work is marked by much versatility; although best known for satiric comedy (*One Fat Englishman*, 1963, set in America; *Ending up*, 1974, a savage study of old age; and *Jake's Thing*, 1978, a dissertation on middle-aged impotence and its causes), he has also successfully attempted many other genres. *The Anti-Death*

League (1966), while in some respects offering the satisfaction of a conventional spy story, is a serious protest against God's inhumanity to man, and a tribute to 'the unaided and self-constituted human spirit, the final proof of the non-existence of God'. *The Green Man* (1969) is a novel of the supernatural, *The Riverside Villas Murder* (1973) an imitation of a classic detective story. Amis's enthusiasm for I. *Fleming's work expressed itself in *The James Bond Dossier* (1965) and *Colonel Sun* (1968), published under the pseudonym of Robert Markham. *Russian Hide-and-Seek* (1980), a 'melodrama', is set in the 21st cent, when England is being ruled by the Russians. *Stanley and the Women* (1984) was followed by *The Old Devils* (1986), which won the *Booker Prize. Set in Wales, it tells the story of a group of retired friends and their wives, whose lives revolve round social drinking, and the effect on them of the reappearance of Alun Weaver, a professionally Welsh literary pundit. In *Difficulties with Girls* (1988), Patrick Standish and Jenny Bunn, from *Take a Girl Like You*, reappear as a married couple. *You Can't Do Both* (1994) is a semi-autobiographical story, set between the wars, about the progress of Robin Davies from south London suburbia, through Oxford, and on to a lectureship in a provincial university. *The Amis Collection: Selected Non-fiction 1954-1990* (1990) was followed by the publication of Amis's *Memoirs* (1991). A collection of short stories, *Mr Barrett's Secret*, appeared in 1993. His *Collected Poems 1944-19/9* appeared in 1979. (See also MOVEMENT, THE.)

AMIS, Martin Louis (1949-), novelist and journalist, the son of Sir Kingsley *Amis. Educated at Exeter

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College, Oxford, he was an editorial assistant on the **Times Literary Supplement* 1972-5, and later assistant editor; from 1977 to 1979 he was literary editor of the **New Statesman*. Stylistically flamboyant, his novels depict, often in disturbing and explicit detail, the violence and moral ambiguities of late 20th-cent. urban society. His first novel, *The Rachel Papers* (1973), is the story of Charles Highway, a sexually precocious teenager who plans the seduction of an older woman. Sex is treated both graphically and satirically in *Dead Babies* (1975). This was followed by *Success* (1978) and a metaphysical thriller, *Other People* (1981). *Money* (1984), subtitled *A Suicide Note*, centres on the aptly named John Self, a film producer who becomes overwhelmed by a series of catastrophes. The novel is memorable for its linguistic dexterity and inventiveness. In 1987 Amis published *Einstein's Monsters*, a collection of five short stories with an introductory essay, which reflect a preoccupation with the threat of nuclear annihilation. *London Fields* (1989), part thriller, part surrealist fable, balances violent action with the comic potential of the central character, Keith Talent ('a very bad guy'). *Time's Arrow* (1991), Amis's most ambitiously structured novel, the story of a Nazi war criminal in which the normal chronological sequence of events is reversed, was followed by *The Information* (1995), which uses the rivalry of two writers to speculate on the growing insignificance of both people and books in the newly revealed dimensions of time and space, and *Night Train* (1997), a typically Amisian variation on the

American detective story. Amis has also published two volumes of essays and journalism: *The Moronic Inferno and Other Visits to America* (1986) and *Visiting Mrs Nabokov and Other Excursions* (1993), which contains pieces on contemporary authors, including Graham Greene, J. G. Ballard, Salman Rushdie, and Philip Larkin.

Amis and Amiloun, a late 13th-cent. romance of 2,508 lines, adapted from an Anglo-Norman lay, about the virtue of friendship. Amis and Amiloun are two noble foster-brothers, bound in close friendship. Amiloun takes the place of Amis in a trial by combat and is punished for this deception with leprosy. Amis is told by an angel that only a bath made from the blood of his two children will cure the leprosy, and he provides this for his friend. At the end the children are brought back to life. Morris and Pater (in *Studies in the History of the Renaissance*) both tell the story as *Amis and Amile*. It was traditionally thought that the romance, while it was interesting and popular, was badly constructed, but criticism in the 1960s and 1970s has argued its virtues. The standard edition is by MacEdward Leach (EETS OS 203, 1937).

Amoret, in Spenser's *Faerie Queene*, in. vi, xii and IV. vii, daughter of the nymph Chrysogone and twin sister of Belphebe. She is 'Of grace and beautie noble Paragone', and has been married to Sir Scudamour, but carried off immediately after by the enchanter Busirane and imprisoned by him until released by Britomart. Timias loves her, but being reproved by Belphebe leaves her. This incident refers to the displeasure of Queen Elizabeth at the relations of

Raleigh with Elizabeth Throckmorton.

Amoretti, a series of 89 sonnets by Spenser, which have been thought to illustrate the course of his wooing of Elizabeth Boyle. (Sonnets 35 and 83 are identical.) His marriage to her was celebrated in *Epithalamion*, which was printed with the *Amoretti* in 1595.

AMORY, Thomas (71691-1788), born in Ireland and educated in Dublin. He had some medical training, then spent the rest of his life as a leisured gentleman in Dublin and London. He worked for many years, by his own account, on a work on *The Ancient and Present State of Great Britain*, but the manuscript was accidentally burned. From his memory of it he assembled a rambling miscellany of travel and discourse, on his Unitarian beliefs, antiquities, medicine, landscape, and nature. This was to appear as a series, *Memoirs Containing the Lives of Several Ladies of Great Britain*, but the first volume, published in 1755 and intermittently centred on Mrs Marinda Benlow, was the only one to appear. In it a visit to the Hebrides is followed by a lavish description of Green Island, to the west of St Kilda, which is inhabited by a society of learned and accomplished ladies, in a luxuriant setting of statuary and tropical vegetation. In 1756 and 1766 Amory published *The Life and Opinions of John Bunde, Esq.*, in which the slim narrative of a journey through tremendous landscapes is filled out with impassioned discourse and marital adventure.

Amos Barton, *The Sad Fortunes of the Rev.*, see SCENES OF CLERICAL LIFE.

Amphialus, a character in Sidney's *Arcadia* who has the bad luck always to injure those he loves.

amphibrach, a foot consisting of a long between two short syllables.

Amphitryon, a comedy by *Dryden, produced and published 1690.

Adapted from the comedies of *Plautus and *Molière on the same subject, it represents the story of Jupiter's seduction of Alcmena in the guise of her husband Amphitryon. In this he is aided by Mercury, who is disguised as Amphitryon's slave Sosia. The cruel abuse of mortal love by the gods is in striking contrast to the play's uninhibited eroticism. The same story was adapted by *Giraudoux in his *Amphitryon* 38 (1929).

Amurath (Murad), the name of several Turkish sultans. Amurath III in 1574 murdered his brothers on succeeding to the throne, and his successor in 1596 did the same. Shakespeare in 2 **Henry* TV makes the newly acceded Henry V reassure his brothers with the words
AMYNTAS I ANCIENT MARINER 2 6
'Not Amurath an Amurath succeeds, I But Harry Harry'
(v. ii. 48).

Amyntas, in Spenser's **Colin Clouts Come Home Againe*, may represent Ferdinando Stanley, earl of Derby.

AMYOT, Jacques (1513-93), a French writer, whose version of *Plutarch was translated into English by Sir T. *North.

anachrony, the narration of events outside their logical sequence, normally in retrospective 'flashback' (analepsis), less commonly by anticipatory 'flashforward' (prolepsis).

anacoluthon (Greek, 'wanting sequence'), a sentence

in which a fresh construction is adopted before the former is complete.

ANACREON (6th cent. BC), a Greek lyric poet who is supposed to have written extensively on love and wine, but only a handful of his genuine poems survive. A large collection of 'anacreontic' verse, of unknown origin, was printed for the first time in Paris in 1554; these verses were immediately imitated by the poets of the *Pléiade who popularized the genre. *Drayton, *Jonson, *Herrick, *Lovelace, *Cowley, all owed a debt to 'Anacreon'. In 1800 T. *Moore published a translation of the *Odes of Anacreon* in English verse.

anacrusis (Greek, 'striking up'), an additional syllable at the beginning of a line before the normal rhythm, e.g. the 'and' in the second of the following lines:
Till danger's troubled night depart
And the star of peace return.

(T. *Campbell, 'Ye Mariners of England')

Analytical Review (1788-99), an important literary and radical periodical, published by J. *Johnson, which was an early influence in encouraging the growth of ^Romanticism. *Gilpin's theories on the *picturesque, and some of *Wordsworth's early poems, were given sympathetic attention; the work of *Bowles, *Southey, *Lamb, and other young writers was published. The *Review* attempted to comment, often fully, on every book published.

ANAND, Mulk Raj (1905-), Indian novelist, writing in English, who was born in Peshawar and educated at the universities of Punjab and London. After the war he settled in Bombay, having published early work in ^*Criterion*, **New Writing*, and other English periodicals.

Anand made his name with the novel *Untouchable*^{^^}, which recounts a day in the life of a street sweeper, roused to hopes of a classless and casteless society by Gandhi (who advised Anand on the manuscript of the work). This was followed by other novels describing the lives of the poor, including *Coolie* (1936) and a trilogy (*The Village*, 1939; *Across the Black Waters*, 1940; *The Sword and the Sickle*, 1942) which describes the life of a rebellious and independent young Sikh peasant from the Punjab who fights for the British army in the First World War. The best known of Anand's later works is *Private Life of an Indian Prince* (1953)-

Ananias, the fanatical Anabaptist in Jonson's **The Alchemist*.

anapaest (Greek, 'reversed'), a reversed dactyl, a metrical foot composed of two short followed by a long syllable.

anaphora (Greek, 'carrying back'), the repetition of the same word or phrase in several successive clauses; for instance, 'Awake up, my glory; awake, lute and harp; I myself will awake right early' (Ps. 57: 9)

Anarchy, The Mask of, see MASK OF ANARCHY, THE.

Anastasius, see HOPE, T.

anastrophe (Greek, 'to turn upside-down'), a figure of speech in which the normal syntactic order of words is inverted, typically for the sake of emphasis or rhyme, as in 'Matter too soft a lasting mark to bear' (A. *Pope).

Anatomie of Abuses, The, see STUBBES.

Anatomy of Melancholy, The, by Robert *Burton, first published 1621, enlarged in successive editions between then and 1651.

In appearance the *Anatomy* is a medical work, in effect an affectionate satire on the inefficacy of human learning and endeavour. Burton finds melancholy to be universally present in mankind, 'an inbred malady in every one of us', to avoid which we are advised: 'Be not solitary, be not idle.' The book is made up of a lengthy introduction and three 'partitions', the first on the nature, causes, and symptoms of melancholy, the second on its cure, and the third on two special forms—love-melancholy and religious melancholy. Burton was a learned man, and quotes and paraphrases an extraordinary range of authors, making his book a storehouse of anecdote and maxim. Its tone suits Burton's choice of pseudonym, 'Democritus Junior': *Democritus was 'the laughing philosopher'. The *Anatomy* made its author's reputation in his own lifetime, was admired by Dr *Johnson, and gave Keats the story for *'Lamia'.

Ancient Mariner, The Rime of the, a poem by S. T. *Coleridge, published 1798 in **Lyrical Ballads*.

An ancient mariner meets three gallants on their way to a marriage feast, and detains one of them in order to recount his story. He tells how his ship was drawn towards the South Pole by a storm. When the ship is surrounded by ice an albatross flies through the fog and is received with joy by the crew. The ice splits and the bird moves on with the ship; then inexplicably the mariner shoots it. For this act of cruelty a curse falls on the ship. She is driven north to the equator and is becalmed under burning sun in a rotting sea. The albatross is hung round the neck of the hated mariner. A skeleton ship approaches, on which Death and Life²⁷

ANCIENTS AND MODERNS | ANDREEV

in-Death are playing dice, and when it vanishes all the crew die except the mariner. Suddenly, watching the beauty of the watersnakes in the moonlight, he blesses them—and the albatross falls from his neck. The ship sails home and the mariner is saved, but for a penance he is condemned to travel from land to land and to teach by his example love and reverence for all God's creatures. The activities of a parallel spirit world are described in marginal notes to the poem.

J. L. *Lowes, in *The Road to Xanadu* (1927), traces the sources of Coleridge's story and imagery. The poem was derided when it first appeared, but has since come to be regarded as one of the great poems of *Romanticism.

R. P. *Warren reinterprets the symbolism of the poem, based on an opposition between Sun and Moon, in *Selected Essays* (1964).

Ancients and Moderns, *Quarrel of the*, see BATTLE OF THE BOOKS, THE.

Ancrene Wisse (often called *Ancrene Riwe*), a book of devotional advice, written for three sisters by a chaplain in about 1230. Seventeen manuscripts, whole or partial, survive: 11 in English (the language of the original), four in Latin, and two in French. It is admired as a work of great charm and expressiveness and regarded as the greatest prose work of the Early Middle English period. It has important linguistic and thematic connections with the group of texts known (from the subject of one of them) as the *'Katherine Group'. The book is divided into eight sections, each dealing in an accessible way with one division of the religious rule. E. J. Dobson (see below) believes that the work was written after 1215 and evolved in a series of revisions

in the 1220s, and argues from an internal semi-acrostic on the name 'Brian of Lingen' that the author may have been an Augustinian priest connected with Wigmore Abbey in north-west Herefordshire, probably for the nuns of Limebrook (or Lingbrook).

MS of Corpus Christi College, Cambridge, ed. J. R. R. *Tolkien (EETS 249, 1962); selections (Parts 6 and 7: on Penance, and on Love) ed. G. Shepherd (1959); trans. M. B. Salu (1956); E. J. Dobson, *The Origins of Ancrene Wisse* (1976).

ANDERSEN, Hans Christian (1805-75), Danish writer, born in Odense, the son of a cobbler and a washerwoman. His earliest ambitions were theatrical, and he trained as a singer and actor before achieving success as a playwright and novelist. From 1831 onwards he travelled widely in Europe, and remained a passionate traveller all his life, making his first visit to England in 1847. By this time he had already gained an international reputation for his fairy stories, which first appeared in Danish from 1835 onwards, and in English in 1846 in three separate translations, by Charles Boner, Mary Howitt, and Caroline Peachey. These stories, which include such haunting tales as 'The Little Mermaid', 'The Snow Queen', 'The Ugly Duckling', 'The Red Shoes', and 'The Emperor's New Clothes', were deeply rooted in Danish folklore, but were also shaped by Andersen's own psychological experiences and his at times morbidly acute sensitivity, and many of his narratives were wholly original. They were much admired by *Dickens, to whom Andersen dedicated *A Poet's Day Dreams* (1853) and with whom he stayed at Gad's Hill in 1857. Andersen's other works were also

read and admired in England: E. B. *Browning wrote warmly to her future husband of his novel *The Improvisatore* (1845), and her last poem was written for him in 1861 shortly before her death. See also CHILDREN'S LITERATURE.

ANDERSON, Sherwood (1876-1941), American writer, born in Ohio, who made his name as a leading naturalistic writer with his third book, *Winesburg, Ohio* (1919), a collection of short stories illustrating life in a small town. He published other collections, including *The Triumph of the Egg* (1921) and *Death in the Woods* (1933), in which he continued to illustrate the frustrations of contemporary life, a theme also explored in his novels, which include *Poor White* (1920), *Dark Laughter* (1925), and the semi-autobiographical *Tar: A Midwest Childhood* (1926). His *Memoirs* (1942) and *Letters* (1953) were posthumously published.

Andreas, an Old English poem of 1,722 lines divided into 15 fits, in the * Vercelli Book, based on a Latin version of the Greek Apocryphal *Acts of Andrew and Matthew amongst the Anthropophagi*. It was previously believed to be by *Cynewulf or by one of his followers influenced by **Beowulf* but it is now thought probable that *Andreas* is later than Cynewulf, towards the end of the 9th cent. See *Andreas and the Fates of the Apostles*, ed. K. R. Brooks (1961).

ANDREAS CAPELLANUS (fl. 1180s), is usually believed to have been a chaplain to *Marie de Champagne, though there is no historical evidence for him. His book *De Arte Honeste Amandi* (also entitled *De Amore*) is a handbook of procedure in love in three sections: Book I, concerned with the nature of love and procedure in it;

Book II, on how love can be retained; and Book III, on the rejection of love. Andreas's work corresponds very closely to the writings of *Ovid on whom he often draws explicitly; especially influential are the *Ars Amatoria* and the *Remedia Amoris*. The whole work has a sceptical, Ovidian tone, and it has been very authoritative in the definitions of *courtly love from Gaston Paris to the present day. Its excessive authority in English discussion is attributable principally to the prominence given to it by C. S. * Lewis in *The Allegory of Love* (1936). It has been edited (in the original Latin) by P. G. Walsh (1982) and translated (with an excellent introduction) by J. J. Parry as *The Art of Courtly Love* (1941).

ANDREEV, Leonid Nikolaevich (1871-1919), Russian prose writer and dramatist who achieved great popularity in the early 20th cent. His first collection of stories (1901) was an enormous success. Among his **ANDREW OF WYNTOUN | ANGELOU** 28 most important stories are 'The Abyss' and 'In the Fog' (1902), which treat sexual themes with a new frankness, 'The Red Laugh' (1904), a response to the 'madness' of the Russo-Japanese War, and 'The Story of the Seven Who Were Hanged' (1908), which examines political terrorism. His major plays are *The Life of a Man* (1906) and *He Who Gets Slapped* (1915). Andreev opposed the October Revolution and died in exile in Finland.

ANDREW OF WYNTOUN, see WYNTOUN, ANDREW OF. **ANDREWES**, Lancelot (1555-1626), educated at Merchant Taylors' School and Pembroke Hall, Cambridge, bishop successively of Chichester, Ely, and Winchester.

He was renowned for his patristic learning and was one of the divines appointed to translate the Authorized Version of the *Bible. He was a major influence in forming a distinctively Anglican theology, reasonable in tone and based on sound scholarship: his friends included *Camden, *Selden, G. ^Herbert, and *Casaubon. He was a highly popular preacher, and as a writer is remembered for his sermons, which in T. S. *Eliot's view 'rank with the finest English prose of their time' (*For Lancelot Andrewes*, 1928). The opening of Eliot's 'Journey of the Magi' ('A cold coming we had of it') is drawn from Andrewes's *Sermon 15: Of the Nativitie*. The sermons are in the *metaphysical style that preceded the plainer preaching of the Puritans and *Tillotson; they combine minute textual analysis, classical quotations, and verbal play with homely imagery and passages of powerful simplicity. His *Works* (11 vols, ed. Wilson and Bliss) appeared 1841-54 and a selection by G. M. Story in 1967. ***Androcles and the Lion***; the story used by G. B. *Shaw in the play of that name appears first in *Gellius, 5. 14. ***Anecdotes of Painting in England***, a work by Horace *Walpole, based on some 40 manuscript notebooks which he bought from the widow of the celebrated engraver *Vertue in 1758. The first two volumes appeared in 1762-3 and the third, with his *Catalogue of Engravers*, in 1765. The work surveys English art from medieval times to Walpole's own, and is at once a valuable and scholarly record and a reflection of Walpole's developing aesthetic taste. ***Aneirin, The Book of***, the name given to a 13th-cent. Welsh manuscript which contains the poem *Y Gododdin*,

attributed to the bard Aneirin (or, incorrectly, Aneurin) who lived in the second half of the 6th cent. The poem commemorates a British defeat at Catraeth (Catterick, Yorkshire). See *Canu Aneirin*, ed. Sir Ifor Williams (1938), and *The Gododdin* by K. H. Jackson (1969).

Anelida and Arcite, an incomplete poem by *Chaucer in 357 lines. It is set, like 'The Knight's Tale' ^*Canterbury Tales*, 1), in Theseus's Thebes and draws more on *Boccaccio's *Teseida* than on the sources it acknowledges, Statius and Corinna. The simple story tells of the faithlessness of Arcite to Queen Anelida in 210 lines of rhyme-royal, as a preface to the elaborate *Compleynt* of Anelida in 140 lines of varying and accomplished metrical patterns.

Angelica, (1) in **Orlando innamorato* and **Orlando furioso*, the daughter of *Galafron, king of Cathay, the object of Orlando's love and the cause of his madness. For the story see under the above-named poems. Wordsworth in **The Prelude* (Bk. IX) refers to her 'thundering through the woods upon her palfrey'. See also **Paradise Regained*, III. 341; (2) the heroine of Congreve's **Love for Love*; (3) the heroine of Thackeray's **The Rose and the Ring*.

Angel in the House, The, a sequence of poems by C. *Patmore. The first and second parts, *The Betrothal* and *The Espousals*, both in octosyllabic quatrains, were published 1854 and 1856 respectively; the third and fourth parts, *Faithful for Ever* (1860) and *The Victories of Love* (1861), both in octosyllabic couplets, were published as *The Victories of Love* in 1863. The work is a celebration of married love, with

lyrical and reflective passages linked by a narrative in which Felix courts and weds Honoria, a dean's daughter; in the last two parts Frederick, a rival for Honoria's hand, marries Jane and learns to love her before her early death. It was immensely popular with the Victorian public, though its mixture of high-flown sentiment and banal details about middle-class life made it the object of much mockery from more sophisticated authors like *Swinburne, and *Gosse referred to Patmore as 'this laureate of the tea-table, with his humdrum stories of girls that smell of bread and butter' (*Athenaeum*, June 1886). V. * Woolf, in a lecture on 'Professions for Women' (1931), spoke of the need for women writers to 'kill the Angel in the House'. **Angelo**, the seemingly puritanical deputy to the duke in Shakespeare's *Measure for Measure*.

ANGELOU, Maya (1928-), African-American autobiographer and poet, born in St Louis, Missouri. Rooted in a rich folk tradition of rural black culture, *J Know Why the Caged Bird Sings* (1970), the most famous of her five volumes of autobiography, charts her harrowing childhood in Arkansas, her segregation in Southern schools, and the beginning of her enduring relationship to literature. The other volumes, *Gather Together in My Name* (1974), *Singin and Swingin and Gettin Merry like Christmas* (1976), *The Heart of a Woman* (1981), and *All God's Children Need Traveling Shoes* (1986), record her flamboyant career as a singer and dancer, her years in the Harlem Writers' Guild, and her role within the civil rights movement. An exuberant and technically assured poet with a commitment to the politics of race and gender,

Angelou's works of poetry include *just Give Me a Cool Drink of Water forelDiiiie* (1971), *And Still I Rise* (1978), and */ Shall Not Be Moved* (1990).

29 ANGLO INDIAN LITERATURE | ANGLO LATIN LITERATURE TO 1847

Anglo-Indian literature. Present-day India boasts an English-language literature of energy and diversity, and has spawned a striking literary diaspora. Some writers of Indian descent (V. S. *Naipaul, Bharati Mukherjee) now reject the ethnic label of 'Indian writers'. Mukherjee sees herself as American, while Naipaul would perhaps prefer to be read as an artist from nowhere and everywhere. For some Indian critics, English-language Indian writing is a postcolonial anomaly; its continuing use of the old colonial tongue is seen as a fatal flaw and renders it inauthentic. However, others have argued that English became a naturalized subcontinental language long ago. And it is part of the achievement of English-language Indian writers to have found literary voices as distinctively Indian, but also suitable for all purposes of art, as those other languages forged in Ireland, Africa, the West Indies, and the United States.

The first Indian novel in English was *Rajmohan's Wife* (1864), a poor melodramatic thing. The writer, Chandra Chatterjee, reverted to Bengali and immediately achieved great renown. For 70 years there was no English-language fiction of quality. It was the generation of Independence which provided the true architects of the new tradition. Nehru's niece Nayantara Sahgal (1927-), whose early memoir *Prison and Chocolate Cake* (1954) contains perhaps the finest evocation of the heady time of Independence, became

a major novelist. Mulk Raj *Anand was influenced by both *Joyce and *Marx, but most of all, perhaps, by the teachings of Mahatma Gandhi. Raja *Rao, a scholarly Sanskritist, wrote determinedly of the need to make an Indian English for himself, and his *Kanthapura* (1938) has been much praised. The centenarian autobiographer Nirad C. Chaudhuri (1897-99) was an erudite and mischievous presence. His view, to summarize it, was that India has no culture of its own, that Indian culture was brought in from outside by successive waves of conquerors. That he always swam so strongly against the current has not prevented *The Autobiography of an Unknown Indian* (1951) from being recognized as a masterpiece.

The most significant writers of this first generation are opposites: R. K. *Narayan and G. V. *Desani. Narayan's books fill a good-sized shelf; Desani is the author of a single work of fiction. Narayan offers a gently comic realism leavened by touches of legend; Desani, a rowdy, linguistically pyrotechnic comedy, like that of an Indian *Sterne. Ved *Mehta is best known for his volumes of autobiography, including *Vedi*, a dispassionate, affecting memoir of a blind boyhood. (More recently, Firdaus Kanga (1959-), in his autobiographical fiction *Trying to Grow* (1990), has also transcended physical affliction with high style and comic brio.

Ruth Praver *Jhabvala is the author of *Booker Prize winner *Heat and Dust*, a fine short story writer, and successful screenwriter with Merchant-Ivory; Anita *Desai is a novelist of Austen-like subtlety and bite. Though V. S. Naipaul approaches India as

an outsider, his engagement with it has been intense, and his three non-fiction books on India, *An Area of Darkness* (1964), *A Wounded Civilization* (1977), and *India: A Million Mutinies Now* (1990), are key texts, and not only because of the hackles they have raised. Many Indian critics have taken issue with the harshness of his responses. Some have fair-mindedly conceded that he attacks things worth attacking.

In the 1980s and 1990s, a second literary generation established itself, the best-known and perhaps the most influential member being Salman *Rushdie, who gave Indian writing a much wider currency. Bapsi Sidhwa is technically Pakistani, but her novel *Ice-Candy-Man: Cracking India* (1989) is one of the finest responses to the horror of the division of the subcontinent. Gita Mehta's *A River Sutra* (1993) is a serious attempt by a thoroughly modern Indian to make her reckoning with the Hindu culture from which she emerged. Padma Perera, Anjana Appachana, and Gittha Hariharan confirm the quality of contemporary writing by Indian women.

A number of different manners are evolving: the Stendhalian realism of Rohinton *Mistry, the lighter, more readily charming prose of Vikram *Seth, the elegant social observation of Upamanyu Chatterjee (1959-) (*English August*, 1988), the more flamboyant manner of Vikram Chandra (1961-) (*Love and Longing in Bombay*, 1997). Amitav Ghosh (1956-) has written novels as well as non-fiction (*In an Antique Land*, 1992). Sara Suleri's memoir of Pakistan, *Meatless Days* (1990), is a work of originality and grace, and Amit *Chaudhuri's languorous, elliptical prose is

impressively impossible to place in any category at all. A third generation is now emerging. The Kerala writer Arundhati Roy's first novel *The God of Small Things* (1997) is ambitious and written in a highly wrought style. Ardashir Vakil's *Beach Boy* (1997) is a tale of growing up in Bombay, sharp, funny, and fast. Kiran Desai's lively *Hullabaloo in the Guava Orchard* (1998) is a stylish Calvino-esque fable.

See *The Vintage Book of Indian Writing* 1997, ed. Salman Rushdie and Elizabeth West (1997).

Anglo-Latin literature to 1847. From the 7th to the mid-19th cents, some thousands of English writers produced Latin writings in great quantity, both in prose and in verse, addressed to a Latin-reading public in continental Europe as well as in England. *Bede, *Aldhelm, and *Alcuin are prominent authors of significant and much-read works in the period before the Norman Conquest. From the 12th cent, onwards many Anglo-Latin writers were dominant and achieved European renown. *Geoffrey of Monmouth's *Historia Regum Britanniae* (History of the Kings of Britain) (c.1138) was a principal source which disseminated the Arthurian legends, and is extant in almost 300 manuscripts. Chroniclers such as *William of Malmesbury and *Henry of Huntingdon were historians also renowned for their literary qualities. Virtually every literary genre is found, including hymns, letters, saints' lives, and poetry of all kinds in both quantitative and stressed metres. Epic is represented by Joseph of Exeter's *De Bello Troiano* (On the Trojan War, c.1185), satire against the religious orders by Nigel *Wireker's

Speculum Stultorum (The Mirror of Fools, c. 1180), lyric and occasional poetry by Peter of Blois. Gervase of Tilbury and the Anglo-Welshman Walter *Map shared a taste for folklore narratives, for stories, and for wonders. Among works of literary criticism are *Geoffrey de Vinsauf's *Poetria Nova* (New Poetics) (c.1210) and John of Garland's *Parisiana Poetria* (Parisian Poetics) (c.1235). A great deal of Latin continues to be written in the 13th and 14th cents, culminating in John *Gower's 10,000-line *Vox Clamantis* (The Voice of One who Cries out) (c.1385), of which the first book is on the Peasant's Revolt. The 15th cent, represents a low point for the Latinate tradition, but it revives in the 16th cent, under the impact of humanism and the regeneration of the universities. Thomas *More wrote Latin epigrams and other poems, as well as the classic *Utopia* (1516). Queen Elizabeth's tutor Roger *Ascham produced the most elegant Latin letter-book to appear from 16th-cent. England. The Latin poetic tradition in particular was regenerated. Thomas *Campion's love elegies, first published in 1595, exceeded in sensuous frankness his English poems, and many major English poets of the 16th and 17th cents such as *Milton, ^Herbert, *Crashaw, *Marvell, and *Cowley also wrote much Latin poetry. The much-admired and reprinted *Parthenicon* (Writings of a Maid) (Prague, c.1606) of Elizabeth Jane Weston was the first substantial volume of collected poetry by a female British writer to appear under her own name. In the 18th cent. Dr *Johnson, *Addison, and T. *Gray all wrote Latin verses. After 1750 the Latin tradition declines into literary trifling, except for the voluminous productions of Walter

Savage *Londor, the last significant English poet to write in Latin. The publication of his extensive *Poemata et Inscriptiones* (Poems and Incriptions) of 1847 may be said to bring the Anglo-Latin tradition to a close. See Michael Lapidge, *Anglo-Latin Literature, 600-899* (x996); id-, *Anglo-Latin Literature, 900-1066* (1993); A. G. Rigg, *A History of Anglo-Latin Literature 1066-1422* (1992); J. W. Binns, *Intellectual Culture in Elizabethan and Jacobean England: The Latin Writings of the Age* (1990); L. Bradner, *Musae Anglicanae: A History of Anglo-Latin Poetry 1500-1925* (1940).

Anglo-Norman, or **Anglo-French**, designates the French language as spoken and written in the British Isles from the Norman Conquest until the 14th cent. It was a western type of French which, transplanted to Britain, developed characteristics of its own at an increasing rate. The earliest Anglo-Norman work of real literary merit, *The Voyage of St Brendan*, composed in the first half of the 12th cent., shows relatively few insular traits, whereas the French of the *Contes moralises* of Nicole Bozon (early 14th cent.) illustrates the disintegration of later Anglo-Norman. The French of *Gower in his *Mirour de l'omme* is continental French, which was studied in its own right by Englishmen of the later medieval period. Anglo-Norman has many works of a moralizing nature as well as chronicles and practical works drawn from Latin sources. The *Mystère d'Adam* (see ADAM), the first French dramatic work of any moment, was almost certainly written in England. An Anglo-Norman type of French continued to be used for official documents and in English courts of law long after it had ceased to

be spoken. See M. D. Legge, *Anglo-Norman Literature and Its Background* (1963).

Anglo-Saxon. The Latin form of the word (*Anglo-Saxonicus*) applies originally to the people and language of the Saxon race who colonized the southern parts of Britain (as distinct from the northern parts colonized by the Angles), to distinguish them from continental Saxons; hence, the 'Anglo' element is adverbial and the word does not mean, as was erroneously supposed, the combination of Angles and Saxons: i.e. the people and language of the whole of England. For the latter the term 'Old English' is more correct. The word became applied in the erroneous way very early; *yƿlfric (c.1000) refers to the West Saxon he spoke as 'English'. So the 'correct' distinction, made by the *OED* and enforced by modern scholars (especially at Oxford), between 'Old English' and 'Anglo-Saxon' is a somewhat pedantic one (the term 'Anglo-Saxon' is still used at Cambridge, as in the 1941 book by the Chadwicks, *The Study of Anglo-Saxon*); since the revival of such studies in the 16th cent., 'Anglo-Saxon' has been used as the general term, without a sense of geographical distinction.

Anglo-Saxon Chronicle, The, an early record in English of events in England from the beginning of the Christian era to 1154, surviving in seven manuscripts in which Plummer (see below) described four groups: the Parker Chronicle, named from Archbishop Parker (1504-75); the Abingdon Chronicles; the Worcester Chronicle; and the Laud Chronicle, named from Archbishop *Laud (1573-1645), of which the most famous version is the **Peterborough Chronicle*. The

most important and fullest are the Parker and Laud chronicles. It is believed to have developed from the brief annalistic entries in Easter tables, and the entries up to 449 are as brief as the single-sentence Latin annals in those tables. The entries after 449 are sporadically more lengthy, and the most celebrated are those for 449 itself (the arrival of *Hengist and Horsa), for 755 (the story of *Cynewulf and Cyneheard), for 893 to 897 (Alfred's last series of Danish wars), and for the disastrous years of Stephen's reign at the end of the Peterborough Chronicle. Most celebrated of all is the occurrence of the poem on the battle of *Brunanburh (937); other lyrical passages or poetry or semi-poetry occur in the entries for 942, 959, 973 (in 31 ANGRIA I ANNUS MIRABILIS praise of King Edgar, ending in verse with his death in 975), 1011 (the martyrdom of Archbishop .Elfheah), and 1040 (the death of Prince Alfred). The organization of the Chronicle's records in a more orderly way is attributed to *Alfred in the course of his literary ventures in the 890s. Editors and commentators have tended to look upon the Chronicle in too narrowly stylistic a spirit and to dismiss much of it as dry or cursory; but its importance in historical, linguistic, and literary terms is enormous.

C. Plummer, *Two of the Saxon Chronicles Parallel* (2 vols, 1892); G. N. Garmonsway (trans.), *The Anglo-Saxon Chronicle* (1953); D. Whitelock, D. C. Douglas, and S. I. Tucker (trans., 1961); A. Gransden, *Historical Writing in England c.¹⁰-c.¹¹* (1974), 32-41.

Angria and **Gondal**, imaginary kingdoms invented by the *Brontë children, as a further development of

games and stories inspired by a box of wooden soldiers brought home by their father in 1826. Early games created the Glass Town Confederacy on the west coast of Africa; the capital city, Glass Town or Verdopolis, owed much in its architecture to the engravings of J. *Martin. Later Emily and Anne broke away and invented the kingdom of Gondal, which was to provide the setting for many of Emily's poems, including some of her finest; the initials and names attached to them (A.G.A., J. Brenzaida, R. Alcona, etc.) represent characters in the Gondal epic, of which no prose fragments remain. Charlotte and Branwell, in 1834, jointly created the kingdom of Angria, of which the principal characters were Alexander Percy, the earl of Northangerland, and Arthur Wellesley, marquis of Douro, later known as duke of Zamorna. Charlotte wrote many Angrian tales, most of them tragic and Byronic tales of passion; the tales of 1837-9 ('Julia', 'Mina Laury', 'Caroline Vernon', and 'Henry Hastings') foreshadow many of the themes of her mature novels. See F. E. Ratchford, *The Brontës' Web of Childhood* (1944). **Angry Young Men**, a journalistic catchphrase loosely applied to a number of British playwrights and novelists from the mid-1950s, including K. *Amis, J. *Osborne, *Sillitoe, and C. *Wilson, whose political views were radical or anarchic, and who described various forms of social alienation. It is sometimes said to derive from the title of a work by the Irish writer Leslie Paul, *Angry Young Man* (1951). **Animal Farm**, a novel by G. *Orwell, published 1945. It is a satire in fable form on revolutionary and postrevolutionary Russia, and, by extension, on all revolutions.

The animals of Mr Jones's farm revolt against their human masters and drive them out, the pigs becoming the leaders. Eventually the pigs, dominated by Napoleon, their chief, become corrupted by power and a new tyranny replaces the old. The ultimate slogan runs 'All animals are equal but some animals are more equal than others.' Napoleon, ruthless and cynical, represents Stalin, and Snowball, the idealist whom he drives out, Trotsky. Boxer, the noble carthorse, stands for the strength, simplicity, and good nature of the common man.

Anima Poetae, see NOTEBOOKS, by S. T. *Coleridge. 'Annabel Lee', a poem by E. A. *Poe.

ANNA COMNENA (1083-?! 148), historian, was the daughter of the Byzantine Emperor Alexius I, Comnenus. She tried in vain to usurp the succession from her brother to her husband, whose death in 1137 brought an end to her worldly ambitions. She retired to a monastery, where she wrote the *Alexiad*, a history in 15 books, and in the main part a panegyric about her father's life. She figures in Scott's *Count Robert of Paris*, and is the subject of a poem by *Cavafy.

Annales Cambriae, a 10th-cent. series of Welsh annals, of interest for the information they offer about *Gildas and about some aspects of the *Arthur story, such as the battle of Badon, which they place in 518, and the battle of Camlan in 539 in which, they say, Arthur and Modred fell.

Annals of the Parish, a novel by J. *Galt, published 1821.

In it the Revd Michael Balwhidder, a self-important old minister, chronicles with self-revealing irony the

events, great and small, that affect the homely lives of the parishioners of Dalmailing in Ayrshire during the period 1760-1810. His solemn juxtaposition of national and domestic events is used with ludicrous effect. The book covers in some detail the social and economic changes affecting the people of the town, and is the source of the term 'utilitarian' adopted by J. S. *Mill.

Anne of Geierstein, or The Maiden of the Mist, a novel by Sir W. *Scott, published 1829. It is set in 15th-cent. Switzerland. For his material on the Vehmgericht (one of its most interesting parts), Scott returned to an early favourite, *Goethe's *Götz von Berlichingen*, which he had translated in 1799. Written in the aftermath of Scott's bankruptcy, he found it a laborious task. To his surprise, it enjoyed considerable success.

Annual Register, The, an annual review of events of the past year, founded by *Dodsley and *Burke in 1758, which still survives. The first volume appeared on 15 May 1759, and was highly successful; *Prior described it as 'the best and most comprehensive of all the periodical works, without any admixture of their trash, or any tediousness of detail'. It also published poetry, literary articles, etc. Burke edited it anonymously for several years.

Annus Mirabilis, a poem in quatrains by *Dryden, published 1667.

Its subjects are the Dutch War (1665-6) and the Fire of London. Prefaced by 'Verses to her Highness and Dutchess' [of York], it indicates that even in the 1660s Dryden's optimism about the monarchy, mercantilism,

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and the *Royal Society (of which he was a fellow) did not preclude the oblique expression of an ironic vision of history. Queen Elizabeth II, to the bewilderment of some journalists, drew on Dryden's poem in a speech (24 Nov. 1992) referring to the fire of Windsor in that year, using the words 'Annus Horribilis'.

ANOUILH, Jean (1910-87), French dramatist, author of over 50 dramatic works, and, from the mid-1930s, one of the most popular playwrights in France. Among his works are *Le Bal des voleurs* (1938; *Thieves' Carnival*, 1952), *Antigone* (1944; 1946), *L'Invitation au château* (1947; *Ring round the Moon*, 1950), *La Valse des toréadors* (1952; *The Waltz of the Toreadors*, 1956), and a number of plays dealing with historical figures, including *L'Alouette* (1953; *The Lark*, 1955), on *Joan of Arc, *Pauvre Bitos* (1956; *Poor Bitos*, 1964), on Robespierre, and *Becket ou l'honneur de Dieu* (1959; *Becket; or, The Honour of God*, 1960), on *Becket.

ANSELM, St (1033-1109), a native of Aosta in northern Italy and a pupil of *Lanfranc at the abbey of Bee in Normandy, where he succeeded Lanfranc as prior. While he held this office he visited England, where William Rufus appointed him to the see of Canterbury, which had been vacant, in 1093, again in succession to Lanfranc. Anselm accepted the office with reluctance, and when the king again began to tyrannize over it he withdrew to Rome (1097), to return to England at the accession of Henry I (1100). He wrote many theological and philosophical works, the most famous of which are the *Monologion*, *Proslogion*, and *Cur Deus Homo*. He was the cornerstone of the Augustinian tradition in the Middle Ages with its emphasis on Faith in search of

Reason; the original title of his *Proslogion* was *Fides Quaerens Intellectum*. In this book is propounded the famous 'Ontological Argument': if God is defined as a Being than which no greater can be conceived of, then he must exist in reality since otherwise a Being of identical attributes with the further conceivable attribute of existence in reality would be greater. This argument has presented logical problems for philosophers ever since, including B. *Russell at one stage of his career.

Anselm of Canterbury: Works, trans.}. Hopkins and H. Richardson (vol. i, 1974, contains *Monologion and Proslogion*); R. W Southern, *St Anselm and his Biographer* (1963).

ANSON, George, Baron Anson (1697-1762). He made his famous voyage round the world in 1740-4; an account of it compiled, according to the title-page, by his chaplain Richard Walter appeared in 1748. It is the source of Cowper's poem *'The Castaway', which describes the fate of a seaman washed overboard while manning the shrouds.

ANSTEY, Christopher (1724-1805), remembered as the author of the highly successful *New Bath Guide* (1766), later illustrated by *Cruikshank (1830), which consists of a series of letters in colloquial verse to and from several people, retailing the adventures of Squire Blunderhead and his family in Bath. The manners of the fashionable town and its visitors are described with good humour.

ANSTEY, F., the pseudonym of Thomas Anstey Guthrie (1856-1934), author of many novels of fantasy and humour and of innumerable comic sketches and

stories. The great success of *Vice Versa* (1882), in which Mr Bultitude is magically transformed into his son, and vice versa, enabled Anstey to leave the bar in order to write. His long association with **Punch*, beginning in 1886, encouraged his skill in parody and burlesque; his series of *Voces Populi*, *Mr Punch's Pocket Ibsen*, and many others became very popular. His many novels of magic, besides *Vice Versa*, include *Tourmalin's Time Cheques* (1891), *The Brass Bottle* (1900), and *In Brief Authority* (1915).

Anthology, *The Greek*, a collection of some 3,700 epigrams (mostly short poems in elegiac couplets) by more than 300 writers, arranged in subjects in 15 books; the subjects include Christian poems, sculpture, morality, homosexual love, and riddles. The anthology was prepared in c. AD 980 by a Byzantine scholar (or scholars) who augmented a collection of ancient epigrams assembled in the previous century with a large number of uncollected poems. The manuscript of the anthology was first discovered by **Salmasius* in the Palatine Library at Heidelberg in 1606. Modern editions of the *Anthology* contain a 16th book, which was assembled by the Byzantine monk Planudes in 1299; the Planudean anthology was published in 1494 and was widely read and imitated during the Renaissance. **Antigonus**, a Sicilian lord in Shakespeare's **The Winter's Tale*, husband of **Paulina*, and notable for his manner of death indicated by the stage direction *'Exit, pursued by a bear'* (ill. iii. 58). Shakespeare took the name from **Plutarch*; it was also used by Beaumont and Fletcher in **The Humorous Lieutenant*.

Anti-Jacobin (1797-8), a short-lived but remarkable

journal founded by **Canning* and a group of brilliant, high-spirited friends, including G. **Ellis* and **Frere*, to combat the radical views supported by the *^Monthly Magazine*, Coleridge's ** Watchman*, and other ** Jacobin* influences, and to deride their supporters. Edited by **Gifford*, it was a political miscellany of strongly Tory outlook, which included much pungent parody and satire; 'The Needy Knife-Grinder', a parody of **Southey*; 'The Loves of the Triangles', a parody of E. Darwin's **The Loves of the Plants*; 'The Rovers', a burlesque on the romantic solemnities of German drama; and 'The New Morality', directed against French propaganda, are well-known examples. The *Anti-Jacobin* came to an end in 1798, when many of its chief contributors moved on to the Tory ** Quarterly Review*, but its crusade was continued briefly in enfeebled form by the *Anti-Jacobin Review and Magazine*.

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antinomian, one who maintains that the moral law is not binding upon Christians, under the 'law of grace'. A sect appeared in Germany in 1535 which was alleged to hold this opinion. (See HUTCHINSONIANS.)

Antipholus, the name of the twin brothers, sons of Egeon, in Shakespeare's **The Comedy of Errors*.

Antiquary, *The*, a novel by Sir W. **Scott*, published 1816.

A gallant young officer, known as Major Neville, believed to be illegitimate, falls in love in England with Isabella Wardour who, deferring to the prejudices of her father Sir Arthur Wardour, repulses him. Assuming the name of Lovel, he follows her to Scotland, meeting on the way Jonathan Oldbuck, laird of

Monkbarns, a learned and garrulous antiquary and a neighbour of Sir Arthur. Lovel saves the lives of Sir Arthur and his daughter at the peril of his own and rescues Sir Arthur from the financial ruin that the deceptions of the German charlatan Dousterswivel have brought on him. Finally he turns out to be the son and heir of the earl of Glenallan and marries Isabella. The characters of the young lovers are without interest or colour and their predicament is unconvincing. The charm of the book, Scott's 'chief favourite among all his novels', lies in the character of Oldbuck, based, according to Scott, on a friend of his boyhood, George Constable, but a recognizable portrait of Scott himself, and in the minor characters: the Mucklebackit family, the gossips in the village post office, the shrewd and kindly Edie Ochiltree, the king's bedesman. The ironic deflation of the various antiquarian and heroic pretensions of the sub-plot are in effective contrast to the overblown Gothic background to the main plot.

antistrophe ('turning about'), in a Greek chorus, the response to the strophe, recited as the chorus proceeded in the opposite direction to that followed in the strophe. See ODE.

antithesis, a figure of speech in which sharply contrasted ideas are juxtaposed in a balanced or parallel phrase or grammatical structure, as in 'Hee for God only, shee for God in him' (J. *Milton).

Antonio, (1) the title character in Shakespeare's **The Merchant of Venice*, who opens the play with the words 'In sooth, I know not why I am so sad', and puts his wealth at the disposal of his friend *Bassanio; (2) the sea-captain who devotedly rescues the shipwrecked

Sebastian in **Twelfth Night*; (3) the brother of Leonato in **Much Ado about Nothing*; (4) the father of *Proteus in **The Two Gentlemen of Verona*; (5) the usurping brother of *Prospero in **The Tempest*.

Antonio and Mellida, a two-part play by J. *Marston, printed 1602, probably acted two years earlier; it provided Jonson with materials for his ridicule of Marston in **The Poetaster*.

In Part I of the play Antonio, son of Andrugio, duke of Genoa, is in love with Mellida, daughter of Piero, duke of Venice. The two states are at war and Genoa has been defeated, and a price set in Venice on the heads of Antonio and Andrugio. Antonio, disguised as an Amazon, comes to Piero's court to see Mellida. Mellida flees with Antonio but is captured. Andrugio offers himself as a victim to Piero, who appears to relent and assents to the marriage of Antonio and Mellida, and the first part closes joyfully.

In Part II Piero reveals his true character. He kills Andrugio, contrives the dishonour of Mellida in order to prevent the match, plots the death of Antonio, and gains the hand of Andrugio's widow. Mellida dies broken-hearted. Antonio, urged by the ghost of his father, assumes the disguise of a fool and kills Piero.

Antony and Cleopatra, a tragedy by * Shakespeare probably written 1606-7, not printed until the First * Folio of 1623. Its chief source is the *Life of Antony* by *Plutarch, as translated by Sir T. *North, which Shakespeare followed extremely closely in places, as in Enobarbus's famous speech beginning: 'The barge she sat in, like a burnish'd throne, I Burn'd on the water' (il. ii. 195-6). Minor sources include the plays by

the countess of *Pembroke and S. *Daniel.

The play presents Mark Antony, the great soldier and noble prince, at Alexandria, enthralled by the beauty of the Egyptian queen Cleopatra. Recalled by the death of his wife Fulvia and political developments, he tears himself from Cleopatra and returns to Rome, where the estrangement between him and Octavius Caesar is terminated by his marriage to Octavia, Caesar's sister, an event which provokes the intense jealousy of Cleopatra. But the reconciliation is shortlived, and Antony leaves Octavia and returns to Egypt.

At the battle of Actium, the flight of the Egyptian squadron is followed by the retreat of Antony, pursued to Alexandria by Caesar. There, after a momentary success, Antony is finally defeated. On the false report of Cleopatra's death, he falls upon his sword. He is borne to the monument where Cleopatra has taken refuge and dies in her arms. Cleopatra, fallen into Caesar's power but determined not to grace his triumph, takes her own life by the bite of an asp.

See also ALL FOR LOVE.

APELLES (fi. 330-320 BC), a Greek painter, famous in antiquity. The names and in some cases descriptions of 30 of his pictures are known, but as no ancient copies or imitations of them survive, the quality of his work remains unknown. Born on the island of Cos, he won the favour of *Alexander the Great, who would not allow anyone else to paint his portrait and who is reputed to have given Apelles his mistress, Pancaspe (the *Campaspe of English literature), when the artist fell in love with her while painting her in the nude. After Alexander's death Apelles went to the court of

Ptolemy I of Egypt, where he produced the 'Calumny' which *Botticelli tried to recreate on the basis of *Lucian's account. He was the inventor of the selfportrait, and some of the conventions he established—

APEMANTUS | APPIUS AND VIRGINIA **34**

representing his sitters full or three-quarter face and, with more crowded compositions, stringing out his figures in a line—were widely copied during the Renaissance.

ApemantUS, the 'churlish philosopher' in Shakespeare's **Timon of Athens*.

aphorism, a term transferred from the 'Aphorisms of Hippocrates' to other sententious statements of the principles of physical science, and later (e.g. in Coleridge's **Aids to Reflection*, which are divided into 'Aphorisms' and 'Comments') to statements of principles generally. Thence it has come to mean any short pithy statement into which much thought or observation is compressed. J. S. *Mill wrote a fragment on aphorisms, and J. *Morley a short discourse on the same subject. See *The Oxford Book of Aphorisms* (1983), compiled by John Gross.

Apocalypse, the, from a Greek verb meaning 'to disclose', a 'revelation' or an 'unveiling', and the title given to the book of Revelation in the NT. The term 'apocalyptic literature' is used in a broader sense to describe prophetic writings generally, of a range which includes many of the works of *Blake, of *Yeats (e.g. 'The Second Coming'), D. *Lessing's *The Four-Gated City*, the 'disaster' novels of J. G. *Ballard, and other *science fiction writers, etc. D. *Lodge has described *Mailer's *The Armies of the Night* and *Barth's *Giles*

Goat-Boy as 'products of the apocalyptic imagination' (*The Novelist at the Crossroads*, 1971), a mode of imagination which many have seen as peculiarly strong in the 20th cent, when, in Mailer's words, 'reality is no longer realistic'. See also F. *Kermode, *The Sense of an Ending* (1967), which discusses the implications for fictional narrative of the Judaeo-Christian view of history as linear, i.e. as possessing a beginning, a middle in which narrator and reader exist, and a necessarily different ending.

Apocrypha, the, in its special sense, those books included in the Septuagint and Vulgate versions of the OT which were not written in Hebrew and not counted genuine by the Jews, and which at the Reformation were excluded from the Sacred Canon by the Protestant party, as having no well-grounded claims to inspired authorship. They are 1 and 2 Esdras, Tobit, Judith, the Rest of Esther, the Wisdom of Solomon, Ecclesiasticus, Baruch (with the Epistle of Jeremiah), the Song of the Three Holy Children, the History of Susanna, Bel and the Dragon, the Prayer of Manasses, 1 and 2 Maccabees.

The texts of the Apocryphal Gospels, Acts, Epistles, and Apocalypses are printed in *The Apocryphal New Testament*, trans. M. R. *James (1924).

APOLLINAIRE, Guillaume (1880-1918), French poet, prose writer, and art critic. He was a prominent figure in the avant-garde in Paris during the early years of the 20th cent., and an ardent supporter of contemporary developments both in poetry and in painting (*Méditations esthétiques: les peintres cubistes*, 1913; English trans., 1944). His principal volumes of poetry are

A/coo/s (1913, English trans., 1964), and *Calligrammes* (1918).

APOLLODORUS (2nd cent, BC), Athenian grammarian. He was known to have written about the gods, and an extant treatise on mythology, the *Bibliotheca*, was attributed to him. First printed in 1555, this work was widely used in the second half of the 16th cent, and, directly or indirectly, provided *Johnson and *Milton with some of their mythological material.

APOLLONIUS RHODIUS (of Rhodes) (fl. end 3rd cent. BC), Alexandrian poet. He chose for his epic a conventionally heroic legend, 'The Voyage of the Argo', but he treated his subject with psychological insight, emphasized its romantic features, and left his readers keenly aware of his own presence as authoritative narrator. In short, he introduced into the genre many elements that were not found in *Homer. Apollonius had an important disciple in *Virgil. There are echoes of his verse in **Paradise Lost*, and he was naturally W. *Morris's main source for *The Life and Death of Jason*.

Apollyon, 'The Destroyer', the angel of the bottomless pit (Rev. 9: 2). He figures in Bunyan's **Pilgrim's Progress*.

Apologia pro Vita Sua, see NEWMAN, J. H.

Apology for Poetry, An, see DEFENCE OF POETRY, A.

Apology for Smectymnuus, see SMECTYMNUUS.

aposiopesis, a rhetorical artifice in which the speaker comes to a sudden halt in the middle of a sentence, as if unable or unwilling to proceed. See *Sterne's definition and illustration in **Tristram Shandy*, ii. 6.

Apostles, the, an exclusive intellectual society (officially 'the Cambridge Conversazione Society') formed

in Cambridge in 1820, for the purpose of friendship and formal discussion. During the 19th cent, members included A. *Hallam, Tennyson, *Milnes, and R. C. *Trench, and the 20th cent, saw a new age of brilliance, largely inspired by the influence of G. E. *Moore, with members such as *Keynes, *Strachey, B. * Russell, L. *Woolf, and E. M. *Forster. Members are elected for life.

apostrophe (Greek, 'to turn away'), a figure of speech in which the writer rhetorically addresses a dead or absent person or abstraction, e.g. 'Milton! thou shouldst be living at this hour' (*Wordsworth, 'London, 1802').

Appius and Virginia, (1) a tragedy traditionally attributed to *Webster, but by some authorities to *Heywood, in whole or part. R. *Brooke first seriously questioned the Webster attribution in 1913, and suggested Heywood; F. L. *Lucas in his 1927 edition of Webster argues for a distribution of scenes between **35 APPRENTICE'S VADE MECUM | ARAGON** the two playwrights; and A. M. Clark concludes in 'The Authorship of *Appius and Virginia* (*MLR* Jan. 1921) that Webster revised the play, but 'the bulk of the play is Heywood's alone'. The date of production is uncertain (71603-34) and it appears not to have been printed until 1654. The plot is taken from the classical legend (see VIRGINIA) which forms one of the stories in Painter's **Palace of Pleasure*; (2) a tragedy by J. *Dennis.

Apprentice's Vade Mecum, The, a handbook by S. *Richardson.

APULEIUS (c. AD 123-after 170), North African Roman

poet, philosopher, and rhetorician, whose best-known work, *Metamorphoses* or *The Golden Ass*, was popular from the 14th cent, onwards and became a quarry for the novella, for which its intercalated stories served as a model. *Boccaccio borrowed three and others appeared in the 15th-cent. *Cent Nouvelles nouvelles*, both of which were translated into English. Generally, the adventures of the ass stand at the beginning of that *picaresque tradition which eventually produced **Tom Jones*. Special mention must be made of one story, **Cupid and Psyche*.

AQUINAS, St Thomas (c. 1225-74), an Italian philosopher and Dominican friar from Aquino in southern Italy, the greatest of the medieval Scholastic theologians. He represents in his writings, especially in the *Summa Theologica*, the culmination of Scholastic philosophy, the harmony of faith and reason, and in particular the reconciliation of Christian theology with Aristotelian philosophy (see SCHOLASTICISM). The *Summa*, which is unfinished, is a vast synthesis of the moral and political sciences, brought within a theological and metaphysical framework. He was called the 'Doctor Angelicus', and by his school companions 'the Dumb Ox'. His followers are called Thomists, and they are still an active school in contemporary philosophy, especially in France. He is a very important influence on *Dante's *Divina commedia* whose philosophical framework is based on Aquinas (see *Paradiso*, x-xiii). His other major works are the *Summa Contra Gentiles* and a series of commentaries on *Aristotle. He promoted and used the translation of the works of Aristotle from Greek into Latin by William of Moerbeke.

See F. C. Copleston, *Aquinas* (1955); *Summa*, trans. in 20 vols (1911-25), by Fathers of the Dominican Province.

Arabia Deserta, see DOUGHTY.

Arabian Nights Entertainments, or *The Thousand and One Nights*, is a collection written in Arabic which was made known in Europe through the French translation (from a Syrian manuscript) of Antoine Galland (1646-1715), whose version appeared between 1704 and 1717. An anonymous 'Grub Street' version appeared in English c.1708, and E. W. Lane's bowdlerized version appeared in 1838-40. The first claim to a complete English translation was by John Payne (1842-1916), which appeared in a limited edition, published by the Villon Society, 1882-4. This was followed by the most celebrated version, by Sir Richard Burton (1885-8), also published through a subscription society to avoid prosecution for obscenity: despite its dependence on Payne, its audacity, and its eccentric and archaic vocabulary, this was a critical and financial success, though all of these rival versions had their defenders. A later French version (1899-1904) by J. C. Mardrus (1868-1949), though not now considered of high scholarship, was much admired for its literary and erotic qualities by Gide and Proust, and at one point T. E. Lawrence contemplated translating it into English. The tales derive from Persian, Arabic, and, it has been argued, Indian sources, and most are set in Baghdad, Cairo, and Damascus. The framework (the story of the king who killed his wives successively on the morning of the consummation of their marriage, until he married the clever Scheherazade, who saved

her life by the stories she told him) is taken from a lost book of Persian fairy tales, called *Hazar Afsanah* (A Thousand Tales) which was translated into Arabic c. AD 850; it is mentioned by the Arabic encyclopaedist al-Mas'udi (d. AD 956). Other stories of different origins were added to this at various dates by professional storytellers, and a standardized collection by an unknown Egyptian editor appeared towards the end of the 18th cent. Dating of the stories is difficult: Burton believed that the Sindbad tales, which were added to the cycle in the early modern period, dated back to the 8th cent., and the latest came from the 16th cent. An attempt to establish the archetypal manuscript of the *Nights* has been made by Muhsin Mahdi (*Alf Layla wa-Layla*, 1984).

The stories, dismissed by most Arab scholars as merely popular and no true part of the classical Arabic literature, captivated the European imagination, and contributed greatly to the vogue for Oriental tales in the 18th and early 19th cents. Their influence continued through the 20th cent., and may be seen in the work of writers as varied as Barth, Borges, Byatt, A. Carter, Pasolini, and Rushdie. See *The Arabian Nights: A Companion* by R. Irwin (1994).

ARAGON, Louis (1897-1982), French poet, novelist, essayist, journalist, and political activist. He began his career under the influence of Dada, and later became one of the leading exponents of Surrealism. In 1919, with Breton and Soupault, he founded the review *Littérature*, and in 1924, with Breton, *La Révolution surréaliste*. His first collections of poetry were *Feu de joie* (1920) and *Le Mouvement perpétuel* (1926). In 1927

he joined the Communist Party, and finally broke with the surrealist movement in 1932. During the Second World War he became one of the most popular of French Resistance poets, with *Le Crève-cœur* (1941), *Les Yeux d'Elsa* (1942), *Le Musée Grévin* (1943), and *La ARAYGNEMENT OF PARIS* | ARCADIA 36

Diane française (1945). His novels include *Le Paysan de Paris* (1926), *La Chasse au Snark* (1929), *Les Cloches de Bâle* (1934; *The Bells of Basel*, 1936), *Les Beaux Quartiers* (1936; *Residential Quarter*, 1938), and *La Semaine Sainte* (1958; *Holy Week*, 1961).

Araygnement of Paris, The, a pastoral play in verse by G. *Peele, published 1584.

It was written for and played before Queen Elizabeth, whose beauty and virtue are duly celebrated.

Paris is tending his flocks on Ida, with Oenone his wife, when he is called on to decide to which of the three goddesses, Juno, Pallas, or Venus, the golden apple shall be awarded. He decides in favour of Venus, who carries away Paris, leaving Oenone disconsolate. Juno and Pallas arraign Paris before the gods of partiality in his judgement. The case is referred to Diana. She evades the delicate choice by awarding the apple to the nymph Eliza, 'our Zabeta fayre', i.e. Queen Elizabeth.

ARBER, Edward (1836-1912). He began his career as an admiralty clerk, 1854-78, but studied English literature at King's College, London, and in 1881 became professor of English at Mason College, Birmingham. He produced *English Reprints* (1868-71), *A Transcript of the Registers of the Company of Stationers of London, 1554-1640* (1875-94), and *Term Catalogues, 1668-1/09* (1903-6).

ARBLAY, Madame d', see BURNEY, F.

ARBUCKLE, James (d. 1742), Irish poet, educated at Glasgow, where he clashed with the Calvinist authorities for his active part in politics and student dramatics.

He espoused the philosophy of the third earl of *Shaftesbury. In association with *Hutcheson he wrote moral and aesthetic essays which were serialized in the *Dublin Weekly Journal* (1725-7) and later reissued as *Hibernicus's Letters* (1729), and he attempted a short-lived Dublin periodical, the *Tribune*, in 1729. His student poetry was published in broadsheets or in *The Edinburgh Miscellany* (1720). He was at one time befriended by *Swift and in 1730 published the parody 'A Panegyric on the Reverend D—n S——t' formerly ascribed to Swift himself. Some classical translations and other manuscript poetry are now in the National Library of Wales.

ARBUTHNOT, John (1667-1735), MD of St Andrews and from 1705 physician to Queen Anne, whose death was a blow to his prosperity. In 1711 he formed a close friendship with *Swift, and he was acquainted with most of the literary men of his day including *Pope, who in 1735 was to address to him one of his finest satirical epistles, generally known as *Prologue to the Satires*. Arbuthnot's *History of* John Bull*, a collection of pamphlets issued anonymously in 1712 advocating the termination of the war with France, was included in Pope and Swift's *Miscellanies* of 1727. In 1712 he also published a satiric pamphlet, *The Art of Political Lying*. He was a member of the *Scriblerus Club and principal author of the *Memoirs of *Martinus Scriblerus*, which were published with Pope's *Works* in

1741. He and Pope assisted *Gay in writing the unsuccessful comedy *Three Hours after Marriage* (1717). Many anonymous works were attributed to him, and he also wrote on mathematics and on medical matters; his *An Essay Concerning the Nature of Ailments* (1731) is a far-sighted account of the importance of diet, though ironically he himself died of illnesses associated with overeating. He published one poem, *rNQ&I ZEAYTON (Know Thyself, 1734, anon.)*. He was a much-loved figure, witty, kind-hearted, and absent-minded, and his satires are plain, clear, homely, and predominantly good-natured. Dr *Johnson described him as 'the most universal genius' (*Life and Works*, ed. G. A. Aitken, 1892).

'**Arcades**, Part of an Entertainment Presented to the Countess Dowager of Darby at Harefield, by some Noble Persons of Her Family', by *Milton, written ? 1630-73 possibly at the suggestion of his friend Henry *Lawes, published 1645.

This short piece consists of a song by nymphs and shepherds as they approach the seat of state of the countess, an address to them by the Genius of the Wood, and two further songs. The particular event which occasioned this celebration is not known. See *Milton's Aristocratic Entertainments* (1985) by Cedric C. Brown.

Arcadia, a bleak and mountainous district in the central Péloponnèse which became, thanks to references in *Virgil's *Eclogues*, the traditional and incongruous location of the idealized world of the *pastoral. Virgil himself was keenly aware of the clash between the realistic and idealizing purposes of the genre, and

his use of the term may have reflected this awareness. But the writers who revived the pastoral in the Renaissance knew nothing about the real Arcadia and the idealized landscape reigns supreme in their work.

Arcadia, a series of verse eclogues connected by prose narrative, published 1504 by *Sannazar, occupied with the loves, laments, and other doings of various shepherds in Arcadia. The work, which was immensely popular, was a link between the *pastorals of *Theocritus and *Virgil and those of *Montemayor, *Sidney, *Spenser, and later writers.

Arcadia, The, a prose romance by Sir P. *Sidney, including poems and pastoral eclogues in a wide variety of verse forms. It exists in two versions: the first, completed by 1581, and much of it written at *Wilton, is known as the *Old Arcadia*. Its survival as an independent work was discovered by Bertram Dobell in 1906-7. The second version, now known as the *New Arcadia*, was Sidney's radical revision, made about 1583-4 but never completed. It breaks down in the third of the original five books, having already run to twice the length of the original. It was this revised

37 ARCHER I ARCHER version which was first printed, on its own in 1590, with chapter divisions and summaries 'not of Sir *Philip Sidneis* dooing', and then in 1593 and thereafter with books iii-v of the *Old Arcadia* added to make a complete-seeming but hybrid work. It was the hybrid *Arcadia* only that was available to readers until the 20th cent.

The *Old Arcadia* is in five 'Books or Acts', sometimes

quasi-dramatic in use of dialogue, interspersed with a large number of poems and songs. The first four books are followed by pastoral eclogues on themes linked or contrasted with the main narrative. The story is of the attempts of Arcadia's ruler, the foolish old duke Basilius, to prevent the fulfilment of an oracle by withdrawing to two rustic 'lodges' with his wife Gynecia and their daughters Pamela and Philoclea. Two young princes, Musidorus and Pyrocles, gain access to the retired court by disguising themselves as, respectively, a shepherd and an Amazon. A complicated series of intrigues ensues, with Basilius and Gynecia both falling in love with the disguised Pyrocles; Musidorus meanwhile becomes enmeshed with the family of Dametas, an ill-bred herdsman who has been made Pamela's guardian, his shrewish wife Miso, and foolish daughter Mopsa. Pyrocles succeeds in seducing Philoclea and Musidorus attempts to elope with Pamela, but their schemes go awry when Basilius appears to die of a potion believed by his wife to be an aphrodisiac, and Pyrocles and Philoclea are discovered in bed by Dametas. The climax of the narrative is a trial presided over by Euarchus, the just ruler of Macedón, who sentences Gynecia to be buried alive and Pyrocles and Musidorus to be executed. Their disguises and assumed names prevent Euarchus from recognizing the young men as his own son and nephew, but even when their identities are revealed he asserts that 'If rightly I have judged, then rightly have I judged mine own children.' The day is saved by Basilius' awakening from what turns out to have been only a sleeping potion. Among the minor characters Philisides, a

melancholy gentleman-poet, is a version of Sidney himself. Strephon and Klaius, two shepherds in love with the mysterious Urania, recite two of the most elaborate love-complaints in the romance, the first being the double sestina 'Ye goat-herd gods, that love the grassy mountains'. Other memorable poems include the anatomical praise of Philoclea's beauties 'What tongue can her perfections tell', the echo poem in hexameters 'Fair rocks, goodly rivers, sweet woods, when shall I see peace?', the asclepiadics 'O sweet woods, the delight of solitariness', the beast-fable on tyranny 'As I my little flock on Ister bank', and the sonnet 'My true love hath my heart, and I have his'. No new poems were added in the *New Arcadia*, but the method of narration was made far more complex, both stylistically and thematically. Major new characters include Basilius' wicked sister-in-law Cecropia and her well-meaning but unfortunate son Amphialus, who is in love with Philoclea. The first two books are enlarged by the addition of tournaments and courtly spectacles and by detailed accounts of the exploits of Pyrocles and Musidorus before they reached Arcadia. In the third revised book mock battles give way to real ones, after the two Arcadian princesses and the disguised Pyrocles have been taken captive by Cecropia; their sufferings in prison are powerfully described, in particular those of the patient and dignified Pamela, whose prayer in prison was later to be allegedly used by Charles I:
Let calamity be the exercise, but not the overthrow of
my virtue: let their power prevail, but prevail not to
destruction: let my greatness be their prey: let my

pain be the sweetness of their revenge: let them (if so it seem good unto thee) vex me with more and more punishment—but, O Lord, let never their wickedness have such a hand, but that I may carry a pure mind in a pure body. (Bk III, ch. 6)

*Milton in *Eikonoklastes* attacked the monarch for his use of a prayer from a 'vain amatorious Poem'. The *New Arcadia* breaks off in mid-sentence just as rescue seems to be at hand for the imprisoned and besieged princesses.

The composite *Arcadia*, as printed from 1593 onwards, was attacked by *Hazlitt as 'one of the greatest monuments of the abuse of intellectual power upon record', mainly because of its prose style. T. S. *Eliot, more damningly still, called it 'a monument of dulness'. It was, however, a highly popular book throughout the 17th cent., and its plot material was frequently plundered by dramatists. Shakespeare based the Gloucester plot of **King Lear* on Sidney's story of 'the Paphlagonian unkinde king', and *Richardson took the name of his first heroine, Pamela, from Sidney's romance. The later 20th cent. showed signs that it was beginning to be appreciated again. C. S. *Lewis said that 'What a man thinks of it, far more than what he thinks of Shakespeare or Spenser or Donne, tests the depth of his sympathy with the sixteenth century.' Jean Robertson edited the *Old Arcadia* in 1973. *The New Arcadia*, ed. Victor Skretkowicz, was published in 1987.

Archer, (1) a character in Farquhar's **The Beaux' Stratagem*; (2) Isabel, the heroine of H. James's **The Portrait of a Lady*.

ARCHER, William (1856-1924). He was born in Scotland, educated in Edinburgh, and spent large parts of his boyhood in Norway, where he became acquainted with the works of *Ibsen. He became a drama critic in London in 1879 (see THEATRE CRITICISM) and worked thereafter for various papers, exercising much influence. The establishment of Ibsen and of G. B. *Shaw owed much to his encouragement. He translated Ibsen's *Pillars of Society*, which became in 1880 the first Ibsen play to be produced in London, where it made little impression. Archer published *English Dramatists of Today* in 1882, a study of *Henry Irving* ARCHETYPE | ARDEN OF FEVERSHAM 38 (1883), and *Masks or Faces?* (1888). In 1889 his translation of *A Doll's House* was produced, and gave rise to much antagonism, which increased with the production of *Ghosts* and *Hedda Gabler* in 1891. In 1890 Archer published a study of *Macready and then in 1891 his five-volume edition of Ibsen's prose dramas in translation (some with collaboration). He and his brother produced a translation of *Peer Gynt* in 1892 and Archer's own collected criticism, *A Theatre World*, appeared in 1897. The collected works of Ibsen appeared in 1906-7, and in the latter year Archer's detailed proposals, with *Granville-Barker, for a *National Theatre. In 1919 he assisted with the establishment of the New Shakespeare Company at Stratford-upon-Avon. In *The Old Drama and the New* (1923) he pressed the merits of Ibsen, Shaw, and *Galsworthy, among others; and in the same year his own play, *The Green Goddess*, was produced with great success in the USA and later in London. A biography by P. Whitebrook

was published in 1993.

archetype, a primary symbol, action, setting, or character-type that is found repeatedly in myth, folklore, and literature. Religious mystics have at various times proposed that there is a universal symbolic language of dreams and visions; and in the 20th cent, this notion was encouraged by the speculative anthropology of J. G. *Frazer and the psychology of * Jung, who claimed that human beings snared a 'collective unconscious' for which archetypal images, whether in dreams or in imaginative literature, provided evidence. Archetypal criticism (see also MYTH CRITICISM) under Jung's influence has sought to trace the recurrence of such symbols and types as the Earth Mother, the Quest, the Paradisal Garden, and the Trickster. Maud Bodkin's *Archetypal Patterns in Poetry* (1934) was an early example. The wider significance of archetypes in literature was explored by N. *Frye. **Archgallo**, see ARTEGAL.

Archimago, or **Archimage**, in Spenser's **Faerie Queene*, is the great enchanter, symbolizing Hypocrisy, who deceives *Una by assuming the appearance of the *Redcrosse Knight (1. i). His deceits are exposed and Archimago is 'layd full low in dungeon deepe' (i. xii. 36). From this he emerges in Bk II to seek vengeance on Sir *Guyon for what he has suffered at the hands of the Redcrosse Knight, and employs *Braggadocchio for the purpose.

Arch-poet, the, the name given to the anonymous German writer of *Goliardic Latin poetry whose patron was Rainald of Dassel, archchancellor of Frederick Barbarossa and archbishop of Cologne. His bestknown

poem is the 'Confession' (see F. J. E. Raby, *The Oxford Book of Medieval Latin Verse*, 1959 etc., No. 18, 263-6). The term was used by *Pope and *Fielding as equivalent to *poet laureate.

Arcite, see PALAMON AND ARCITE.

Arden, (1) a large forest in Warwickshire often referred to in romance literature. In Drayton's **Poly-Olbion* it extends from the Severn to the Trent (XIII. 16); (2) the forest which is the setting for the pastoral parts of Shakespeare's **As You Like It*, often assumed to be identical with (1) and perhaps so intended by Shakespeare, but also suggesting the forest of Arden northeast of Bordeaux and (more traditionally) the forest of Ardennes in what is now Belgium; (3) the surname of Shakespeare's mother Mary; (4), based on (1) and (2), the distinguishing name of a series of scholarly editions of Shakespeare's plays initiated by W. J. Craig and R. H. Case in 1899, and revised under the general editorship of Una Ellis-Fermor, H. F. Brooks, H. Jenkins, and Brian Morris (1946-82); a third series under the general editorship of Richard Proudfoot, Ann Thompson, and David Scott Kastan was begun in 1995.

ARDEN, John (1930-), playwright, born in Barnsley, Yorkshire, and educated at the universities of Cambridge and Edinburgh, where he studied architecture. In 1957 (the year in which he married Margareta D'Arcy) he had his first professional production, at the *Royal Court, of *The Waters of Babylon*, a grotesque, satirical, sprawling play about a corrupt municipal lottery organized by a slum landlord. This was followed by *Live Like Pigs* (1958), dealing with social

conflict and violence on a housing estate. *Serjeant Musgrave's Dance* (1959), set in a colliery town in the north of England in 1860-80, shows Musgrave, a deserter from the British army, attempting to exact revenge for the death of a colleague, but finding that violence breeds violence: as his co-deserter concludes, 'You can't cure the pox by further whoring.' Arden here mixes a rich, idiosyncratic, semi-historical prose with ballad and verse, as he does in *Armstrong's Last Goodnight* (1964), another fable about violence, set in the Border country in the 1530s, and figuring Sir D. *Lindsay as principal opponent of the freebooter John Armstrong of Gilnockie, whose hanging ends the play; Arden in a preface says he has composed a 'Babylonish dialect' based on the Scots of *Dunbar, *Henryson, and *MacDiarmid, inspired by A. *Miller's method in *The Crucible*. In a preface to *The Workhouse Donkey* (1963), a play about municipal corruption, Arden claims that 'the theatre must be catholic' and celebrate the Dionysian attributes of 'noise, disorder, drunkenness, lasciviousness, nudity, generosity, corruption, fertility and ease'. Widely praised as one of the most innovatory dramatists of the 1960s, his later plays (written with M. D'Arcy) have been less exuberant and ambiguous, and more deliberately socialist and doctrinaire. His first novel, *Silence among the Weapons*, a rambling, picaresque work set in the 1st cent. BC, appeared in 1982.

Arden of Feversham, *The Tragedy of Mr*, a play published 1592, author unknown. It has been attributed to Shakespeare, and its latest editor, M. L. Wine

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(1973), claims that internal stylistic evidence qualifies

it for a place in the 'Shakespeare apocrypha'.

The play deals with the persistent and eventually successful attempts of Mistress Arden and her paramour Mosby to murder Arden: they hire two murderers, Black Will and Shakebag. The crime is discovered, and Mosby and Mrs Arden executed.

The play's source is an account in *Holinshed of an actual murder committed in Feb. 1551. *Lillo wrote a play on the same subject.

ARDIZZONE, Edward Jeffrey Irving (1900-79), painter, watercolourist, and printmaker, and one of the best known of 20th-cent. illustrators, of both adult and children's books.

ARENDR, Hannah (1906-75), historian, philosopher, and social scientist, born in Hanover, educated at the universities of Marburg and Freiburg and in Heidelberg, where she studied under Karl Jaspers (some of whose works she edited). She left Germany in 1933, worked in France for the immigration of Jewish refugee children to Palestine, then moved to the United States (1941) where she later became a citizen. Her works include *On Revolution* (1963) and an influential analysis of the trial in 1961 of the Nazi leader Adolf Eichmann, *Eichmann in Jerusalem: A Report on the Banality of Evil* (1963, and subsequently revised), which proved an important contribution to the literature of the *Holocaust. She was a friend of Mary *McCarthy, and their correspondence was published as *Between Friends*, ed. C. Brightman (1995).

Areopagitica: *A Speech of Mr John Milton for the Liberty of the Unlicenc'd Printing, to the Parliament of England*, by *Milton, published in 1644. The title

imitates the *Areopagiticus* of the Athenian orator Isocrates, which was addressed to the Council that met on the Areopagus in Athens. This discourse, one of Milton's most impassioned prose works, was an unlicensed and unregistered publication. It attempted to persuade Parliament to repeal the licensing order of 14 June 1643, which effectively reinstated the Stuart machinery of press censorship. Milton opens with a selective history of licensing, identifying it with the Papal Inquisition, which he satirizes. He sanctions the reader's freedom to judge for himself between good and bad books, since good and evil are inseparable in the fallen world ('from out the rind of one apple tasted . . . two twins cleaving together') and the condition of virtue is the recognition of evil and the power to resist it: 'I cannot praise a fugitive and cloistered virtue.' Milton goes on to argue that the regulation of reading is in practice ineffective, ironically suggesting that it logically entails the censorship of all 'recreations and pastimes'. Finally, he analyses Truth as complex and many-angled, scattered in the fallen world, to be recovered by sifting and debate. He quotes the case of *Galileo, whom he recalls meeting under house arrest, 'grown old, a prisoner to the Inquisition'. Milton builds his rhetoric to a magnificent exhortation to the 'Lords and Commons of England' to consider 'what Nation it is whereof ye are . . . A Nation not slow and dull, but of a quick, ingenious and piercing spirit . . . methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth.' But this optimistic vision is burdened

with anxiety lest the fragile concord of political and religious interests break down: Milton insists on limits to tolerance, which he does not extend to Roman Catholics, regarded as the enemy of Truth and of the Protestant state.

Arethusa, (1) a legendary fountain in Ortygia, named after a nymph with whom the river-god Alpheus fell in love: she fled from him to Ortygia, where Artemis transformed her into a fountain, but Alpheus, flowing beneath the sea, was united with her; (2) a character in Beaumont and Fletcher's **Philaster*.

ARETINO, Pietro, or the Aretine (1492-1556), born at Arezzo in Italy, whence his name. He was author of five comedies and a tragedy, and also of satires and other works of a scandalous or licentious character. He is frequently mentioned in English works of the Elizabethan and later periods and differently appreciated, in comments ranging from 'It was one of the wittiest knaves that ever God made' of Nashe (**The Unfortunate Traveller*) to 'that notorious ribald of Arezzo' of Milton (**Areopagitica*).

Argalia, in Boiardo's **Orlando innamorato*, the brother of * Angelica.

Argante, (1) in the *Brut* of *La3amon, * Morgan le Fay, of whose name it may be a corruption. She is the fairy queen to whom Arthur, after the last battle, is borne to be healed of his wounds in Avalon; (2) in Spenser's **Faerie Queene* (in. vii), a mighty and licentious giantess, typifying lust, daughter of Typhoeus the Titan.

Argantes, in Tasso's **Jerusalem Delivered*, a fierce Circassian, a champion on the pagan side, finally killed

by Tancred.

Argosy (1) *A Magazine of Tales, Travels, Essays and Poems*, a periodical owned and edited 1865-87 by Mrs H. *Wood, who was herself a major contributor: it published work by many leading writers, including A. *Trollope, C. *Kingsley, and C. *Reade, and it survived until 1901; (2) *The World's Best Stories* (1926-40; as *The Argosy of Complete Stories*, 1940-74), consisted largely of reprints of work by established writers, including *Conrad, H. E. *Bates, *Maugham, *Sansom, and many others.

ARGYLE, Archibald Campbell, eighth earl, first marquess of (1598-1661), who took a prominent part in the events in Scotland that contributed to the downfall of Charles I. He figures in Scott's **A Legend of Montrose*,

ARGYLE I ARISTOTLE **40**

where his character is contrasted with that of his great rival, the earl of *Montrose. He was beheaded.

ARGYLE, John Campbell, second duke of (1678-1743), a prime agent in bringing about the union of England and Scotland and a distinguished military commander (he suppressed Mar's rising of 1715). He figures in Scott's **The Heart of Midlothian*.

Arian heresy, named after its promulgator Arius, a Libyan priest born about the middle of the 3rd cent, and parish priest near Alexandria c.310, declared that God the Son, because begotten by the Father, must have an origin in time and therefore is not 'consubstantial' with the Father. This breach of the doctrine of the Trinity was condemned at the Council of Nicaea, summoned by Constantine in 325, which produced the Nicene Creed as the official declaration of the Church.

Most of the 'barbarian' tribes who overran the Western Roman Empire (except the Franks, Angles, and Saxons) were converted by Arian preachers, so the heretical doctrine remained active up to the 6th cent, in the beliefs of such leaders as Alaric.

Ariel, (1) an airy spirit in Shakespeare's **The Tempest*, whom Prospero has released from bondage under the 'damn'd witch Sycorax' and employs as executor of his magical schemes; (2) a rebel angel in Milton's **Paradise Lost* (VI. 371); (3) in Pope's **Rape of the Lock* (II. 53 ff.) the chief of the sylphs whose 'humbler Province is to tend the Fair'.

Shakespeare's character (1) has inspired many later writers to identify the name 'Ariel' with poetic imagination.

T. S. *Eliot called five Christmas poems (1927-54) 'Ariel poems', for instance, the first *Penguin paperback was *Maurois's life of *Shelley called *Ariel* (1935), and there have been several literary journals with 'Ariel' as title. See also PLATH.

ARIOSTO, Ludovico (1474-1533), born at Reggio. He spent the greater part of his life at Ferrara and for many years was in the service, first of Cardinal Ippolito, and then of Duke Alfonso I, of Este. This family he exalted in his poem **Orlando furioso*, published in its final form in 1532, the greatest of Italian romantic epics. He also wrote Italian and Latin lyrics, satires (known to *Wyatt), and four comedies, of which one, */ suppositi* (1509), came through to Shakespeare's **The Taming of the Shrew* via Gascoigne's **Supposes*.

ARISTOPHANES (c.448-380 BC), Athenian comic dramatist whose satirical plays, the only surviving representatives of the Old Comedy, attacked individuals

rather than types. Because of the difficulties of his language and the obscurity of his contemporary references, Aristophanes did not receive much attention in England until the 19th cent., which produced translations by B. H. Kennedy (*The Birds*, 1804), Thomas Mitchell, and *Frere. These were followed by versions by B. B. Rogers (1904 onwards), which were ingenious but failed to find favour with scholars; by G. *Murray; and by Dudley Fitts, whose version of *Lysistrata* was performed with considerable success in 1957 at the *Royal Court. Other recent translations include A. H. Sommerstein's *Three Plays* (1973). The extant works of Aristophanes are *The Acharnians*; *The Knights*; *The Clouds*; *The Peace*; *The Wasps*; *The Birds*; *The Frogs* (of which the best-known lines are the onomatopoeic chorus, 'Co-ax, co-ax, co-ax, Brekekek co-ax'); *Plutus*; *Lysistrata* and *Ecclesiazusae*, both dealing with government by women; and *Thesmophoriazusae*, which presents the trial and conviction of *Euripides at the female festival of the Thesmophoria.

Aristophanes' Apology, *Including a Transcript from Euripides: Being the Last Adventure of Balaustion*, a long poem in blank verse by R. *Browning, published 1875 as a sequel to **Balaustion's Adventure*.

The core of the poem is a protracted argument between Balaustion and *Aristophanes as to the moral, social, and metaphysical value of the different aesthetics they espouse; Balaustion defending the visionary humanism of *Euripides, Aristophanes his own coarse realism. Part of Balaustion's argument consists in reading Euripides' play *Herakles* (whose plot, the

madness of Herakles and his destruction of his family, constitutes the thematic focus of the poem). The poem is by no means the straightforward defence of Euripides by Browning that it has been taken to be:

Balaustion, not Browning, is the speaker. The structure—a monologue containing the narrative of a dialogue and the reading of a play—is arguably Browning's profoundest exploration of the relation of poetic discourse to absolute values such as 'truth' or 'reality'. The poem also contains the remarkable fragment 'Thamuris marching', which reworks some of the material of '*Childe Roland to the Dark Tower Came'.

ARISTOTLE (384-322 BC), born at Stagira, in Macedón, where his father was physician to the king Amyntas II. Sent to Athens in 367, he studied under *Plato for 20 years. Then after a period of travel he was appointed by Philip of Macedón to be tutor to the future *Alexander the Great in 342 and seven years later returned to Athens where he opened a school in the Lyceum, a grove outside the city. His extant works are believed to have been the notes he used for his lectures. They cover logic, ethics, metaphysics, physics, zoology, politics, rhetoric, and poetics. Transmitted through translations, they shaped the development of medieval thought first in the Arab world, then in the Latin West, where Aristotle came to be regarded as the source of all knowledge. His logical treatises won a central place in the curriculum during the 12th cent. Then after a brief struggle his ethical, metaphysical, and scientific works were harmonized with Christianity and constituted the subject matter of higher education

from the 13th to the 17th cent. They shaped the thinking of Englishmen writing in Latin from

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*Grosseteste to *Herbert of Cherbury, and their influence can be traced in *Spenser, *Donne, and occasionally in Sir T. *Browne. By the end of the 17th cent., however, the Aristotelian world-view had fallen out of favour except for the **Poetics*. This treatise, virtually unknown during the Middle Ages, came into prominence in the middle of the 16th cent, and contributed to the rise of *neo-classicism. It has left its mark on the critical writings of *Sidney, *Dryden, and even Dr *Johnson.

ARLEN, Michael (1895-1956), novelist, born Dikran Kuyumjian in Bulgaria of Armenian descent and educated at Malvern College and Edinburgh. He wrote many ornate and mannered novels of fashionable London life, but is chiefly remembered for his best-seller *The Green Hat* (1924), which narrates the short life and violent death of *femme fatale* and dashing widow Iris Storm, owner of the hat of the title and a yellow Hispano Suiza. In 1928 Aden married and settled in the South of France, returning to London to offer his services during the war, where he was injured in a bombing raid. He eventually settled and died in New York.

Armadale, a novel by Wilkie *Collins, published in 1866. This is an intricately plotted *sensation novel, with two heroes, one fair, prosperous, and cheerful, the other penniless, dark, and disturbed. Both are named Allan Armadale, and both are infatuated with a compelling red-haired villainess, Lydia Gwilt. The

complications stem from the previous generation, when the father of the dark Armadale murdered the father of the other. The dark Armadale, after a miserable childhood, adopts the name Ozias Midwinter, and meets the fair Armadale by chance. They become friends, but Armadale has a prophetic dream which convinces Midwinter that he is doomed to harm his friend. Lydia Gwilt, privy to the mystery surrounding them, marries Midwinter under his real name, becoming Mrs Armadale; her plan to murder Armadale and produce the marriage certificate in order to inherit his money is frustrated by Midwinter, and Lydia dies herself.

Armado, Don Adriano de, a 'braggart' 'fantastical' Spaniard in Shakespeare's **Love's Labour's Lost*. His name is connected with the Spanish Armada of 1588.

Armida, in Tasso's **Jerusalem Delivered*, the niece of Hidraotes, king of Damascus, a powerful magician. She offered her services to the defenders of Jerusalem when it was besieged by the Christians under Godfrey of Bouillon, and going to the Christian camp lured away by her beauty many of the principal knights. She inveigled them by magic power into a delicious garden, where they were overcome by indolence. Among her captives were *Rinaldo of Este and *Tancred.

Arminianism, the doctrine of James Arminius or Marmensen (d. 1609), a Dutch Protestant theologian, who put forth views opposed to those of *Calvin, especially on predestination, refusing to hold God responsible for evil. In 1618-19 his doctrines were condemned by the synod of Dort; but they spread

rapidly and were embraced, in whole or in part, by large sections of the Reformed Churches.

ARMITAGE, Simon (1963-), poet, born in west Yorkshire, where he still lives. His first collection, *Zoom!* (1989), drew on his work as a probation officer and on the rhythms of the Yorkshire vernacular, as well as on *Lowell and Frank O'Hara. Its immediacy, wit, and originality brought him huge critical acclaim and popularity. Both its success and its themes were continued in *Kid* and *Xanadu*, a poem-film (both 1992). *A Book of Matches* (1993) introduced an element of introspection, which was developed in the wintry *Dead Sea Poems* (1995) and came to dominate in *CloudCuckooLand* (1997), where the stars are viewed as a paradigm of his emotions.

ARMSTRONG, John (1709-79), Scottish poet and physician, and friend of *Thomson (who portrayed him in **The Castle of Indolence*), *Smollett, and *Fuseli, with whom he made a continental tour in 1771. He is principally remembered for his didactic poem in blank verse *The Art of Preserving Health* (1744) and for a satirical epistle of literary criticism in heroic couplets, *Taste* (1753). He quarrelled with his friend *Wilkes over the latter's attacks on the Scots in the **North Briton*.

ARMSTRONG, William, known as Kinmont Willie (fl. 1596), a Border moss-trooper, whose nickname is taken from his castle of Kinmont in Canonby, Dumfriesshire. He was captured in 1587 but escaped; he was imprisoned in 1596 at Carlisle, but was rescued by the Scottish warden. His fate is unknown. He is the hero of the ballad 'Kinmont Willie', included in Scott's **Minstrelsy*

of the Scottish Border.

ARNE, Thomas Augustine (1710-78), composer, and the leading musical figure of mid-18th-cent. London theatre, who produced operas, *masques, and incidental music for plays. His *Artaxerxes* was probably the most popular full-length English opera before the 20th cent.; the masque of *Alfred* (1740) added 'Rule Britannia' to the canon of English song; and his many celebrated Shakespeare settings include 'Where the bee sucks', 'When daisies pied', and 'Fear no more the heat of the sun'. He collaborated with *Garrick for the Shakespeare Jubilee in an 'Ode upon Dedicating a Building to Shakespeare'.

ARNOLD, Sir Edwin (1832-1904). He won the *Newdigate Prize at Oxford in 1852, and was principal of the Poona College, Bombay Presidency, 1856-61. He then joined the staff of the **Daily Telegraph*, of which he became editor in 1873. He published several volumes of poems and translations, some from the Sanskrit, and **ARNOLD I ARTAUD 42**

was remembered for his *The Light of Asia, or The Great Renunciation* (1879), a poem of eight books in blank verse, in which, in his own words, he attempted 'by the medium of an imaginary Buddhist votary to depict the life and character and indicate the philosophy of that noble hero and reformer, Prince Gautama of India, founder of Buddhism'.

ARNOLD, Matthew (1822-88), eldest son of Thomas * Arnold, educated at Rugby, Winchester, and at Balliol College, Oxford, where he formed a close friendship with *Clough, and won the *Newdigate Prize with a poem on Cromwell. He became a fellow of Oriol

College, then in 1847 secretary to Lord Lansdowne. In 1851 he became an inspector of schools, in which capacity he served for 35 years, travelling extensively throughout England, and observing at first hand the social conditions that prompted much of his later critical work. His first volume of poems, *The Strayed Reveller, and Other Poems* (by 'A', 1849), contains 'The Forsaken Mermaid', 'The Sick King in Bokhara', and sonnets written at Balliol, including 'Shakespeare'. In 1851 he married Fanny Lucy Wightman, who was to bear six children, three of whom predeceased him. Part of 'Dover Beach' (1867) dates from his honeymoon, which continued on the Continent, and also inspired his 'Stanzas from the Grande Chartreuse' (1855). **Empedocles on Etna, and Other Poems* appeared, also anonymously, in 1852; it contained **Tristram and Iseult* and some of the 'Marguerite' poems, including 'Yes! in the sea of life enisled', now thought to have been addressed to Mary Calude of Ambleside, whom he had met while staying at the Arnold holiday home at Fox How. In 1853 appeared a volume of poems containing extracts from the earlier books, and **Sohrab and Rustum*, **The Scholar-Gipsy*, 'Memorial Verses to Wordsworth' (who had been a personal friend of the Arnolds), and 'Stanzas in Memory of the Author of "Obermann"', which show how profoundly Arnold had been affected by **Senancour's* novel and by the *mal du siècle* expressed by other European writers. His preface discusses the problems of writing poetry in an 'age wanting in moral grandeur'. *Poems, Second Series*, including 'Balder Dead', appeared in 1855; *Merope, a Tragedy* in 1858; and *New Poems*,

including **Thyrsis*, 'Rugby Chapel', and 'Heine's Grave', in 1867.

In his maturity Arnold turned increasingly to prose, writing essays on literary, educational, and social topics that established him as the leading critic of the day and which greatly influenced writers as diverse as Max Weber, T. S. Eliot, F. R. Leavis, and R. Williams. His lectures on translating Homer, with his definition of 'the grand style' (delivered in 1860, while he was professor of poetry at Oxford), were published in 1861 (see TRANSLATION, THEORY AND ART OF); *Essays in Criticism (First Series)* in 1865 (*Second Series*, 1888); *On the Study of Celtic Literature* (which caused Oxford to establish a chair of Celtic studies) in 1867; **Culture and Anarchy* in 1869; **Friendship's Garland* in 1871; *Literature and Dogma*, a study of the interpretation of the Bible, in 1873. In these and other works, Arnold sharply criticized the provincialism, philistinism, sectarianism, and utilitarian materialism of English life and culture, and argued that England needed more intellectual curiosity, more ideas, and a more comparative, European outlook. The critic, he said, should be flexible, tactful, free of prejudice; his endeavour should be 'to see the object as in itself it really is'. His fame as a critic grew steadily, and in 1883 he delivered a series of lectures in America (undertaken partly to finance his feckless son Richard, who had inherited some of his father's early extravagances). He died in Liverpool, where he was awaiting the arrival of his daughter Lucy, who had married an American. Special reference is due to Arnold's attempts to

secure the improvement of education, particularly secondary education, in England. In 1859 and 1865 he visited the Continent to study educational systems, and produced reports (*The Popular Education of France*, 1861; *A French Eton*, 1864; *Schools and Universities on the Continent*, 1868), arguing that England badly needed more educational organization and could learn much from European models.

There is a biography by Park Honan (1981). *Poetical Works*, ed. C. B. Tinker and H. F. Lowry (1950); *Poems*, ed. and annotated K. Allott (1965); *The Complete Prose Works of Matthew Arnold*, ed. R. H. Super (1960-77).

ARNOLD, Thomas (1795-1842), educated at Winchester and Oxford, remembered principally as the headmaster (1828-42) of Rugby, which, through various reforms, he raised from a state of decline to the rank of a great public school. His concept of the public school had a profound and lasting influence, and he was held in great personal veneration by his pupils, who included his son Matthew *Arnold, *Clough, A. P. *Stanley, and T. *Hughes, author of *Tom Brown's Schooldays*. A Broad Churchman, he wrote in favour of church reform and Catholic emancipation, and attacked the Tractarians of the *Oxford movement. He was the author of several works on Roman history, influenced by *Niebuhr, and was appointed Regius professor of modern history in 1841. The standard life is by A. P. Stanley, 1844.

Art and Letters, an illustrated quarterly edited by Frank Rutter, 1917-20; from 1919 to 1920 with O. *Sitwell. It published T. S. *Eliot, W. *Lewis, A. *John, and Edward Wadsworth.

ARTAUD, Antonin (1896-1948), French actor, director, and dramatic theorist. In a series of manifestos, collected in *Le Théâtre et son double* (1938; *The Theatre and Its Double*, 1958), he called for a return to the primitive and the ritualistic in drama (enshrined in the frequently misunderstood notion of a 'Theatre of

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*Cruelty'), in opposition to the realistic theatre of a dominant rationalist culture.

Altegal ('Archgallo' in Geoffrey), legendary king of Britain, son of the savage Morvidus and brother of Gorbonian whom he succeeds (described in *Geoffrey of Monmouth's *Historia Regum Britanniae*, iii. 17). He was deposed for his crimes and replaced by his brother Elidurus the Dutiful; when he returned from exile Elidurus restored him to the throne. The story is the subject of *Wordsworth's poem 'Artegal and Elidure'.

Altegal I, Sir, in Spenser's **Faerie Queene*, V, the champion of Justice. *Britomart, to whom his image has been revealed by a magic mirror, is in love with him, and her quest of him ends in their union. Representing Lord Grey de Wilton, he undertakes the rescue of Irena (Ireland) from the tyrant Grantorto. Jointly with Prince *Arthur he slays the *soldan (Philip II of Spain). His name perhaps signifies 'equal to Arthur'.

Arte of English Poesie, see PUTTENHAM.

Arte of Rhétorique, see WILSON, T.

artfor art's sake, a phrase associated with the aesthetic doctrine that art is self-sufficient and need serve no moral or political purpose. The phrase *l'art pour l'art* became current in France in the first half of the 19th

cent, and *Gautier's formulation in his preface to *Mademoiselle de Maupin* (1835), which denied that art could or should be in any way useful, was admired by *Pater, one of the leading influences on the English *'Aesthetic' movement of the 1880s. (See WILDE, DOWSON, JOHNSON, L., SYMONS, A.) Pater in his conclusion to *The Renaissance* (1873) spoke of 'the desire of beauty, the love of art for art's sake'.

Artful Dodger, the, a member of Fagin's gang in Dickens's **Oliver Twist*.

Arthur and of Merlin, Of, a later 13th-cent, non alliterative romance in 9,938 lines of short rhyming couplets, preserved in the Auchinleck manuscript (four other manuscripts contain a lesser, variant version). It has been suggested that it may be by the same writer as **King Alisaunder* and **Richard Coeur de Lion*. It probably comes from Kent, and it seems to derive from a French source related to the Vulgate *Merlin* cycle. The last two-thirds of the poem is taken up with a repetitive series of combats and minor battles. It has been edited by O. D. Macrae-Gibson, *Of Arthur and of Merlin* (EETS OS 268, 1973).

Arthur, King. The romantic figure of King Arthur has probably some historical basis, and there is reason to think that, as *Nennius states, he was a chieftain or general (*dux bellorum*) in the 5th or 6th cent. The **Annales Cambriae* place the battle of Mt Badon, 'in which Arthur carried the cross of our Lord Jesus Christ on his shoulders', in 518, and the 'battle of Camlan, in which Arthur and Medraut fell' in 539. The contemporary chronicler *Gildas makes no mention of Arthur (though he refers to the battle of Badon), nor do some of

the principal Welsh bards of the 6th and 7th cents. But there is mention of him in certain ancient poems contained in the **Black Book of Carmarthen* and more especially in the ancient Welsh romance *Culhwch and Olwen*, where he figures with Kay, Bedevere, and *Gawain (Gwalchmei). According to the *Arthur* of the marquis of Bath's manuscript (1428: ed. F. J. Furnivall, EETS OS 2, 1864), he died in 542 after a reign of 22 years. He was said to be the father of *Modred by his half-sister Morgawse; his sister was Anna. Guinevere was the daughter of Arthur's ally Leodegan. According to *Malory, the Grail was accomplished 454 years after the passing of Christ (i.e. in 487). The legend of the return of Arthur to rule Britain again is told by *Malory and in the stanzaic *Le Morte Arthur*. According to the alliterative **Morte Arthure*, he definitely died. The Arthur of the cycle of legends first appears at length in the *Historia Regum Britanniae* of *Geoffrey of Monmouth. According to this, Arthur is the son of *Uther Pendragon and Ygaine (Igraine), wife of Gorlois of Cornwall, whom Uther wins through Merlin's magic. At the age of 15 he becomes king and, with his sword Caliburn (Excalibur), slays Childric, defeats the heathen, and conquers Scotland, Ireland, Iceland, and Orkney. He marries Guanhamara, a noble Roman lady, and holds his court at Caerleon on the Usk. He is summoned to pay tribute to the Emperor Lucius of Rome, resists, and declares war. Guanhamara and the kingdom are left in the charge of Modred, his nephew. On his way to Rome he slays the giant of St Michael's Mount; his ambassador Walwain (Gawain) defies the emperor and fights him bravely. When Arthur is about

to enter Rome he is warned that Modred has seized Guanhamara and the kingdom. He returns with Walwain, who is slain on landing; Modred retreats to Cornwall where, with all his knights, he is slain in a final battle. Arthur is mortally wounded and is borne to the island of *Avalon for the healing of his wounds, and Guanhamara becomes a nun. This version of Geoffrey's was developed by the 12th-cent. Norman writer *Wace; the Round Table is first mentioned by him as a device for the settlement of disputes over precedence; and Wace says that the wounded king is expected to return to rule the Britons again. Wace was the principal source of *La3amon's *Brut*, the first English version of the story which adds to both the magical and martial aspects. In La3amon, Arthur is borne off after the last battle at Camelford to *Argante (Morgan le Fay) in Avalon in a magic boat. The story was very significantly developed in the French *'Matter of Britain', by such writers as *Marie de France, *Chrétien de Troyes, and the authors of the 13th-cent. Vulgate prose cycles, and it became the centre of a mass of legends in several languages, most importantly German. Other characters—Merlin, Launcelot, and Tristram—gradually became associated with Arthur, and he himself is the central character only in the narratives describing his

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early years and his final battle and death; in the intervening tales his court is merely the starting point for the adventures of various knights. Through the history of the legends Arthur himself is exceeded in excellence by first *Gawain and then *Launcelot. The story of Arthur as given here is the basis of Malory's

**Morte D'Arthur* which was the most authoritative version of the legend in the English tradition. Malory's version gives great prominence to the exploits of the knights of the Round Table, the quest of the Holy Grail, the love of Launcelot and Guinevere and the love of Tristram and Isoud. For other Arthurian writings, see TENNYSON, A., WILLIAM OF MALMESBURY, GLASTONBURY. See J. D. Bruce, *The Evolution of Arthurian Romance from the Beginnings down to the Year 1300* (2 vols, 1923); R. W. Ackerman, *An Index of the Arthurian Names in Middle English* (1952); R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959); R. Barber, *King Arthur in Legend and History* (1973); C. E. Pickford, *The Arthurian Bibliography* (1981-).

Arthur, Prince, in Spenser's **Faerie Queene*. He symbolizes 'Magnificence' (?Magnanimity), in the Aristotelian sense of the perfection of all the virtues. He enters into the adventures of the several knights and brings them to a fortunate conclusion. His chief adventures are the slaying of the three-bodied monster *Geryoneo and the rescue from him of Beige (the Netherlands) (v. x, xi); and, jointly with *Artegall, the slaying of the *soldan (Philip II) in his 'charret hye' (the Armada) (V. viii).

art nouveau, a decorative style that flourished throughout Europe and America from the 1880s to c. 1914, characterized by asymmetry, sinuous lines, and a flame-like patterning of the surface; its motifs—the willowy, elongated, female figure with flowing locks and the fantastic curves of stylized flowers—are romantic and touched by *fin-de-siècle* decadence. In England art nouveau follows the Arts and Crafts

movement and looks back to * Blake; the style tends to be sparser and more geometric than on the Continent. The first British works of art nouveau are a chair of 1881 and a title page to *Wren's City Churches* (1883) both by A. H. Mackmurdo (1851-1942). The 1890s were a brilliant period for the art nouveau book. Artoriented literary periodicals played an important role; Mackmurdo's *Century Guild Hobby Horse* (1884) was followed by the **Dial* (1889-97), the **Yellow Book* (1894-7), and the **Savoy* (1896-8). The most distinguished illustrators were *Beardsley; *Ricketts, L. *Housman, Charles Conder (1868-1909), and T. S. *Moore. In the 1900s the more geometric style of the Glasgow school—of whom Jessie M. King (1876-1949) was the most brilliant illustrator—dominated. The style lingered on in the 20th cent., in the decadent works of 'Alastair' (Hans Henning Voight, c.1889-1933) and in the fairy-tale illustrations of *Rackham and Edmund Dulac (1882-1953).

Art of English Poesie, Observations in the, an attack on the use of rhyme in English poetry by T. *Campion, to which S. Daniel replied in his **Defence of Ryme*.

Arts Council of Great Britain, the, was incorporated by royal charter in 1946 for the purpose of developing greater knowledge, understanding, and practice of the fine arts and to increase their accessibility to the public. It grew out of the wartime Council for the Encouragement of Music and the Arts, which began in 1940 with a grant of £25,000 from the Pilgrim Trust. The first chairman was Lord Macmillan; the vice-chairman and prime mover Dr Thomas Jones, CH. M. *Keynes was chairman from 1942 to 1945. See also under PATRONAGE.

ArveragUS, the husband of Dorigen in Chaucer's 'Franklin's Tale'. See CANTERBURY TALES, 12.

Arviragus, the younger son of *Cymbeline, in Shakespeare's play of that name. He appears under the name of Cadwal. In Spenser's **Faerie Queene* (11. x. 51), Arviragus is Cymbeline's brother.

Asaph, in the second part of **Absalom and Achitophel* written chiefly by *Tate, is *Dryden, and refers to the Asaph of 1 Chr. 16: 4-7 and 25: 1, and the hereditary choir, the 'Sons of Asaph', who conducted the musical services of the Temple.

ASAPH, St (d. C.600), a pupil of St *Kentigern in his monastery at Llanelwy, and his successor as its prior. He was the first bishop of that see which took his name.

Ascent of F6, The, a play by W. H. *Auden and C. *Isherwood, published 1936, first performed 1937. The central character, Michael Ransom, 'scholar and man of action', succumbs to his mother's persuasions and leads a mountaineering expedition up F6, a mysterious and haunted peak on the borders of disputed colonial territory; all his men die en route and he himself dies as he achieves his mission, destroyed by his own self-knowledge, having rejected (in conversation with a mystic abbot, strongly reminiscent of *Hilton's *Lost Horizon*) the possibility of evasion and the contemplative life. A chorus of suburban Everyman, Mr A and Mrs A, comments in verse on his heroic exploits and their own dull lives. The Establishment figures are presented satirically, the figures of the mother and the comrades with more ambiguity; Ransom himself was in part modelled on T E. *Lawrence, the Truly Strong Weak Man. The play

is a parable about the nature of power and will and leadership, with both political and Freudian implications, and may be seen to reflect the growing apprehension of and attraction towards the 'strong man' at this period of the 1930s.

ASCHAM, Roger (1515/16-68), educated at St John's College, Cambridge, where he distinguished himself in classics, becoming college reader in Greek in 1540. In 1545 he published *Toxophilus*, a treatise on archery.

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This delightful book, set in the form of a dialogue between Toxophilus (lover of shooting) and Philologus (lover of books), was immediately popular, gaining Ascham a royal pension of £10 a year. It provided the model for many later treatises in dialogue form, including *The Compleat Angler*. He succeeded Grindal as tutor to Princess Elizabeth in 1548, holding this post for less than two years. His brief encounter with Lady Jane Grey (then aged 13) in 1550 has inspired numerous paintings, plays, and other works, such as Landor's 'Imaginary Conversation' between them. In 1550-3 he travelled on the Continent as secretary to Sir Richard Morison, English ambassador to Charles V, and on his return wrote his interesting *Report of Germany*. In 1554 he became Latin secretary to Queen Mary, being tacitly permitted to continue in his Protestantism, and he was renewed in this office under Elizabeth. He was afflicted by poverty in the last decade of his life; this was probably not caused, as Camden claimed, by his addiction to dicing and cockfighting, but by his responsibility for a large family which included his mother-in-law and her younger

children. *The Scholemaster* was published posthumously by his widow in 1570. Its three most distinctive features are: Ascham's dislike of corporal punishment; the Ciceronian technique of double translation, from Latin into English and back again; and his attitude to Italy. While placing a high value on Italian language and culture, Ascham felt that it was a most dangerously corrupting country for English travellers: 'I was once in Italie my selfe: but I thanke God, my abode there, was but ix. Dayes: And yet I sawe in that litle tyme, in one Citie, more libertie to sinne, than ever I hard tell of in our noble Citie of London in ix. yeare.' *The Scholemaster* was an immediate influence on Sidney's

* *Defence of Poetry*, as well as an important landmark in later educational theory. Ascham's English works are notable for their relaxed, personal style and for considerable economy of expression. Dr Johnson wrote an anonymous *Life of Ascham* to accompany James Bennet's edition of 1761. There has been no complete edition of Ascham's *Works* since J. A. Giles's in 1864-5, but Lawrence V. Ryan has edited *The Schoolmaster* (1967) and has written a detailed study of Ascham (1963).

asclepiads, a metre used by Sappho and other Greek poets, and named after Asclepiades of Samos (fl. 290 BC), who revived it. It was used in English by P. Sidney in his *Arcadia*.

ASHBERRY, John (1927-), American poet, born in New York. He graduated from Harvard in 1949, by which time he had already composed the title poem of his first volume, *Song Trees*, which was published in the Yale Younger Poets series edited by W. H. Auden

in 1956. Ashbery spent most of the following decade in Paris, where his work grew more experimental and disjunctive. His second collection, *The Tennis Court Oath* (1962), is his most radical, and has proved an important influence on the development of the American school of the 1970s which became known as 'Language Poetry'. Ashbery did not achieve canonical status until the publication of his sixth volume, *Self Portrait in a Convex Mirror* (1975). He was the first of the so-called 'New York School'—normally seen as comprising Frank O'Hara, Kenneth Koch, and James Schuyler—to achieve wide recognition. His poetry is characterized by its openness to the vagaries of consciousness, its wry, beguiling lyricism, and its innovative use of forms such as the pantoum and the sestina. Ashbery's most vociferous advocate has been Harold *Bloom, who has frequently declared him the most significant poet since Wallace *Stevens.

Ashendene Press, see PRIVATE PRESSES.

ASHFORD, Daisy (Mrs James Devlin) (1881-1972). She wrote *The Young Visitors*, a small comic masterpiece, while still a young child in Lewes. It was found in a drawer in 1919 and sent to Chatto and Windus, who published it in the same year with an introduction by J. M. *Barrie, who had first insisted on meeting the author in order to check that she was genuine. The book, a sparkling, misspelt, and unpunctuated view of High Life and the adventures of Ethel Monticue and her admirer Mr Salteena, has proved very popular.

ASHMOLE, Elias (1617-92), antiquary and astrologer. He studied at Brasenose College, Oxford, and, as a Royalist, held several government appointments. His

chief work was *The Institution, Laws and Ceremonies of the Order of the Garter* (1672), but he also edited work by Dr *Dee and was associated with *Lilly, whose autobiography appeared with Ashmole's *Memoirs* in the 1774 edition. In 1682 he presented his collection of curiosities, bequeathed to him by *Tradescant, to Oxford University, thus founding the Ashmolean Museum. A five-volume edition of his autobiographical and historical notes, correspondence, etc., edited by C. H. Josten, appeared in 1966.

'**Ash Wednesday**', a poem by T. S. *Eliot.

ASIMOV, Isaac, see SCIENCE FICTION.

Asolando, the last volume of poems by R. *Browning, published 1889. The title derives from a fanciful verb 'asolare', 'to disport in the open air, to amuse oneself at random', attributed to *Bembo at the time of his residence in Asolo, in northern Italy. Asolo had played an important part in Browning's life and work (see PIPPA PASSES).

The poems fall into three main groups: an opening series of love lyrics; a group of anecdotal poems and longer narratives; and a concluding group of meditative or reminiscent dramatic monologues. The 'Epilogue' to the volume, containing the famous selfdescription 'One who never turned his back but marched breast forward' etc., stands as a traditional proof of Browning's optimism; the 'Prologue' is better verse and a better guide. But the finest poem in the ASSENETH | ASYNDETON 46 volume is undoubtedly 'Beatrice Signorini', the last of Browning's great poems about Italian painters.

Asseneth, in a variant of the story of Joseph and

Potiphar's wife, is Potiphar's daughter, whom Joseph consents to marry if she will renounce her gods, which she does. An angel signifies approval and Pharaoh gives a feast to celebrate the nuptials. The story, perhaps of early Christian invention, was made the subject of a French prose romance, early in the 14th cent., by Jean de Vignai.

ASSER (d. 910), a monk of St David's, Pembrokeshire, who entered the household of King * Alfred (c.885) and studied with him for six months of each year. He received the monasteries of Amesbury and Banwell, and later a grant of Exeter and its district; he was bishop of Sherborne (892-910). In 893 he wrote a Latin life of Alfred and a Chronicle of English History for the years 849 to 887. Since the only Alfredian translation he mentions is Waerferth's version of *Gregory's *Dialogues*, it is assumed that all other translations are later than 893, the date of Asser's *Life*. The authenticity of the *Life* has been questioned, some scholars believing the work to be an 11th-cent. forgery. But there seems to be no conclusive evidence that it does not belong to the 890s. There is an edition by W. H. Stevenson (1904).

assonance, the correspondence or rhyming of one word with another in the accented and following vowels, but not in the consonants, as, e.g. in Old French versification. The term is now more broadly used to cover a wide range of vowel correspondences, from the deliberate reverberation of the last line of *Yeats's 'Byzantium'—'That dolphin-torn, that gong-tormented sea'—to the subtle echoes and repetitions of Keats in *'To Autumn': 'Then in a wailful choir the small gnats

mourn I Among the river shallows, borne aloft I Or sinking as the light wind lives or dies.'

Astarte, the Phoenician goddess of love. This is the name which Byron gives to his half-sister Augusta * Leigh in his drama * *Manfred*.

ASTELL, Mary (1666-1731), born in Newcastle upon Tyne. Often referred to as 'the first English feminist', she published a number of essays and tracts about the status and plight of women and the relation between the sexes. Her publications include *Some Reflections on Marriage* (1700) and, perhaps her best-known work, *A Serious Proposal to the Ladies for the Advancement of Their True and Greatest Interest* (1694), written by 'a lover of her sex'. The *Serious Proposal* seeks to enhance women's situation and self-esteem, hence earning Astell a reputation for feminist thinking, but it also endorses some degree of female subordination within marriage.

Astolat ('Ascolet' in the stanzaic *Le Morte Arthur*), the place where Launcelot meets Elaine Le Blank, is, according to Malory's * *Morte D Arthur*, Guildford in Surrey. Elaine is 'the Fair Maid of Astolat' and Tennyson's *'Lady of Shalott'.

Astolfo, in * *Orlando innamorato* and * *Orlando furioso*, a courteous and graceful English knight, one of the suitors of *Angelica and at one time a prisoner of *Alcina. He receives from *Logistilla a magic horn, the blast of which fills its hearers with panic, and a book that tells him all he wishes to know. He gets possession of the hippogriff of *Rogero, and, with an Englishman's partiality for travel, flies about the world, relieves Préster John in Nubia of his troubles with

harpies, visits paradise, whence St John carries him in a chariot to the moon. There, in a valley, are collected all the things that are lost on earth, lost kingdoms, lost reputations, lost time, and in the heap he finds the lost wits of Orlando, which he restores to the crazy hero. As regards his description as an English knight, it appears that in the earlier French chanson he figures as *Estout de Langres*, or *Lengrois*, corrupted into *Lenglois* and *L'Englois* (F. J. Snell, in *PEL*, 'The Fourteenth Century').

Astraea, a name adopted by Afra *Behn under which she is ridiculed by *Pope.

Astraea Redux, see DRYDEN.

'**Astrophel**', a pastoral elegy, written by * Spenser in 1591-5 on the death of Sir P. * Sidney, who was mortally wounded in 1586 at Zutphen. Spenser had previously lamented him in *'The Ruines of Time'. *Swinburne used the title for a volume of his poems in 1894.

Astrophel and Stella, a sequence of 108 sonnets and 11 songs by Sir P. *Sidney, written about 1582. They plot the unhappy love of Astrophel ('lover of a star') for Stella ('star'). As several sonnets make clear, e.g. 37, referring to one that 'Hath no misfortune, but that Rich she is', Stella is to be identified with Penelope *Rich; but the exact nature of Sidney's real, rather than poetic, relationship with her can never be known. Apart from snatching a kiss while she is asleep, Astrophel in the sequence achieves nothing, and the story breaks off—'That therewith my song is broken'—rather than being resolved. Poetically, however, the sonnets are an outstanding achievement, being written throughout in versions of the exacting Italian sonnet form, and

displaying a striking range of tone, imagery, and metaphor. The best known is 31, 'With how sad steps, ô Moone, thou climb'st the skies'. There were two editions of *Astrophel and Stella* in 1591 which began a craze for sonnet sequences; from 1598 onwards it was included in editions of **The Arcadia*.

asyndeton, the omission of conjunctions for rhetorical effect, either between clauses, as in 'I came, I saw, I conquered', or between nouns: 'The courtier's, soldier's, scholar's eye, tongue, sword' (**Hamlet*, in. i. 60); this second type is sometimes called brachylogia.

47 AS YOU LIKE IT | ATHEIST'S TRAGEDY

As You Like It, a comedy by * Shakespeare, registered 1600 and probably written 1599-1600. It was first printed in the * Folio of 1623. Firm evidence that it was performed before James I at Wilton has never been found. Shakespeare's chief source was Lodge's **Rosalynde*, but some notable characters, such as *Jaques and *Touchstone, have no original there.

Frederick has usurped the dominions of the duke his brother, who is living with his faithful followers in the forest of *Arden. Celia, Frederick's daughter, and Rosalind, the duke's daughter, living at Frederick's court, witness a wrestling match in which Orlando, son of Sir Rowland de Boys, defeats a powerful adversary, and Rosalind falls in love with Orlando and he with her. Orlando, who at his father's death has been left in the charge of his elder brother Oliver, has been driven from home by Oliver's cruelty. Frederick, learning that Orlando is the son of Sir Rowland, who was a friend of the exiled duke, has his anger against the latter revived,

and banishes Rosalind from his court, and Celia accompanies her. Rosalind assumes a countryman's dress and takes the name Ganymede; Celia passes as Aliena his sister. They live in the forest of Arden, and fall in with Orlando, who has joined the banished duke. Ganymede encourages Orlando to pay suit to her as though she were his Rosalind. Oliver comes to the forest to kill Orlando, but is saved by him from a lioness, and is filled with remorse for his cruelty. He falls in love with Aliena, and their wedding is arranged for the next day. Ganymede undertakes to Orlando that she will by magic produce Rosalind at the same time to be married to him. When all are assembled in presence of the banished duke to celebrate the double nuptials, Celia and Rosalind put off their disguise and appear in their own characters. News is brought that Frederick the usurper, setting out to seize and destroy his brother and his followers, has been converted from his intention by 'an old religious man' and has made restitution of the dukedom.

Conversation rather than plot dominates this play, however, much of it provided by the reflections of Jaques and Touchstone, and by the large number of songs, more than in any of Shakespeare's other plays, including such lyrics as 'Under the greenwood tree' (which *Hardy used as the title for a novel) and 'Blow, blow, thou winter wind' (in II. v and II. vii respectively). *Atalanta in Calydon*, a poetic drama by * Swinburne, published 1865. It tells the story of the hunting of the wild boar sent by Artemis to ravage Calydon in revenge for its neglect of her: Meleager slays the boar, presents the spoils to the virgin athlete and huntress Atalanta,

and then himself dies through the intervention of his mother Althaea. The work brought Swinburne fame, and was highly praised for its successful imitation of Greek models (though the subject had not been treated by any Greek dramatist); some critics pointed out its 'anti-theism', and W M. *Rossetti compared it to Shelley's *Prometheus Unbound*. It is now chiefly remembered for the 'chorus' beginning 'When the hounds of spring are on winter's traces . . . '

Atalantis, The New, see MANLEY, MRS.

Atellan fables were sketches depicting scenes from rustic life, presented on a crude stage with stock characters (the foolish old man, the rogue, the clown), and seem to have been the earliest form of drama to flourish in ancient Rome. It was imported from Campania where Oscan, a language akin to Latin, was spoken. The genre may have originated from the town of Atella as its name suggests, but the so-called Atellan fables seem to have been similar to the Phlyax farces which were popular at the time in the Greek-speaking world.

ATHANASIUS, St (c.296-373), bishop of Alexandria in the reign of the Emperor Constantine and persecuted by him and by his successor Constantius II whose autocratic religious policies Athanasius strongly opposed. He was an uncompromising opponent of Arianism (see ARIAN HERESY) and defended the decisions of the Council of Nicaea (325), which he attended. His works include the influential *De Incarnatione* and a life of St Antony of Egypt. The Athanasian Creed, which begins with the words 'Quicumque vult', has been attributed to him.

Atheism, The Necessity of, a prose pamphlet by P. B. ^Shelley and his friend T. J. *Hogg, published anonymously at Oxford, 1811. Using the sceptical arguments of *Hume and *Locke, the authors—then both undergraduates—smartly demolish the grounds for a rational belief in the Deity. The pamphlet ends with a flourishing 'Q.E.D.', as in a schoolboy's exercise, which caused great offence, as did its title. They were both expelled from the university for circulating the work to heads of colleges and to bishops, and 'contumacy' in refusing to answer questions about it. It is probably the first published statement of atheism in Britain.

Atheists Tragedy, The, a tragedy by *Tourneur, printed 1611.

D'Amville, the 'atheist', desiring to increase the wealth of his family, wishes to marry his son to Castabella; she is betrothed to Charlemont, the son of his brother Montferrers, and D'Amville arranges that Charlemont shall go abroad on military service. During his absence D'Amville and Belforest, Castabella's father, achieve their purpose, aided by the lecherous Levidulcia, Belforest's second wife, and Castabella is married to the sickly and impotent Rousard; Charlemont, in one of the best-known speeches of the play, is falsely reported to have died at the siege of Ostend. ('Walking next day upon the fatal shore . . .', II. i. 78 ff.) D'Amville then murders Montferrers. Charlemont, exhorted by his father's ghost to 'leave revenge unto the king of kings', now returns. D'Amville endeavours to procure his murder, but vengeance comes upon him in the death of his two sons, and he

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himself accidentally dashes out his own brains when raising the axe to execute Charlemont, held on a murder charge; he confesses his sins and dies and Charlemont and Castabella are united, Charlemont expressing the 'anti-revenge' sentiment: 'Now I see I That patience is the honest man's revenge.' (See also REVENGE TRAGEDY.)

Atheisten, a highly unhistorical but lively verse romance from about 1350, in 811 lines, whose only connection with the historical Athelstan (Alfred's grandson) is his being succeeded by a virtuous Edmund. The romance tells of the chance meeting in a forest of four messengers, one of whom, Athelston, becomes king of England, and the subsequent relations between the four. One becomes archbishop of Canterbury; one becomes earl of Dover, plots against the king, and is executed; and the fourth becomes earl of Stane and the father of Athelston's chosen successor Edmund. The poem is in the dialect of the north-east Midlands, but Trounce in his edition derives it from an Anglo-Norman metrical original.

See edition by A. M. Trounce (EETS 224, 1933; rev. 1951); *Medieval English Romances*, Part I, ed. A. V. C. Schmidt and N. Jacobs (1980).

Athenaeum (1828-1921), J. S. *Buckingham's literary review, followed a general monthly magazine of this name (1807-9). The founder wished the journal to become a true 'Athenaeum', the resort of thinkers, poets, orators, and other writers, and he attacked the * *Quarterly Review* for the political bias of its literary criticism. Co-proprietors included at various times J. H. *Reynolds, T. *Hood, and A. *Cunningham. Dilke was

editor 1830-46, and the list of contributors in the 19th cent, included *Lamb, *Darley, *Hogg, Hood, *Landor, *Carlyle, R. ^Browning, *Lang, and *Pater. The scope of the review was enlarged in the 20th cent., but its contributors were no less eminent; they included *Hardy, K. *Mansfield, T. S. *Eliot, R. *Graves, *Blunden, V. * Woolf, and J. M. *Murry, who became editor in 1919. Its reputation and authority altered little during its long history. In 1921 it merged with *Nation*, ran for ten years as *Nation and Athenaeum*, and in 1931 was purchased by the * *New Statesman*. See L. A. Marchand, *The Athenaeum* (1941).

Athenian Gazette, later the *Athenian Mercury*, a periodical published by *Dunton, a question-and-answer paper designed to resolve 'the nice and curious questions proposed by the Ingenious', and thus a precursor of **Notes and Queries*. It first appeared in Mar. 1691, and flourished until 1697, with Samuel Wesley (1662-1735), father of John *Wesley, as partner. The queries ranged over a vast area, from the theological to the matrimonial, from the scientific to the literary, and it was praised and read by authors as diverse as *Halifax, * Swift, *Defoe, and *Temple.

ATKINSON, Kate (1951-), novelist and short story writer, born in York and educated at Dundee University. Her first novel, *Behind the Scenes at the Museum* (1995), is a sharp family drama of sibling rivalry and suppressed memory set largely in York of the 1950s, some of it in Ruby Lennox's home above a pet shop: it mixes social comedy with poignant elements of ancestral time travel and flashback. *Human Croquet* (1997), also set in the north of England, centres on

the narration of Isobel Fairfax and again employs a complex time pattern, this time intercutting the recent and at times very distant past.

Atlantic Monthly, an American, and more particularly a New England, magazine of literature, the arts, and politics, founded in 1857. J. R. *Lowell was its first editor (1857-61) and O. W. *Holmes's contribution of *The Autocrat at the Breakfast-Table* added greatly to its early success. Lowell's distinguished successors included W D. *Howells (1871-81) and T. B. Aldrich (1881-90). It maintains its traditions, and continues to include many leading American men and women of letters among its contributors.

Atlantis, The New, see NEW ATLANTIS, THE.

Atom, The History and Adventures of an, an anonymous satire by T. *Smollett, published 1769.

The attribution to Smollett is on i8th-cent. rumour and internal evidence only. No references to it occur in his letters, in his wife's, or in those of his many correspondents, yet much of it seems to reflect what is known of Smollett's thoughts and feelings at the time. Strongly influenced by * Rabelais, the work is a violent political satire, largely couched in crude physiological terms, many of them scatological. The Atom, which in its various transmigrations has lived in the body of a Japanese in Japan, relates his experiences and observations to Nathaniel Peacock. Japan is a thin fiction for England, and the various Japanese politicians and figures of power represent Englishmen of the day; among many others, the demagogue Taycho is *Pitt, Fika-Kaka is Newcastle, and Yak-Strot the hated Bute. The 'mob' is characterized as sheeplike, malevolent,

and stupid.

Atossa, the wife of Darius and mother of Xerxes, appears in *The Persians* of *Aeschylus. See also MORAL ESSAYS.

ATTERBURY, Francis (1662-1732). He became bishop of Rochester in 1713 after holding various important preferments. He engaged in the *Phalaris controversy and in the theological and political disputes of the day, and was imprisoned in 1720 for alleged complicity in a Jacobite plot. He subsequently left the country and died in exile. He was a close friend of *Pope, *Swift, and other literary figures, and was one of the most noted preachers of his day; his *A Discourse Occasioned by the Death of Lady Cutts* (1698) was delivered as the funeral sermon of the second wife of Baron Cutts (1661-1707); she died aged 18. His *Miscellaneous Works*, ed. J. Nichols, were published in 1789-98.

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Attic, a form of Greek spoken in Athens during its period of literary pre-eminence, became later the basis of the common speech (*koivῆ*) of the Greek-speaking East. Attic style was the product of a reaction against the turgid and aphoristic diction fashionable in the 1st cent. BC. Moulded on the great Athenian orators, it aimed at a dry, grammatically correct lucidity and was imitated in Rome where Brutus shone as its exponent.

Atticus, the character under which *Pope satirized * Addison in lines written in 1715, first printed in the *St James's Journal* (15 Dec. 1722) and finally in an altered version in Pope's *Epistle to Dr Arbuthnot* (1735), 11.193-214. The original Atticus (109-32 BC), so called from his long residence in Athens, was a friend of Cicero.

ATWOOD, Margaret (1939-), Canadian poet and novelist, born in Ottawa, who spent much of her early life in the northern Ontario and Quebec bush country. Her first volume of poetry, *The Circle Game*, appeared in 1966, to be followed by several others. Her first novel, *The Edible Woman* (1969), was followed by *Surfacing* (1972), *Lady Oracle* (1976), and *Life before Man* (1979), all novels, and a controversial study of themes in Canadian literature, *Survival* (1972). She also compiled *The New Oxford Book of Canadian Verse in English* (1983). More recent works include *Murder in the Dark* (1983), a collection of short prose pieces; *Bluebeard's Egg and Other Stories* (1983), and *Unearthing Suite* (stories, 1983). *The Handmaid's Tale* (1985) is a futuristic fable, set in the imaginary Republic of Gilead, about a woman whose only function is to breed. *Cat's Eye* (1988) presents the memories of a painter, Elaine Risley, haunted by a childhood tormentor who was also her best friend. *The Robber Bride* (1994) tells the story of three friends confronted by a terrifyingly disruptive *femme fatale*, Zenia, whom they thought was dead.

aubade (Provençal *alba*; German *Tagelied*), a dawn song, usually describing the regret of two lovers at their imminent separation. The form (which has no strict metrical pattern) flourished with the conventions of *courtly love (see the lament of Troilus, **Troilus and Criseyde*, III. 1450, 'O cruel day') and survives in such modern examples as *Empson's 'Aubade' (1940), with its refrain 'The heart of standing is you cannot fly'.

AUBIN, Penelope (1679-1731), novelist, translator, and dramatist, born in London, who became a prolific

professional writer in the 1720s, probably during widowhood. Her seven popular novels, from *The Strange Adventures of the Count de Vinevil* (1721) to *The Life and Adventures of the Young Count Albertus* (1728), combined travel adventure, seduction narrative, and Christian precepts. She produced four translations from French and edited two works on morality by Sieur de Gomberville. Her play *The Humours of the Masqueraders* had a short run in 1730. Possibly a Catholic, Aubin preached near Charing Cross in the late 1720s.

AUBREY, John (1626-97), antiquary and biographer, born near Malmesbury, Wiltshire, the oldest surviving son of a well-to-do Herefordshire family. A lonely early childhood gave him delight in society, and he became familiar with many of the distinguished men of his time, including *Hobbes, whom he first met while still a boy in 1634. His education at Trinity College, Oxford, was interrupted by the Civil War. In 1648 he was the first to discover the ruins of Avebury, and devoted much time to archaeological research, keenly deploring the neglect of antiquities; in 1662 he was nominated one of the original fellows of the *Royal Society. His *Miscellanies* (1696), a book of stories and folklore, was the only work completed and published in his lifetime. His 'Perambulation of Surrey', based on a tour in 1673, was included in Rawlinson's *Natural History and Antiquities of Surrey* (1719), and his *Natural History of Wiltshire* appeared (ed. J. Britton) in 1847, but he is chiefly remembered for his *Lives* of eminent people, much used (and in his view somewhat abused) by A. *Wood. He collected these over a period

of years, constantly adding to his notes, deploring his own lack of method (T now set things down tumultuarly, as if tumbled out of a Sack'), and depositing his manuscripts in the Ashmolean Museum in 1693. Early editions (1813, 1898) were bowdlerized. The *Lives* are a lively and heterogeneous mixture of anecdote, firsthand observation, folklore, and erudition, a valuable, open-minded, entertaining (if at times inaccurate) portrait of an age. (See BIOGRAPHY.)

Auburn, see DESERTED VILLAGE, THE.

Aucassin and Nicolette, a 13th-cent. courtly story in northern French, composed in alternating prose and heptasyllabic verse, now believed to be a loving pastiche of the excesses of courtly love romances. The writer was probably a northern *jongleur* in the early part of the century, unfamiliar with the Provençal setting of the story. It is discussed or translated by *Swinburne, *Pater, and *Lang. The story tells of how Aucassin, the son of Count Garins of Beaucaire, loves Nicolette, a Saracen captive. Garins opposes their love and imprisons them both; but they escape and, after a series of adventures, they are married and become lord and lady of Beaucaire. There is an edition by M. Roques (1921); see also *Aucassin and Nicolette, and Other Tales*, ed. and trans. Pauline Matarasso (1971).

AUCHINLECK, see BOSWELL

AUDEN, W(ystan) H(ugh) (1907-73), the youngest son of a doctor, brought up in Birmingham and educated at Gresham's School, Holt. He began to be taken seriously as a poet while still at Christ Church, Oxford, where he was much influenced by Anglo-Saxon and Middle English poetry, but also began to explore the means of

preserving 'private spheres' (through poetry) in 'public chaos'. Among his contemporaries, who were to share some of his left-wing near-Marxist response to the public chaos of the 1930s, were *MacNeice, *Day**AUDREY I AUERBACH 50**

Lewis, and * Spender, with whom his name is often linked. (See PYLON SCHOOL.) After Oxford, Auden lived for a time in Berlin; he returned to England in 1929 to work as a schoolteacher, but continued to visit Germany regularly, staying with his friend and future collaborator *Isherwood. His first volume, *Poems* (including some previously published in a private edition, 1928), was accepted for publication by T. S. * Eliot at Faber and Faber and appeared in 1930; it was well received and established him as the most talented voice of his generation. *The Orators* followed in 1932, and *Look Stranger!* in 1936. In 1932 he became associated with Rupert Doone's Group Theatre, which produced several of his plays (*The Dance of Death*, 1933; and, with Isherwood, *The Dog beneath the Skin*, 1935; **The Ascent of F6*, 1936; *On the Frontier*, 1938); these owe something to the early plays of *Brecht. (See also EXPRESSIONISM.) Working from 1935 with the GPO Film Unit he became friendly with *Britten, who set many of his poems to music and later used Auden's text for his opera *Paul Bunyan*. In 1935 he married Erika Mann to provide her with a British passport to escape from Nazi Germany. A visit to Iceland with MacNeice in 1936 produced their joint *Letters from Iceland* (1937); *Journey to a War* (1939, with Isherwood) records a journey to China. Meanwhile in 1937 he had visited Spain for two months, to

support the Republicans, but his resulting poem 'Spain' (1937) is less partisan and more detached in tone than might have been expected, and in January 1939 he and Isherwood left Europe for America (he became a US citizen in 1946) where he met Chester Kallman, who became his lifelong friend and companion. *Another Time* (1940), containing many of his most famous poems (including 'September 1939' and 'Lullaby'), was followed in 1941 by *The Double Man* (1941, published in London as *New Year Letter*), a long transitional verse epistle describing the 'baffling crime' of 'two decades of hypocrisy', rejecting political simplifications, accepting man's essential solitude, and ending with a prayer for refuge and illumination for the 'muddled heart'. From this time Auden's poetry became increasingly Christian in tone (to such an extent that he even altered some of his earlier work to bring it in line and disowned some of his political pieces); this was perhaps not unconnected with the death in 1941 of his devout Anglo-Catholic mother, to whom he dedicated *For the Time Being: A Christmas Oratorio* (1944). This was published with *The Sea and the Mirror*, a series of dramatic monologues inspired by **The Tempest*. *The Age of Anxiety: A Baroque Eclogue* (1948) is a long dramatic poem, reflecting man's isolation, which opens in a New York bar at night, and ends with dawn on the streets. Auden's absence during the war led to a poor reception of his works in England at that period, but the high quality of his later work reinstated him as an unquestionably major poet; in 1956 he was elected professor of poetry at Oxford, and in 1962 he became a

student (i.e. fellow) of Christ Church. His major later collections include *Nones* (1951, NY; 1952, London), *The Shield of Achilles* (1955), which includes 'Horae Canonicae' and 'Bucolics', and is considered by many his best single volume; and *Homage to Clio* (1960), which includes a high proportion of light verse. Auden had edited *The Oxford Book of Light Verse* in 1938, and subsequently many other anthologies, collections, etc.; his own prose criticism includes *The Enchafèd Flood* (1950, NY; 1951, London), *The Dyer's Hand* (1962, NY; 1963, London), and *Secondary Worlds* (1968, T. S. Eliot Memorial Lectures). He also wrote several librettos, notably for *Stravinsky's *The Rake's Progress* (1951, with Kallman). *About the House* (1965, NY; 1966, London), one of his last volumes of verse, contains a tender evocation of his life with Kallman at their summer home in Austria. Auden spent much of the last years of his life in Oxford, and died suddenly in Vienna. His *Collected Poems*, edited by Edward Mendelson, were published in 1991. A volume of *Juvenilia*, edited by Katherine Bucknell, appeared in 1994.

Auden's influence on a succeeding generation of poets was incalculable, comparable only with that, a generation earlier, of *Yeats (to whom Auden himself pays homage in 'In Memory of W. B. Yeats', 1939). His progress from the engaged, didactic, satiric poems of his youth to the complexity of his later work offered a wide variety of models—the urbane, the pastoral, the lyrical, the erudite, the public, and the introspective mingle with great fluency. He was a master of verse form, and accommodated traditional patterns to a fresh, easy, and contemporary language. A life by

Humphrey Carpenter was published in 1981. See also *The Auden Generation* by S. Hynes (1976).

Audrey, in Shakespeare's **As You Like It*, the country wench wooed and won by Touchstone.

AUDUBON, John James (1785-1851), an American ornithologist of French descent, noted for his remarkable pictures of birds. The colour prints of his *The Birds of America* were issued serially in London in 1827-38, and the accompanying text, 'Ornithological Biography', in which he was assisted, in 1831-9. He also published, again with assistance, *Viviparous Quadrupeds of North America* (plates 1842-5; text 1846-54). His important *Journal* appeared in 1929.

AUERBACH, Erich (1892-1957), born in Berlin, professor of Romance philology at Marburg from 1929 to 1935. Dismissed by the Nazis, he went to Istanbul, where he taught at the Turkish State University from 1936 to 1947; he then moved to the United States, and from 1950 was professor of French and Romance philology at Yale. He published several books on medieval literature, Christian symbolism, and methods of historical criticism; his best-known work is *Mimesis: The Representation of Reality in Western Literature*, first published in German in 1946 (trans. 1953), a wide-ranging discussion taking texts

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from *Homer, through *Dante, Shakespeare, *Cervantes, etc., and ending with V. *Woolf, to explore the classical doctrine of levels of representation. He concludes that 'it was the story of Christ, with its ruthless mixture of everyday reality and the highest and most sublime tragedy, which conquered the classical rule of

styles' in the Middle Ages, and contrasts this with the achievements of modern *realism.

Aufidius, general of the Volscians, first enemy and then ally of *Coriolanus in Shakespeare's play of that name.

Augusta, the name used for London in Thomson's **The Seasons*.

Augusta Leigh, *Byron's half-sister: see LEIGH.

Augustan age, a term derived from the period of literary eminence under the Roman Emperor Augustus (27 BC-AD 14) during which *Virgil, *Horace, and *Ovid flourished. In English literature it is generally taken to refer to the early and mid-18th cent., though the earliest usages date back to the reign of Charles II. Augustan writers (such as *Pope, *Addison, *Swift, and *Steele) greatly admired their Roman counterparts, imitated their works, and themselves frequently drew parallels between the two ages. *Goldsmith, in *The Bee*, in an 'Account of the Augustan Age of England' (1759), identifies it with the reign of Queen Anne, and the era of *Congreve, *Prior, and *Bolingbroke. See also NEO-CLASSICISM. See H. Weinbrot, *Augustus Caesar in 'Augustan' England* (1978).

AUGUSTINE, St (d. 26 May, between 604 and 609), first archbishop of Canterbury. He was prior of Pope *Gregory's monastery of St Andrew in Rome and in 596 was sent by that pope with some 40 monks to preach the gospel in England, arriving there in 597. He was favourably received by King jEthelbert of Kent, who was afterwards converted and gave Augustine a see at Canterbury. Augustine was consecrated 'Bishop of the English' at Aries. He founded the monastery of

Christ Church at Canterbury, and a number of other churches, none of which still survives. See M. Deanesly, *Augustine of Canterbury* (1964).

AUGUSTINE, St, of Hippo (354-430), born at Tagaste in North Africa, his mother being Monica, already a devout Christian. He was trained as a rhetorician and abandoned the Christianity in which he had been brought up (though not baptized). He had an illegitimate son, Adeodatus. He was a Manichaean for some time, but was converted (387) after hearing the sermons of *Ambrose, bishop of Milan, where Augustine taught rhetoric. The scene of his conversion is vividly described in his *Confessions* (c.400), which contains a celebrated account of his early life. He became bishop of Hippo (396) and was engaged in constant theological controversy, combating Manichaeans, Donatists, and Pelagians. The most important of his numerous works is *De Civitate Dei* (The City of God, 413-27), a treatise in vindication of Christianity. His principal tenet was the immediate efficacy of grace, and his theology (which contains a significant *Neoplatonic element, probably from *Plotinus) remained an influence of profound importance on Franciscans, Cistercians, and others in the Middle Ages, when it was often characterized as being an alternative orthodoxy to the Dominican system of *Aquinas. His views on literature became standard in the Middle Ages, particularly as they are expressed in *De Doctrina Christiana*, and they have often been cited as an authority by 20th-cent. 'exegetical' critics of medieval literature such as D. W. Robertson who are sometimes called 'Augustinian critics'.

De Doctrina Christiana, trans. D. W. Robertson (1958); *The City of God*, trans. R. H. Barrow (1950); *Confessions*, trans. F.J. Sheed (1943); Peter R. L. Brown, *Augustine of Hippo: A Biography* (1967).

'**Auld Lang Syne**', a song whose words were contributed by *Burns to the fifth volume of James Johnson's **Scots Musical Museum* (1787-1803). It was not entirely of Burns's composition, but was taken down by him, he wrote, 'from an old man's singing'.

In fact the refrain, at least, had long been in print, and the first line and title appear in a poem by A.

*Ramsay. Sir Robert Aytoun (1570-1638) has also been credited with the original version.

Aureng-Zebe, a tragedy by *Dryden, produced 1675, published 1676.

The plot is remotely based on the contemporary events by which the Mogul Aureng-Zebe wrested the empire of India from his father and his brothers. The hero is a figure of exemplary rationality, virtue, and patience, whose stepmother lusts after him and whose father pursues the woman with whom Aureng-Zebe is himself in love. Apparently highly schematic in its organization, this last of Dryden's rhymed heroic plays evinces a deeply disturbing awareness of the anarchy and impotence which threaten every aspect of human life, emotional, moral, and political.

Aurora Leigh, described by its author E. B. ^Browning as a 'novel in verse', published 1857, is the 11,000-line life-story of a woman writer. Her rejection of, and final reunion with, her philanthropist suitor Romney Leigh (and a melodramatic sub-plot in which a seamstress is trapped into a brothel) are less important than the

poem's forceful and often witty speculations on the poet's mission, on social responsibilities, and on the position of women, its vivid impressionistic sketches of crowds and social groups, and its glimpses of dewy English countryside and luminous Italian landscapes.

AUSTEN, Jane (1775-1817), novelist, born in the rectory at Steventon, Hampshire, the sixth child in a family of seven. Her father, the Revd George Austen, was a cultivated man, comfortably prosperous, who taught Jane and encouraged her both in her reading and her writing. As a child and young woman she read **AUSTEN I AUSTER 52**

widely, including, among novelists, *Fielding, *Sterne, *Richardson, and F. *Burney; and among poets, Sir W. *Scott, *Cowper, and her particular favourite, *Crabbe. Her life is notable for its lack of events; she did not marry, although she had several suitors, one of whom she accepted one evening, only to withdraw her acceptance the following morning. She lived in the midst of a lively and affectionate family, with occasional visits to Bath, London, Lyme, and her brothers' houses. Any references there may have been to private intimacies or griefs were excised from Jane's letters by her sister Cassandra, after Jane's death, but the letters retain flashes of sharp wit and occasional coarseness that have startled some of her admirers. The letters cover the period 1796-1817, and her correspondents include Cassandra, her friend Martha Lloyd, and her nieces and nephews, to whom she confided her views on the novel (to Anna Austen, 9 Sept. 1814), '3 or 4 families in a Country Village is the very thing to work on'; (to J. Edward Austen, 16 Dec. 1816) 'the little bit

(two Inches wide) of Ivory on which I work with so fine a brush, as produces little effect after much labour'. In 1801 the family moved to Bath, in 1806, after Mr Austen's death, to Southampton, and in 1809 to Chawton, again in Hampshire; for a few weeks before her death Jane lodged in Winchester, where she died of Addison's disease. The novels were written between the activities of family life, and the last three (*Mansfield Park*, *Emma*, and *Persuasion*) are known to have been written in the busy family parlour at Chawton. The Juvenilia, written in her early and mid-teens, are already incisive and elegantly expressed; *Love and Friendship* was written when she was 14, *A History of England* ('by a partial, ignorant and prejudiced historian') at 15; at 16 *A Collection of Letters*; and sometime during those same years, *Lesley Castle*. *Lady Susan* is also an early work, written probably in 1793-4. Of the major novels, *Sense and Sensibility* was published in 1811, *Pride and Prejudice* in 1813, *Mansfield Park* in 1814, *Emma* in 1816, *Northanger Abbey* and *Persuasion* posthumously in 1818. They were, however, begun or completed in a different order. The youthful sketch *Elinor and Marianne* (1795-6) was followed in 1797 by *First Impressions*, which was refused without reading by the publisher Cadell; *Elinor and Marianne* was rewritten in 1797-8 as *Sense and Sensibility*. *Northanger Abbey* followed in 1798-9 and was in 1803 sold to the publishers Crosby and Sons who paid the author £10 but did not publish. In 1809 *Sense and Sensibility* was again revised for publication, and *First Impressions* was recreated and renamed *Pride and Prejudice*.

Between the writing of *Northanger Abbey* and the revision of *Sense and Sensibility* she wrote an unfinished novel, *The Watsons*, probably begun in 1804 and abandoned in 1805, on her father's death—an event which may account for her comparatively long silence at this period. *Mansfield Park* was begun at Chawton in 1811, *Emma* in 1814, *Persuasion* in 1815; and in 1817, the year of her death, the unfinished *Sanditon*. It is likely that although *Northanger Abbey* was, together with *Persuasion*, the last of the novels to be published, it was the earliest of the completed works as we now have them.

The novels were generally well received from publication onwards; the prince regent (whose librarian urged Austen to write 'an historical romance, illustrative of the history of the august house of Coburg') kept a set of novels in each of his residences, and Sir W. Scott praised her work in the *Quarterly Review* in 1815; he later wrote of 'that exquisite touch which renders ordinary commonplace things and characters interesting'. There were, however, dissentient voices; C. Brontë and E. B. Browning found her limited, and it was not until the publication of J. E. Austen Leigh's *Memoir* in 1870 that a Jane Austen cult began to develop. Since then her reputation has remained consistently high, though with significant shifts of emphasis, some of them springing from D. W. Harding's seminal essay, 'Regulated Hatred: An Aspect of the Work of Jane Austen' (*Scrutiny*, 1940), which presents her as a satirist more astringent than delicate, a social critic in search of 'unobtrusive spiritual survival' through her works. See *Jane Austen: The*

Critical Heritage, ed. B. C. Southam (1968). The standard text of the novels (6 vols, 1923-54) is by R. W. Chapman, who also edited the letters (new edn 1995 by D. Le Faye). There are biographies by C. *Tomalin and David Nokes, both 1997.

AUSTER, Paul (1947-), American novelist, screenwriter, poet, and playwright, born in Newark, New Jersey, and educated at Columbia University. He began to write while earning his living as a translator, caretaker, switchboard operator, editor, and cook on an oil tanker. His earliest one-act plays were influenced by *Pinter and *Beckett, and his first novel, *Squeeze Play*, was a *Chandleresque thriller published under the pseudonym 'Paul Benjamin'. He gained critical recognition with his *New York Trilogy* (*City of Glass*, 1985; *Ghosts*, 1986; and *The Locked Room*, 1987), which uses the conventions of the detective novel to investigate urban isolation, identity, and the link between language and meaning. Further examination of the possibilities and limitations of fictional genres followed with the dystopian fable *In the Country of Last Things* (1987), and *Moon Palace* (1989), which links a *picaresque plot to developments in American history. *The Music of Chance* (1991), an allegory of two men forced to build a wall, was filmed in 1993 by Philip Haas. In the early 1990s Auster worked on an adaptation of his own short tale, *Auggie Wren's Christmas Story*, with the director Wayne Wang. This collaboration produced two films, both released in 1995: *Smoke* (with a script by Auster) and *Blue in the Face* (directed by Wang and Auster and improvised around their loose sketches) are uncharacteristically

optimistic stories of urban life.

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AUSTIN, Alfred (1835-1913), of a Roman Catholic family, educated at Stonyhurst and Oscott College; he shortly abandoned his faith. Upon inheriting a fortune from his uncle, he gave up a career as a barrister for literature. An ardent imperialist and follower of *Disraeli, he became in 1883 joint editor with W. }. *Gourthope of the newly founded *National Review*, and was its sole editor for eight years from 1887. Between 1871 and 1908 he published 20 volumes of verse, of little merit. A prose work, *The Garden that I Love* (1894), proved popular, and in 1896, to widespread mockery, Austin was made *poet laureate, shortly afterwards publishing in **The Times* an unfortunate ode celebrating the Jameson Raid. Himself a waspish critic of his contemporaries, he was much derided and parodied as a poet. His *Autobiography* appeared in 1911. See N. B. Crowell, *Alfred Austin, Victorian* (1953). **autobiography** in its modern form may be taken as writing that purposefully and self-consciously provides an account of the author's life and incorporates feeling and introspection as well as empirical detail. In this sense autobiographies are infrequent in English much before 1800. Although there are examples of autobiography in a quasi-modern sense earlier than this (e.g. Bunyan's conversion narrative **Grace Abounding*, 1666, and Margaret *Cavendish's 'A True Relation', 1655-6) it is not until the early 19th cent, that the genre becomes established in English writing: *Gibbon's *Memoirs* (1796) are a notable exception.

From 1800 onwards the introspective Protestantism of an earlier period and the Romantic movement's displeasure with the fact/feeling distinction of the Enlightenment provided for personal narratives of a largely new kind. They were characterized by a selfscrutiny and vivid sentiment that produced what is now referred to, following Robert *Southey (1809), as *autobiography*. Early in the 19th cent. William Wordsworth gives in **The Prelude* (1805) a sustained reflection upon the circumstances of he himself being the subject of his own work; and in the second half of the century John Henry *Newman in his *Apologia pro Vita Sua* (1864) publicly and originally reveals a personal spiritual journey. This latter with its public disclosure of the private domain had a dramatic and far-reaching influence upon the intelligentsia of late Victorian society. With its discussion of private experience, autobiography in the 20th cent, became increasingly valued not so much as an empirical record of historical events (although this has remained important) but as providing an epitome of personal sensibility among the intricate vicissitudes of cultural change. Vera *Brittain achieved a seriousness of observation and affect to provide in *Testament of Youth* (1933) a major work on the conduct of the First World War. In the area of more domestic, but no less social concerns J. R. *Ackerley in his *My Father and Myself* (1968) constructed an autobiography of painful frankness in a disquisition upon his unusual family relations, his affection for his dog, and the tribulations of his homosexuality. More recently in a continuing vein of contemporary commentary Tim Lott in *The Scent of*

Dead Roses (1996) discussed the suicide of his mother and amalgamated autobiography, family history, and social analysis in a virtuoso performance of control and pathos. Useful works on English autobiography are Wayne Shumaker, *English Autobiography* (1954), and James Olney, *Metaphors of Self* (1972). The standard source for examples of autobiographies in Britain before 1951 is William Matthew's *British Autobiographies* (1955). The most comprehensive survey of premodern autobiographical writings is by Georg Misch (1878-1965) in his *Geschichte der Autobiographie* (4 vols, 1949-69, History of Autobiography). The importance of autobiography for hermeneutical analysis within the human sciences was adumbrated by Misch's father-in-law Wilhelm Dilthey (1833-1911) in his *Einleitung in die Geisteswissenschaften* (1883, Introduction to Human Sciences). The truthfulness or not of autobiography is essentially a matter that must be left to biographers and philosophers. The plausibility of an autobiography however must find its authentication by the degree to which it can correspond to some approximation of its context. Autobiographies are increasingly used in the social sciences to discuss the diffuse space between sociality and ego. **Autolykōs**, (1) in Greek mythology, a son of Hermes celebrated for his craft as a thief, who stole the flocks of his neighbours and mingled them with his own; (2) the roguish but charming pedlar in Shakespeare's **The Winter's Tale*, so named because he is 'a snapper-up of unconsidered trifles'. **Avalon**, in the Arthurian legends, one of the Celtic 'Isles of the Blest' (comparable to the classical 'Fortunate

Isles'), to which Arthur is carried after his death. The name is variously explained as the island of apples (by *Geoffrey of Monmouth, among others) and as the island of Avalloc who ruled it with his daughters, including Morgan. *Glastonbury has also been identified as the burial-place of Arthur and hence with Avalon. For discussion, see R. S. Loomis in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), 65-8.

AVELLANEDA, Alonso Fernandez de, the name assumed by the author of the false Part II of **Don Quixote*, issued in 1614. Cervantes's own Part II appeared in 1615.

AVERROËS (Abu a l-Walid Muhammad bin Ahmad bin Rushd) (1126-98), a Muslim physician born at Córdoba in Spain (Chaucer's Physician knows of him: ^*Canterbury Tales*, General Prologue, 433), and a philosopher, the author of a famous commentary on *Aristotle. He is placed in the Limbo of the Philosophers with *Avicenna by *Dante (*Inferno*, iv. 144). He is the inspiration for 'Latin Averroism' (1230 and after

AVICENNA

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wards), associated with Siger of Brabant, which regarded Aristotle as absolute in philosophy even when his view of things was not reconcilable with the absolute truth of Faith, a view which was repeatedly opposed (as by *Aquinas) and condemned (as by Tempier, 1277) until *Ockham in the 14th cent., when it became the unofficial norm. He is of immense importance as the conveyor of Aristotle back into the Western tradition, and he attracted a great deal of attention. His view that the active intellect was separable

and distinct from the passive was opposed by Aquinas in *De Unitate Intellectus*.

AVICENNA (Abü-a' Ali al-Husayn bin Sina) (980-1037), a Persian physician (a capacity in which he was known to Chaucer's Physician—^*Canterbury Tales*, General Prologue, 432—and Pardoner—VI. 889) and philosopher, a voluminous writer who made commentaries on *Aristotle and *Galen. His views of love have been said to be influential on the ideas of *courtly love, by A. }. Denomy in *The Heresy of Courtly Love* (1947), and he was a major influence on the development of 13th-cent. *Scholasticism in his reordering of *Neoplatonism on an Aristotelian basis. *Dante places him with *Averroës in the limbo of the philosophers (*Inferno*, iv. 143).

Avon, the Sweet Swan of, ^Shakespeare, born at Stratford-upon-Avon, first so called by Ben *Jonson in his commemorative poem in the First *Folio, 1623, 'To the memory of my beloved, The AUTHOR MR. WILLIAM SHAKESPEARE: AND what he hath left US'.
Awkward Age, The, a novel by H. *James.

Awntyrs of Arthure at the Terne Wathelyne, The (The Adventures of Arthur at the Tarn Wadling, in Cumberland), an alliterative poem in 715 lines probably from the last quarter of the 14th cent, from the region of Cumberland or the Scottish Lowlands, surviving in five 15th-cent. manuscripts. It seems to have borrowed from the alliterative **Morte Arthure* and from *Sir Gawain and the Green Knight*. The romance is in two parts: in the first, while out hunting, Gawain and Gaynor (Guinevere) are visited by an apparition, from the lake, of Gaynor's mother who asks for 30 masses to be said for the relief of her suffering soul (a motif

derived from the legend of the trental of St *Gregory); the ghostly figure attacks the vices of Gawain, Arthur, and the court. This criticism links the first to the second part of the poem set at Arthur's court in which a knight, Sir Galerón of Galway (Galloway), demands the return of lands which Arthur had confiscated and given to Gawain. Honour is satisfied: the knight's lands are returned, and Gaynor has the masses said for her mother. The poem (in complex 13-line stanzas) is impressively written and is one of the most admired alliterative poems.

It has been edited by R. Hanna (1974); see also J. Speirs, *Medieval English Poetry* (1957), 252-62 (first part of poem).

Ayala's Angel, *anoveiby* A. *Trollope, published 1881. Egbert Dormer fails to provide for his daughters, and on his death Lucy and Ayala are farmed out to relations. The romantic Ayala has a high ideal of the man she wishes to marry, but must choose from the vulgar Captain Batsby, her callow cousin Tom Tringle, and ugly Jonathan Stubbs. Stubbs's persistence and good sense overcome all Ayala's objections, and he ends the novel transfigured into her 'Angel of Light'. Meanwhile the practical Lucy has attached herself to a penniless but deserving sculptor. Incidental interest derives from the matrimonial tribulations of the daughters of the wealthy Sir Thomas Tringle.

AYCKBOURN, Sir Alan (1939-), playwright, born in London, whose first plays were produced at Scarborough, where he has since 1971 been artistic director of the Theatre-in-the-Round. His first London success, *Relatively Speaking* (1967, pub. 1968), was followed by

many others, including *Absurd Person Singular* (1973, pub. 1974); *The Norman Conquests* (1974, pub. 1975; a trilogy with elaborately overlapping action covering the same period of time and the same events from different points of view); *Absent Friends* (1975, pub. 1975); and *Joking Apart* (1979, pub. 1979). The plays are comedies of suburban and middle-class life, showing a keen sense of social nuance and of domestic misery and insensitivity, and displaying the virtuosity of Ayckbourn's stagecraft; Benedict Nightingale (*An Introduction to Fifty Modern British Plays*, 1982) comments that they succeed as comedies despite 'an intricacy of plot better fitted to farce, and themes sometimes more suited to tragedy', and detects, in common with other critics, an increasingly sombre note in his work. Later plays include *Sisterly Feelings* (1980), *A Chorus of Disapproval* (1986), *Women in Mind* (1986), *A Small Family Business* (1987), *A Man of the Moment* (1990), *Invisible Friends* (1991), and *Wildest Dreams* (1993). *Ayenbite oflnwit*, a devotional manual translated in 1340 by Dan Michel of Northgate, Canterbury, into English prose from the French moral treatise *Les Somme des vices et des vertues*, also known as *Le Somme le roi* because it was composed for Philip III of France in 1279 by its author, the Dominican Frère Loren of Orléans. The French original may have been one of the sources for Chaucer's 'Parson's Tale' (see *CANTERBURY TALES, 24), and it is possible that the English version too was known to Chaucer. The manuscript claims to be in the author's hand, and it is full of elementary translating errors. The text has very little literary interest and is of note only as a

specimen of the Kentish dialect in the 14th cent. It has been edited by R. Morris (EETS OS 23,1866), rev. P. O. Gradon (1965).

AYER, Sir A(lfred) J(ules) (1910-89), educated at Eton and Christ Church, Oxford, Grote professor of minds and logic at University College London (1946-59), Wykeham professor of logic at Oxford University

55 **AYESHA I AYTOUN** (1959-78). He was the author of *Language, Truth and Logic* (1936), which was the first exposition of logical positivism in the English language, *The Foundations of Empirical Knowledge* (1940), and *The Problem of Knowledge* (1956), as well as volumes of philosophical essays and histories of modern philosophy. In these volumes, he carried further the traditions of British empiricism. He also published two volumes of autobiography, *Part of My Life* (1977) and *More of My Life* (1984).

Ayesha, (1) a novel by *Morier; (2) a novel by Sir H. R. * Haggard.

Aymon, *The Four Sons of* a medieval French romance telling of Charlemagne's struggle with these four noblemen, the eldest and most important of whom was *Rinaldo. The English prose version of the romance is founded on *Caxton's printed version (1489-91), there being no surviving manuscript. It has been edited by O. Richardson, EETS ES 44 (1884, repr. Kraus 1973)-

Ayrshire Legatees, *The*, a novel by J. *Galt, published 1821.

The book largely takes the form of letters recording the adventures of a worthy Scottish minister, Dr

Zachariah Pringle, and his family, in the course of a visit which they pay to London in order to take possession of a legacy. Their naïve comments on their experiences, and the comments of their friends in Scotland on the letters themselves, produce what is in effect a social satire, on travellers, on London society, and on the 'douce folk' at home.

AYRTON, Michael (1921-75), artist and writer, whose varied output of sculptures, illustrations, poems, and stories reveals an obsession with flight, myths, mirrors, and mazes. As a young man he worked for a while with Wyndham *Lewis, and an exhibition, *Word and Image* (National Book League, 1971), explored their literary and artistic connections. His writings include *The Testament of Daedalus* (1962, poetry), *Fabrications* (1972, short stories), and *The Maze Maker* (1967) and *The Midas Consequence* (1974), both novels.

AYTOUN, William Edmonstoune (1813-65), a descendant of the poet Sir Robert Aytoun (1570-1638), the reputed author of the lines on which Burns based *'Auld Lang Syne'. Educated at Edinburgh University, he divided his life between law and literature, becoming professor of belles-lettres at Edinburgh in 1845, and sheriff of Orkney in 1852. He is remembered for his share of the *Bon Gaultier ballads (1845), and for his *Lays of the Scottish Cavaliers*. The first of the lays appeared in **Blackwood's Magazine* in Apr. 1843, and the volume was published in 1849. Modelled on Sir W. *Scott and *Macaulay, these patriotic ballad-romances, based on stories of *Montrose, Dundee, and other Scottish heroes, were extremely popular. Aytoun also wrote *Firmilian, or The Student of Badajoz* (1854), a

mock-tragedy in which he parodied the poems of the
*Spasmodic school; it played a decisive role in ending
the vogue for such works.