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Bab Ballads, a collection of humorous ballads by W. S. ^Gilbert (who was called 'Bab' as a child by his parents), first published in *Fun*, 1866-71. They appeared in volume form as *Bab Ballads* (1869); *More Bab Ballads* (1873); *Fifty Bab Ballads* (1877).

Babbitt, a novel by S. *Lewis.

BABBITT, Irving (1865-1933), American critic and professor at Harvard, born in Ohio. He was, with Paul Elmer More (1864-1937), a leader of the New Humanism, a philosophical and critical movement of the 1920s which fiercely criticized *Romanticism, stressing the value of reason and restraint. His works include *The New Laokoon* (1910), *Rousseau and Romanticism* (1919), and *Democracy and Leadership* (1924). T. S. *Eliot, who described himself as having once been a disciple, grew to find Babbitt's concept of humanism inadequate as an alternative to religion, and described it (in an essay published in 1928 in *Forum*) as 'a product—a by-product—of Protestant theology in its last agonies'.

BABEL, Isaak Emmanuilovich (1894-71941), Russian Jewish writer born in Odessa, the son of a shopkeeper. After an Orthodox Jewish upbringing, he arrived in Petrograd in 1915. *Gorky published Babel's first story in 1916. From 1917 Babel served as soldier and war

correspondent, taking part in the Polish campaign with the First Cavalry in 1920. From this came his masterpiece, the collection of stories *Red Cavalry* (1923-5), which describes with harsh vigour the savagery of war and its paradoxical fascination for the intellectual Jewish narrator Lyutov. Many of Babel's other stories are loosely autobiographical ('The Story of My Dovecot', 'First Love'), but he also wrote a cycle of stories about a very different Jewish life, that of the Odessan gangster Benya Krik ('The King', 'How It Was Done in Odessa', and others). Neither his ornamentalist style nor his themes found favour with the Soviet authorities, and in the late 1920s he came under increasing pressure. This led to almost total artistic silence, but he was again attacked at the First Congress of the Union of Soviet Writers. He was arrested in 1939 and disappeared into the Soviet penal system: the date of his death is tentative. Like other writers, Babel was posthumously rehabilitated, and editions of his work appeared in the Soviet Union in the 1950s and 1960s, though his Jewishness would seem to be the reason for a tacit new ban on publication of his work. In the rest of the world his reputation as a master of the short story continues to grow. *Red Cavalry* was translated by J. Harland in 1929 and most of his work is available in English translation.

Babylon, an old ballad, the plot of which is known 'to all branches of the Scandinavian race', of three sisters, to each of whom in turn an outlaw proposes the alternative of becoming a 'rank robber's wife' or death. The first two chose death and are killed by the outlaw. The third threatens the vengeance of her brother 'Baby

Lon'. This is the outlaw himself, who thus discovers that he has unwittingly murdered his own sisters, and thereupon takes his own life. The ballad is in *Child's collection (1883-98).

BACH, German family of musicians, of which Johann Sebastian (1685-1750) has become a central figure in British musical appreciation since a revival of interest in the early 19th cent, led by Samuel Wesley (1766-1837, son of C. *Wesley) and *Mendelssohn. His youngest son, Johann Christian (1735-82), settled in London in 1762 and became known as the 'English Bach': he became music-master to the family of George III, and though his operas for London were in the prevailing Italian fashion he also wrote various arias in English and some settings of folk songs. He was painted by his friend *Gainsborough and is buried in St Paneras churchyard.

Back to Methuselah: *A Metabiological Pentateuch* (1918-20) is an infrequently performed cycle of five plays by Bernard *Shaw, beginning in the Garden of Eden and reaching the year AD 31,920, which examines the metaphysical implications of longevity. Shaw revised the text and its preface, and added a postscript, in the mid-1940s when choosing *Back to Methuselah* to represent his work in the Oxford University Press *World's Classics series.

Backbite, Sir Benjamin, one of the scandal-mongers in Sheridan's **The School for Scandal*.

Bacon, Friar, see FRIER BACON, AND FRIER BONGAY.

BACON, Francis, first Baron Verulam and Viscount St Albans (1561-1626), the fifth son of Sir Nicholas Bacon, lord keeper to Queen Elizabeth 1558-79, by his

second marriage, to Lady Anne Cooke. Bacon's mother was the daughter of Sir Anthony Cooke, tutor to King Edward VI, and was an exceptionally gifted scholar and translator in her own right. One of her sisters married the queen's chief minister, *Burleigh. Bacon was born in London, at York House in the Strand, and with his brother Antony went up to Trinity College, Cambridge, between 1573 and 1575; they were tutored by the master, John Whitgift, subsequently archbishop

57 BACON I BACON

of Canterbury. As part of his grooming for high public office he spent from 1576 to 1579 with the queen's ambassador to France, Sir Amias Paulet, studying statecraft and performing diplomatic duties. Bacon's public career suffered two serious setbacks. His father died suddenly, in Feb. 1579, having settled estates on his first four sons, and in the process of doing so for his youngest. Deprived of an inheritance, Bacon returned to England to become a lawyer, entering Gray's Inn in 1579, graduating in 1582. His abilities were soon recognized, and he was appointed a lecturer in law and invited to sit on government legal committees while still in his twenties. In 1581 he became an MP (for Bossiney, Cornwall) and served in every parliament until 1621, first in the Commons, then in the Lords. He achieved recognition as a parliamentary speaker, but his boldness in the 1593 session in opposing the unusually heavy taxes that the queen wanted led to his being expelled from royal favour, promotion to higher legal office going to his rival, *Coke. The queen continued to employ Bacon in various legal offices, severely testing his loyalty to the Crown by appointing

him one of the prosecutors of his former patron the earl of *Essex, whose increasingly headstrong behaviour led him eventually to the scaffold. Under King James, Bacon achieved the public offices for which he had so long been preparing. Knighted in 1603, he became king's counsel in 1604, solicitor-general in 1607, attorney-general in 1613, a privy counsellor in 1616, lord keeper in 1617, and lord chancellor in 1618. Having more than emulated his father in public office, he excelled him in rank, being elevated to the House of Lords as Baron Verulam in 1618, and created Viscount St Albans in 1621. Although remarkable, the promotion was well deserved, for Bacon impressed everybody with his forensic skills, intellectual penetration, and ability to present complex issues clearly. But the higher reaches of state office carried their own dangers, and Bacon increasingly found that his carefully worked out advice and counsel were ignored both by James and by the court favourite, the first earl of *Buckingham. In the absence of a proper salary structure, government officials under James depended for their livelihood on gifts from suitors and on selling their office, leading to a high degree of corruption from which many (particularly Buckingham) profited. In 1621 a parliamentary group bent on reform, led by Coke and Sir Lionel Cranfield, attacked the system of monopolies, where lucrative patents were allocated by nepotism (Buckingham's two brothers benefited richly) and enforced by illegal means. While attempting to censure Bacon, who as head of the Court of Chancery had issued licences to patentees at the king's request, they heard of two aggrieved suitors who had followed

the custom of giving presents to Bacon as presiding judge, but had not won their case. The government's enemies succeeded in having him impeached in the House of Lords on charges of bribery, even though (unlike other venial judges) he had never allowed such presents to sway his judgement, and at this point both James and Buckingham abandoned him as scapegoat for their own unpopular policies. Bacon's career was ruined: he was given a huge fine, imprisoned in the Tower, and forbidden to come within 10 miles of the court. But the fine was never collected; the imprisonment lasted three days, the whole affair being cynically intended to placate the reform party, while the real abuses continued. Deprived of power, Bacon was vulnerable to Buckingham's greed, and was made to sell York House in the Strand. Out of office, he devoted himself fully to writing, producing in quick succession *A History of the Life and Reign of King *Henry VII* (1622), the *De Dignitate & Augmentis Scientiarum* (1623, a Latin expansion of **The Advancement of Learning*), the **Essays* (1625), and the posthumously published **New Atlantis* (1627). Until his downfall, Bacon's writings were the product of the vacations or other leisure time in a busy public career. Simultaneously a Protestant or moderate Calvinist (as his *Confession of Faith* shows) and a humanist, sharing that movement's emphasis on the individual's duty to take part in a *vita activa* for the common good, all Bacon's intellectual activities were directed towards practical ends, from which the whole of society would benefit. He outlined many schemes for reforming the laws, making them easier to understand and more

coherent; he wanted the universities to widen their curriculum from the three traditional professions (theology, law, medicine) to take in the 'arts and sciences at large'; and he was ahead of his time in realizing that a continuous growth of knowledge was possible. Bacon's plan to reform the whole of natural philosophy (or science), outlined in the fragmentary *Instauratio Magna* (1620), of which the **Novum Organum* was the only more or less complete part, aimed to effect a new union between 'the mind and the universe', from which would spring a range of inventions to 'overcome the necessities and miseries of humanity'. (See also BACONIAN THEORY.)

Bacon's writings inspired the founding of the *Royal Society in 1662, and had a considerable influence on *Hobbes, *Boyle, *Locke, *Defoe, and many others. The fullest edition of his works was prepared by James Spedding (4 vols, 1857-74); see also *Francis Bacon*, ed. Brian Vickers (1996).

BACON, Roger (1210/14-after 1292), the 'Doctor Mirabilis', a philosopher who studied at Oxford and Paris where he probably became Doctor before returning to England c. 1250, at which time, probably, he joined the Franciscan order. It is likely that he remained at Oxford until 1257 when he incurred the suspicions of the Franciscans and was sent under surveillance to Paris where he remained in confinement for ten years. He produced at the request of his friend Pope Clement IV (1265-8) Latin treatises on the sciences (grammar, logic, mathematics, physics, and modern philosophy); his great work is the *Opus Maius*,

BACON AND BUNGAY | BAGEHOT 58

and he also completed an *Opus Minus* and an *Opus Tertium*. He was again in confinement for his heretical propositions, c. 1278-92, and is said to have died and been buried at Oxford. He has been described as the founder of English philosophy. A conservative in theology, which he regarded as incomparably supreme among the arts, he advocated support for it from an appeal to experience rather than from the Scholastic method of argument employed in the *Summa* of *Albertus Magnus and *Alexander of Hales. He begins by stating the chief causes of error to be ignorance of languages, especially Greek, bad Latin translations, and lack of knowledge of the natural sciences, especially mathematics. At the same time, his outlook remained partly mystical. His attack on the Scholastic method was taken up again and developed by William of *Ockham in the next century. He was a man of immense learning, with a wide knowledge of the sciences and of languages: Greek, Hebrew, and Aramaic. He was also a practical scientist; he invented spectacles and indicated the method by which a telescope might be constructed. He was vulgarly regarded as a necromancer in the Middle Ages because of his interest in the new sciences, especially chemistry and alchemy.

Bacon and Bungay, (1) the rival publishers in Thackeray's *Pendennis*; (2) see FRIER BACON, AND FRIER BONGAY.

Baconian theory, the theory that F. *Bacon wrote the plays attributed to *Shakespeare. It was started in print in the mid-19th cent., and is based partly on (supposed) internal evidence in Shakespeare's plays (the knowledge displayed and the vocabulary), and partly on

external circumstances (the obscurity of Shakespeare's own biography, and the assumption that the son of a Warwickshire husbandman was unlikely to be capable of such skilful creations). Some holders of the theory have found in the plays cryptograms in support of it, e.g. in the word 'honorificabilitudinitatibus' in **Love's Labour's Lost* (v. i), which has been rendered in Latin as 'These plays, F. Bacon's offspring, are preserved for the World'; the word, however, is found elsewhere as early as 1460. The best recent treatment of the topic is to be found in S. *Schoenbaum, *Shakespeare's Lives* (1970). **Badman**, *The Life and Death of Mr*, an allegory by *Bunyan, published 1680.

The allegory takes the form of a dialogue, in which Mr Wiseman relates the life of Mr Badman, recently deceased, and Mr Attentive comments on it. The youthful Badman shows early signs of his vicious disposition. He beguiles a rich damsel into marriage and ruins her; sets up in trade and swindles his creditors by fraudulent bankruptcies and his customers by false weights; breaks his leg when coming home drunk; and displays a short-lived sickbed repentance. His wife dies of despair and Badman marries again, but his second wife is as wicked as he is and they part 'as poor as Howlets'. Finally Badman dies of a complication of diseases. The story is entertaining as well as edifying and has a place in the evolution of the English novel.

Badon, Mt, the scene of a battle connected with *Arthur, first mentioned by *Gildas without reference to Arthur. It was almost certainly a real battle, fought against the Saxons or Jutes by the Britons somewhere

in the south of England. The **Annales Cambriae* give the date of the battle as 518, declaring that Arthur carried the cross of Christ as his standard there; but it is likely that this is merely an embellishment of Gildas.

*Geoffrey of Monmouth identifies Badon as Bath; other authorities say it was Badbury near Wimborne. **BAEDEKER**, Karl (1801-59), editor and publisher, of Essen, Germany. He started the issue of the famous guidebooks in Koblenz, and this was continued by his son Fritz, who transferred the business to Leipzig. The term 'Baedeker raids' was applied to the deliberate bombing in the Second World War of provincial cities of great historic and cultural importance, such as Bath, Exeter, and Norwich.

BAGE, Robert (1720-1801), Quaker, revolutionist, and a paper-maker by trade, was much influenced by *Rousseau and other French thinkers. He was the author of six novels: *Mount Henneth* (1781); *Barham Downs* (1784); *The Fair Syrian* (1787); *James Wallace* (1788); *Man as He Is* (1792); and **Hermsprong, or Man as He Is Not* (1796). His original talent was much admired by Sir W *Scott and other discerning critics. Scott included the first, second, and fourth of the works in the 'Ballantyne Novels'. *Hermsprong*, the most remarkable of Bage's works, is the story of a 'natural' man, brought up without the 'civilized' conventions of morality or religion, among Native Americans (see PRIMITIVISM). Bage did not care to think of his works as 'novels', but rather as illustrations of certain views and attitudes.

BAGEHOT, Walter (1826-77), born in Langport, Somerset, educated at Bristol and University College

London. He was called to the bar and then joined the shipping and banking business of his father. He contributed articles on economic, political, historical, and literary subjects to various periodicals, became joint editor with R. H. *Hutton of the *National Review* from 1855, and editor of *The Economist* from 1860 until his death. He was author of *The English Constitution* (1867; ed. R. H. S. Crossman, 1963), which takes the form of a philosophical discussion appraising the actual values of the elements of the constitution and has remained a classic introduction to the study of English politics, in spite of historical change. His *Physics and Politics* (1872) is 'an attempt to apply the principles of natural selection and inheritance to political society'. *Lombard Street* (1873) is a lively analysis of the money market of his day. Among his other works are *Biographical Studies* (1881) and *Lit59 BAGFORD BALLADS | BAILLIE erary Studies* (1879-95), which includes critical essays on Shakespeare, *Sterne, and the notable 'Wordsworth, Tennyson, and Browning, or Pure, Ornate, and Grotesque Art in English Poetry'. See *Collected Works*, ed. N. A. F. St John-Stevas (8 vols, 1965-74) and *Lz/e* by N. A. F. St John-Stevas (1959).

BagfordBallads, The, illustrating the last years of the Stuarts' rule and the last years of the 17th cent. They were published by the Ballad Society in 1878. They were assembled by John Bagford (1651-1716), originally a shoemaker, a book-collector who made for Robert Harley, first earl of Oxford, the collection of ballads that was subsequently acquired by the duke of *Roxburghe, and at the same time made a private collection for

himself.

Bagnet, Mr and Mrs, characters in Dickens's **Bleak House*.

BAGNOLD, Enid Algerine (Lady Jones) (1889-1981), novelist and playwright, who spent much of her early childhood in the West Indies, returning to England to Prior's Field, an intellectually progressive school run by the mother of A. *Huxley. She worked as nurse and ambulance driver during the First World War (see her *Diary without Dates*, 1917) and married in 1920, but continued to write and move in artistic and bohemian circles, writing several novels, of which the best known and commercially most successful was *National Velvet* (1935, filmed 1944 with Elizabeth Taylor as the girl who wins the Grand National). Of her plays, the most successful was *The Chalk Garden* (1955). Her *Autobiography* was published in 1969.

Bagstock, Major Joe, a character in Dickens's **Dombey and Son*.

BAILEY, Nathan or Nathaniel (d. c.1742), author of the *Universal Etymological Dictionary* (1721), a forerunner of Dr *Johnson's, and very popular. Johnson used Bailey's *Dictionarium Britannicum* (1730), embracing the 1721 volume, while compiling his own work.

BAILEY, Paul (1937-), London-born actor turned novelist, who studied at the Central School of Speech and Drama. His first novelli *the Jerusalem* (1967), was a pioneering example of what was to become the 'oldpeople's-home' genre. Other works include *Trespases* (1970, whose hero attempts to survive his wife's suicide); *A Distant Likeness* (1973, the story of a policeman unnerved by his own violent impulses);

Peter Smart's Confessions (1977); and *Old Soldiers* (1980), which describes the interwoven London Odysseys of two very different old men. *Gabriel's Lament* (1986) is the story of Gabriel Harvey and his vexed relationship with his elderly, priapic, coarse, racist, and opinionated father Oswald and his vanished young mother, who abandons him as a child: the plot followed Gabriel's migrations through various vividly evoked and eccentrically populated London neighbourhoods, and includes a return to the one-time workhouse, the Jerusalem, where Gabriel works as a skivvy before becoming a successful writer. The novel ends with an epiphany in the academic Midwest. Gabriel reappears in *Sugar Cane* (1993) as joint confessor (with venereologist Esther Potocki) to the tales of a youth, Stephen, caught up in a Dickensian underworld of rent boys in the pay of 'the Bishop', a late 20th-cent. version of Fagin. Bailey also published a biography of a brothel keeper, *An English Madam: The Life and Work of Cynthia Payne* (1982), and a volume of memoirs, *An Immaculate Mistake* (1990), recording his workingclass childhood and his intense relationship with his dominating mother.

BAILEY, Philip James (1816-1902). After embarking on a career as a barrister, he retired in 1836 to his father's house at Old Basset, near Nottingham, where he wrote *Festus*, published in 1839. A second edition appeared in 1845, and the first edition of 1889, which exceeded 40,000 lines, incorporated the greater part of three volumes of poetry that had appeared in the interval (*The Angel World*, 1850; *The Mystic*, 1855; *Universal Hymn*, 1867). *Festus* is Bailey's own version of the

legend of Goethe's **Faust*; it was also strongly influenced by **Paradise Lost*. At one time it was immensely popular, admired for its 'fire of imagination' (E. B. Browning), but, like the other works of the **Spasmodic* school of which Bailey was considered the father, it is now little read.

Bailiffs Daughter of Islington, The, an old ballad included in Percy's **Reliques*. A squire's son loves the bailiff's daughter of Islington (probably the place of that name in Norfolk), but his friends send him to London bound as an apprentice. After seven years the lovers meet again and are united.

BAILLIE, Joanna (1762-1851), Scottish dramatist and poet, brought up in Lanarkshire, but later settling in London. She published a book of verse (*Poems; Wherein It Is Attempted to Describe Certain Views of Nature and of Rustic Manners*) in 1790, but achieved success in 1798 with her first volume of *Plays on the Passions*, in which each verse drama displays the effect of one particular passion. *Basil*, on the subject of love, and *De Montfort*, on hatred, were the most successful; *De Montfort* was produced by **Kemble* and Mrs **Siddons* in 1800. The volume brought her the friendship of Sir W. **Scott*, who called her 'the immortal Joanna', but her dramas were strongly criticized by **Jeffrey* in the **Edinburgh Review*. A second volume of the *Passions* appeared in 1802, *Miscellaneous Plays* in 1804, and a third *Passions* volume in 1812. Her tragedy *Constantine Paleologus; or The Last of the Caesars* (1804) was considered by J. S. **Mill* to be 'one of the best dramas of the last two centuries'. Her most successful play, *The Family Legend*, based on a bitter

Scottish feud, was produced in 1810 with a prologue by Scott and an epilogue by Mackenzie. Scott described it as a 'complete and decided triumph' and it established BAILLIE I BALDAM 60

Miss Baillie as a literary and social success. Her house in Hampstead became a meeting place for many of the literary figures of her time.

BAILLIE, Robert (1599-1662), Scottish Presbyterian divine, who was with the Covenanters' army in 1639 and in 1640 went to London to draw up accusations against Laud. An opponent of religious toleration, he attacked the Independents in *Anabaptism* (1647) as anarchists and sexual deviants. His *Letters and Journals*, ed. D. Laing (1842), are valuable records of the Civil War.

Bailly, Harry, in Chaucer's *Canterbury Tales* the host of the Tabard Inn where the pilgrims meet in the General Prologue. We learn his name ('Herry Bailly') from the Cook's Prologue (l. 4358) and he has been tentatively identified with an ostler of that name in the Subsidy Rolls for Southwark 1380/1 and perhaps with the member of Parliament for Southwark 1376/7 and 1378/9. See account in Riverside edition, note on l. 751, p. 825. He initiates the storytelling competition which forms the basis of the work, and acts as master of ceremonies along the way.

BAIN, Alexander (1818-1903), son of a weaver, born in Aberdeen. He left school when 11 years old to work in his father's trade, but continued his studies and obtained at 18 a bursary at Marischal College. He visited London and made the acquaintance of Mill and Carlyle. In 1860 he was appointed professor of

logic in Aberdeen. His two principal philosophical works were *The Senses and the Intellect* (1855) and *The Emotions and the Will* (1859). His autobiography was published in 1904.

BAINBRIDGE, Beryl (1934-), novelist, born in Liverpool, and educated at the Merchant Taylors' School, Liverpool. She began her career as an actress, and her first novels (*A Weekend with Claude*, 1967; *Another Part of the Wood*, 1968) were little noticed, but in the 1970s a series of original and idiosyncratic works established her reputation. These include *The Dressmaker* (1973), *The Bottle Factory Outing* (1974), *Young Adolf* (1978), and *Winter Garden* (1980). Short, laconic, and rich in black comedy, they deal with the lives of characters at once deeply ordinary and highly eccentric, in a world where violence and the absurd lurk beneath the daily routine of urban domesticity, evoked in carefully observed detail: in *Injury Time* (1977), for example, a quietly illicit dinner party becomes headline news when invaded by a gang of criminals on the run who take its guests hostage. The juxtaposition of the banal and the bizarre is also a feature of the dialogue, which shows a fine ear for the oddities of contemporary speech. Other novels include *Harriet Said* (1972), *Watson's Apology* (1984, a reconstruction of a Victorian murder), *Filthy Lucre* (1986), *An Awfully Big Adventure* (1989), and *Birthday Boys* (1991, based on R. F. Scott's Arctic expedition). A selection of her short stories, *Mum and Mr Armitage*, was published in 1985, and a collected edition in 1994. *Every Man for Himself* (1996) is a recreation of the fatal four days' voyage of the *Titanic*, narrated by Morgan, the nephew of the owner

of the shipping line: it evokes the frivolity, the class distinctions, and, ultimately, the solemnity of the tragedy, as Morgan, already suffering a premonition of the guilt of survival, lies with some 20 others in a collapsible boat, gazing up at the stars, as 'students of the universe'. *Master Geòrgie* (1998) is a story divided into six parts (or 'plates', each represented by a photograph) and narrated by four mysteriously involved characters who are led into the horrors of the Crimean War.

BAJAZET, or **BAJAYET**, ruler of the Ottomans (1389-1402), overran the provinces of the Eastern empire and besieged Constantinople, but was interrupted by the approach of Timour (Tamerlane), and was defeated and taken prisoner by him. He figures in Marlowe's **Tamburlaine the Great* and Rowe's **Tamerlane*.

BAKER, Sir Samuel White (1821-93), traveller and big game hunter. He explored Ceylon, where he established an agricultural settlement in Nuwara Eliya, superintended the construction of a railway across the Dobrudja, and in 1861 undertook the exploration of the Nile tributaries, during which he discovered and named Lake Albert Nyanza (Lake Albert). His adventures are vividly described in his works, which include *The Rifle and Hound in Ceylon* (1854), *The Nile Tributaries of Abyssinia* (1867), and *Ismailia* (1874).

BAKHTIN, Mikhail Mikhailovich (1895-1975), Russian critic, who studied classics at Petrograd University. While developing his original theoretical approach in the 1920s and 1930s with a circle of collaborators including the Marxist scholars V. Voloshinov and P. Medvedev, he suffered periods of

unemployment and internal exile during Stalin's purges, eventually securing a teaching position in Saransk. During a severe paper shortage, Bakhtin tore up his own manuscripts to roll cigarettes. Apart from *Problems of Dostoevsky's Poetics* (1929), he could publish little until the post-Stalin cultural thaw of the 1960s, when his book *Rabelais and His World* (1965) appeared, followed in the 1970s by a number of essays written at earlier times; some of these were translated as *The Dialogic Imagination* (1981). Confusingly, works by Voloshinov and Medvedev also came to be attributed to Bakhtin. In Western academic criticism since the late 1970s Bakhtin's influence has been widespread, partly because of his attractive notion of the 'carnavalesque' in his study of Rabelais, but more for his concept of 'dialogism', in which language (and truth) are viewed as an open field of interactive utterances, and literature—especially the novel—is valued for keeping in play a variety of voices and languages.

Balaam, Sir, the subject of satire in Pope's **Moral Essays* (Ep. iii. 339-402), a religious 'Dissenter' and 6 i BALAKIREV | BALIOL frugal citizen who, tempted by wealth, becomes a corrupt courtier. He has been tentatively identified as Thomas Pitt (1653-1726), grandfather of William **Pitt the elder*.

BALAKIREV, Mily Alexeyevich (1837-1910), Russian composer. Early in his career, between 1858 and 1861, he wrote an overture and incidental music to **King Lear*, which he revised in 1902-5: there seems to have been no stage production in mind, but the piece is

satisfying both as an interpretation and as a musical whole. He was an aggressive and obstinate character, and the acknowledged leader of the Russian nationalist school of composers: it was he who pressed upon *Tchaikovsky the plan for a symphonic work based on **Romeo and Juliet*, and who later bullied the composer into writing his **Manfred* symphony.

Balan, see BALYN.

Balaustion's Adventure: Including a Transcript from Euripides, by R. *Browning, published 1871.

The story, suggested by a passage in *Plutarch's *Life of Nicias*, is set just after the defeat of the Athenian expedition against Sicily in 413 BC. A group of pro-Athenians from Rhodes, inspired by the young girl Balaustion, is intercepted on its voyage to Athens by a pirate ship and is forced to seek shelter in the harbour of Syracuse, where it is refused entry until it is discovered that Balaustion can recite a play by *Euripides, who was greatly admired in Sicily although neglected in his native Athens. The play is *Alcestis*, a performance of which Balaustion narrates, mingling with the text her own comments and descriptions. Browning is thus able to represent Euripides' play in his own interpretation, within the framework of another speaker's consciousness, a marriage of conventional drama with dramatic monologue which continues the experiment with form begun with **The Ring and the Book*. The plot of the *Alcestis*, with its concentration on a woman's love for her husband and her rescue from Death by a heroic figure, also links the poem to *The Ring and the Book*, and the character of Balaustion has, like that of Pompilia, been

thought to be modelled on Elizabeth Barrett (to whom there is a direct allusion at 11. 2668-71). Balaustion reappears in **Aristophanes' Apology*.

BALBOA, Vasco Nuñez de (1475-1517), one of the companions of *Cortés, the conqueror of Mexico. He is said to have joined the expedition of 1510 to Darien as a stowaway. It was he who first, in 1513, discovered the Pacific Ocean, not Cortés, as *Keats supposed when he wrote:

Or like stout Cortez when with eagle eyes

He stared at the Pacific.

(Nor was Balboa silent on this occasion, as Keats makes Cortés. He exclaimed 'Hombre!') Balboa was beheaded by Pedrarias, governor of Darien, on a charge of treason.

'**Balder Dead**', a poem by M. * Arnold.

BALDWIN, James (1924-87), black American novelist, born in Harlem, the son of a preacher. His first novel, *Go Tell It on the Mountain* (1953), set in Harlem, was followed by several on a more international scale, dealing with both homosexuality and the situation of American blacks; they include *Giovanni's Room* (1956), *Another Country* (1962), and *Just above My Head* (1979). He also wrote short stories, political and autobiographical essays, and plays, including *Blues for Mister Charley* (1964).

BALDWIN, William, see MIRROR FOR MAGISTRATES, A.

BALE, John (1495-1563), bishop of Ossory, author of several religious plays, a history of English writers, and numerous polemical works in favour of the cause of the Reformation. He is notable in the history of the drama as having written *King John*, the first English historical

play, or at least a bridge between the * morality and the historical play proper.

BALESTIER, Charles Wolcott (1861-91), American author and publisher, who visited England in 1888 to secure English manuscripts for Lovell, the publishing company which had issued his novel *A Fair Device* (1886). He became a director of Heinemann and Balestier, a firm which published English and American books on the Continent. He is remembered for his collaboration with *Kipling (who married his sister in 1892): he wrote the American chapters for *The Naulahka* (1892) and Kipling dedicated his *Barrack-Room Ballads* to him in the same year.

BALFOUR, Arthur James, first earl of Balfour (1848-1930), philosopher and distinguished statesman, educated at Eton and Trinity College, Cambridge, notable in a literary connection as the author of philosophic and other works, some of which attracted wide attention. These include *A Defence of Philosophic Doubt* (1879), *The Foundation of Belief* (1895), *Questionings on Criticism and Beauty* (Romanes Lecture, 1909), *Decadence* (Henry *Sidgwick Memorial Lecture, 1908), *Theism and Humanism* (Gifford Lectures, 1915), and *Theism and Thought* (Gifford Lectures, 1923). *Chapters of Autobiography* (1930, ed. Mrs Dugdale) is a fragment of autobiography. In 1893 he was president of the * Society for Psychical Research.

Balfour, David, a character in R. L. Stevenson's * *Kidnapped* and *Catriona*.

Balin, see BALYN.

'**Balin and Balan**', one of Tennyson's **Idylls of the King*, first published 1885. It is the story of two brothers

who kill each other unwittingly, Balan mistaking for a demon the impassioned Balin, who is driven to frenzy by a conviction of Guinevere's adultery. (See BALYN.)

BALIOL, John de (d. 1269), father of John de Baliol, king of Scotland (1292-6). He founded Balliol College, BALL I BALLANTYNE 62

Oxford, about 1263, as an act of penance imposed for having 'vexed and damnified' the churches of Tynemouth and Durham.

BALL, John, the leader of the Peasants' Revolt of 1381. He is the subject of W. Morris's **A Dream of John Ball*. **ballad**, originally a song intended as an accompaniment to a dance; hence a light, simple song of any kind, or a popular song, often one attacking persons or institutions. Broadside ballads, such as those hawked by Autolycus in **The Winter's Tale*, were printed on one side of a single sheet (a *'broadside' or 'broadsheet') and sold in the streets or at fairs. In the relatively recent sense, now most widely used, a ballad is taken to be a single, spirited poem in short stanzas, in which some popular story is graphically narrated (e.g. **Sir Patrick Spens*), and in this sense of the word the oral tradition is an essential element, though there has been much discussion as to the origin and composition of the old English ballads. In the great collection of F. J. *Child, *English and Scottish Popular Ballads* (5 vols, 1882-98), the oldest ballad is *Judas* (c.1300), with an uncharacteristically religious theme; ballads more traditionally deal with the pagan supernatural (e.g. **Tam Lin*), with tragic love (e.g. ^*Barbara Allan*), or with historical or semi-historical events, e.g. the Border ballads, or the * Robin Hood ballads. There was a notable awakening

of interest in the form in Britain in the 18th cent., which led to the researches and collections of *Percy [^]*Reliques*, 1765) and *Ritson, to the forgeries of Chatterton and the adaptations of *Burns, and to the deliberate antiquarian imitations of *Tickell (*Lucy and Colin*), Percy himself (*The Hermit of Warkworth*), Mallet (*William and Margaret'), Goldsmith (*The Hermit'), and others. Scott's **Minstrelsy of the Scottish Border* is a mixture of traditional ballads, adaptations, and imitations, whereas the **Lyrical Ballads* of *Wordsworth and *Coleridge manifests, in poems like 'The Idiot Boy' and the **Ancient Mariner*, their own interpretation and development of the term. The form has continued to inspire poets, from *Keats (*'La Belle Dame sans Merci') to W. *Morris, *Hardy, *Yeats, and *Causley, and flourishes in a popular folk form as well as in a more literary guise. The ingredients of ballads, both ancient and modern, vary, but frequently include the use of a refrain (sometimes altered slightly at the end of each stanza, to advance the story), stock descriptive phrases, and simple, terse dialogue. See G. H. Gerould, *The Ballad of Tradition* (1932) and M. J. C. Hodgart, *The Ballads* (1950). (For 'ballad stanza' see METRE.)

ballade, strictly a poem consisting of one or more triplets of seven- or (afterwards) eight-line stanzas, each ending with the same line as refrain, and usually an envoy addressed to a prince or his substitute; e.g. *Chaucer's *Compleynt of Venus*. It was a dominant form in 14th- and 15th-cent. French poetry, and one of its great masters was *Villon. The form enjoyed a minor English revival in the late 19th cent, in the work of *Swinburne, *Henley, and *Dobson.

ballad opera, a theatrical and musical form, popular in the 18th cent., in which the action of the play (usually comic) is carried in spoken prose, interspersed with songs set to traditional or currently fashionable melodies. The first ballad opera, **The Beggar's Opera* (1728) by Gay, with music arranged by J. C. Pepusch, is also the most famous. Its success touched off a series of imitations, and the ballad opera became the main weapon of the English faction in its battle with the Italian operatic invaders, *Handel at their head. But its vogue was short-lived and began to decline at the end of the next decade, though it left an heir in the English comic opera of the later 18th cent.: works like *Arne and *Bickerstaffe's *Thomas and Sally* (1760) or *Love in a Village* (1762) or Linley and Sheridan's **The Duenna* (1775) are very close to the ballad opera.

BALLANTYNE, James (1772-1833), brother of John *Ballantyne, at first a solicitor, then a printer in Kelso. He printed Scott's **Minstrelsy of the Scottish Border* in 1802, and continued to print Scott's works. He transferred his press from Kelso to Edinburgh in 1802 and Scott became a partner in 1805. In 1809 he took a quarter share in the publishing and bookselling business of John Ballantyne and Co., started by his brother and Scott. Although his printing business was highly successful, he was bankrupted by the crash of Constable and Co. in 1826.

BALLANTYNE, John (1774-1821), brother of James *Ballantyne. He became in 1809 manager of the publishing firm started by himself and Sir W. *Scott. While his brother's printing business flourished, the publishing and bookselling firm did not, and

was allowed to run down. Scott planned *Ballantyne's Novelist's Library* (1821-4) solely for Ballantyne's financial benefit, but only one volume was published before Ballantyne's death.

BALLANTYNE, R(ober) M(ichael) (1825-94), a nephew of the Ballantyne brothers (above). He began his career in the Hudson's Bay Company, and in 1848 published his diary, *Hudson's Bay*. He then returned and worked for *Constable's printing firm, and in 1856 published his first adventure story, *Snowflakes and Sunbeams; or The Young Fur Traders* (soon known only by its subtitle). After the success of *The Coral Island* in 1857 he became an extremely successful professional writer of stories for boys. In search of authentic background he travelled widely, visiting Norway, Canada, Algeria, and elsewhere, and working at various occupations, including fireman and miner. He wrote over 80 novels; his narrative skill, the interest of his settings, and the manly virtues of his heroes ensured their popularity well into this century. Among his best-known works are *The Gorilla Hunters* (1862) and *Black Ivory* (1873).

63 BALLARD | BANANAS

BALLARD, J(ames) G(raham) (1930-), English novelist and short story writer, born in Shanghai and educated at Cambridge. He became known in the 1960s as the most prominent of the 'New Wave' *science fiction writers. His first short story was published in 1956 in *New Worlds*, a periodical to which he continued to contribute during the influential editorship of *Moorcock. His first novel, *The Drowned World* (1962), a 'catastrophe' novel in which the world

turns into a vast swamp, was followed by *The Drought* (1965), in which he imagined post-apocalyptic landscapes and populated them with realistically observed, ultra-obsessive characters. *Crash* (1973) was an outstanding, outrageous work, years ahead of its time, if there could ever be a time when the eroticism of car accidents would be an acceptable subject for a novel. His collections of short stories include *The Terminal Beach* (1964), *The Disaster Area* (1967), and *Vermilion Sands* (1971). In *Empire of the Sun* (1984, filmed 1988) he turned away from science fiction to draw on his own wartime experiences in a Japanese prison camp in China. Other novels include *The Venus Hunters* (1986), *The Day of Creation* (1987), *Running Wild* (1988), *War Fever* (1990), *The Kindness of Women* (1991), and *Rushing to Paradise* (1994), a disturbing contemporary fable about eco-fanaticism. *Cocaine Nights* (1996), set in a high-security leisure-oriented Mediterranean resort complex, represents Ballard at a new peak in his considerable storytelling powers. Ballard has been viewed increasingly as an important figure in the literary mainstream.

Balnibarbi, in **Gulliver's Travels*, the country, subject to the king of Laputa, of which Lagado is the capital, where in every town there is an academy of 'projectors', engaged on inventions for increasing the welfare of mankind, none of which come to perfection.

Balor, the chief of the *Fomors of Gaelic mythology. One of his eyes had the power of destroying whatever it looked on. The eye was put out and Balor himself slain by Lugh, the sun-god, at the great battle of Moytura.

Balthazar ('possessor of treasure'), (1) one of the three

Magi, represented as king of Chaldea; (2) the name assumed by Portia as a lawyer in Shakespeare's **The Merchant of Venice*, also that of one of her servants. **Balyn** (Balin Le Savage) and Balan are the subjects of the second Book in Malory's **Morte D'Arthur* (the second part of the first of Malory's *Works* in Vinaver's edition, headed 'The Knight with the Two Swords' which refers to Balyn). The two are brothers who kill each other unknowingly after a series of linked adventures; Balyn is the more prominent, though the two are sometimes confused in Malory. Balyn deals King Pellam the **Dolorous Stroke* which causes the Waste Land, a disaster which is redeemed by the Grail Quest. He also kills the **Lady of the Lake* when she seeks his head as reward for giving Arthur **Excalibur*. **BALZAC**, Honoré de (1799-1850), French novelist, author of the great series of co-ordinated and interconnected novels and stories known collectively as the *Comédie humaine*. The 91 separate completed works—137 were planned—that make up the whole were written between 1827 and 1847. The preface (1842) to the first collected edition (1842-8) of Balzac's works, which first applies the general title to them, sets out his grand design to give an authentic and comprehensive fictional representation of French society in the latter years of the 18th cent, and the first half of the 19th. Critical analysis was an essential part of his aim, and by bold analogies between the novelist's art and that of the natural scientist and the historian he claimed for his 'studies' the orderly method, seriousness of purpose, and intellectual scope of these disciplines. The novels were classified under three main heads: (1) *Études de*

moeurs (by far the largest category, subdivided into those dealing with private, provincial, and country life, Paris, military matters, and politics); (2) *Études philosophiques*; (3) *Études analytiques*. The cast of the *Comédie humaine* comprises more than 2,000 characters, some of them, like the master-criminal Vautrin or the moneylender Gobseck, appearing at different stages of their careers in several novels. Characteristically, Balzac interests himself in the supernatural and the mysterious (especially in the *Études philosophiques*), in the operation of the passions, in the role of money in shaping personal and social relations, in the determining effect of environment on the individual, and, conversely, in the various courses taken by energy and ambition in pursuit of social fulfilment. A list of the masterpieces of the *Comédie humaine* would include: *La Peau de chagrin* (1831), *Illusions perdues* (1837-43), *Le Médecin de campagne* (1833), *La Rabouilleuse* (1840), *La Cousine Bette* (1846), and *Le Cousin Pons* (1847). His influence on later fiction has been immense, and his work is an essential reference point in the history of the European novel.

BAMFORD, Samuel (1788-1872), weaver and poet, born in Middleton, Lancashire. He became a **Chartist* activist, and in his *Passages in the Life of a Radical* (1840-4) gives a vivid first-hand description of the Peterloo massacre (1819) which both he and his wife witnessed: he was subsequently arrested and imprisoned for a year. He wrote a quantity of popular verse: his *Homely Rhymes, Poems and Reminiscences* (1843) collects some political poems, some pastoral, and a few written in dialect, many of them displaying

considerable verve and energy. *Early Days*, an account of his childhood and of old Lancashire customs, was published 1848-9.

Ban, in the Arthurian legends, king of Benwick in Brittany, brother of Bors, and the father of *Lancelot.

Bananas, a literary periodical which ran from 1975 to 1981, edited by E. *Tennant (1975-9) then by Abigail Mozley (1979-81), with contributions from Ted

BANDELLO | BANVILLE 64

*Hughes, J. G. *Ballard; A. *Sillitoe, E. *Feinstein, Heathcote *Williams, and others.

BANDELLO, Matteo (1485-1561), a Lombard who fled to France and was made bishop of Agen by Francis I; he was the best writer of Italian short stories in the 16th cent. Many of his tales were translated by Belieferest into French (1564-82) and 13 of these French versions were rendered into English by Geoffrey Fenton in his *Certaine Tragicall Discourses* (1567). Painter's **Palace of Pleasure* includes 25 of Bandello's tales, nine translated from the Italian and 16 from Belieferest. Bandello is the source of plots for many English plays, including **Much Ado about Nothing*, **Twelfth Night*, and **The Duchess of Malfi*.

Bangorian Controversy, a church controversy of the early years of George I, which followed a sermon by B. *Hoadly. The Anglican Church, committed to the hereditary principle of monarchy, found itself in difficulties on the death of Queen Anne and the succession of the Hanoverians; strict churchmen refused to take the oath of allegiance and became 'nonjurors'. Hoadly's sermon, preached before the king (and said to have been suggested by him) in 1717

and immediately published, was called 'The Nature of the Kingdom or Church of Christ' and its text was 'My kingdom is not of this world.' It attacked church authority, establishing conscience and sincerity as guide and judge in religious matters. It provoked over 200 incensed replies, notably from *Law and T. *Sherlock.

BAN IM, John (1798-1842), Irish novelist, dramatist, and poet, chiefly remembered for his faithful drawing of Irish life and character contained in the highly successful *Tales by the O'Hara Family*, partly written with his brother Michael and published in 1825, 1826, and 1827. Several of the novels later published separately first appeared in the *Tales*. Novels chiefly written by John include *The Nowlans* (1833), *The Boyne Water* (1836), and *John Doe* (1842). His *Damon and Pythias*, a tragedy successfully performed in London in 1821, was followed by other successful dramas.

Michael Banim (1796-1874) claimed after his brother's death that he was himself responsible for 13 of their joint 24 works; according to his claim, his own books include *The Croppy* (1828), a sombre tale of the uprising of 1798, *The Mayor of Windgap* (1835), and *The Town of the Cascades* (1864).

BANKS, Iain Menzies (1954-), Scottish novelist and science fiction writer, born in Dunfermline. He came to controversial prominence with his first novel, *The Wasp Factory* (1984), a macabre tale of teenage fantasies of death and destruction, narrated by 16-year-old Frank Cauldhame, who lives with his 'scientist' father on the east coast of Scotland: it was condemned by

some for its graphic violence but praised by others for its targeting of macho values. Succeeding novels, such as *Walking on Glass* (1985), *The Bridge* (1986), *Espedair Street* (1987), *Complicity* (1993, about a journalist investigating a series of bizarre deaths), and *A Song of Stone* (1997, a post-apocalyptic story set around an ancestral castle in the aftermath of a civil war), more than fulfilled his early promise. Under the name Iain M. Banks he has also written several science fiction novels, including *Consider Phlebas* (1987), *Feersum Endjinn* (1993), *Excession* (1996), and *Inversions* (1998). *The State of the Art* is a collection of short fiction, both science fiction and mainstream, also published under the name of Iain M. Banks.

BANKS, Sir Joseph (1743-1820), eminent explorer and naturalist, who studied the flora of Newfoundland in 1766, accompanied *Cook round the world, and subsequently visited the Hebrides and Iceland. He became a member of Dr Johnson's literary *Club, and was president of the *Royal Society 1778-1820.

BANKS, Lynne Reid (1929-), novelist and children's writer, born in London. Her first novel, *The L-Shaped Room* (1960), about Jane, a young girl, pregnant with an illegitimate child and living in a London bedsit, was a great success (film, 1962). This was followed by a number of other novels for adults, including *An End to Running* (1962); *Children at the Gate* (1968); *The Backward Shadow* (1970) and *Two is Lonely* (1974), sequels to *The L-Shaped Room*; *The Warning Bell* (1984); and *Casualties* (1986). From the 1970s she became better known as a writer for children and adolescents with books such as *One More River* (1973), set during

the Six Day War of 1967, and *The Adventures of King Midas* (1976).

Bannatyne Club, the, founded in 1823, with Sir W. *Scott as president, for the publication of old Scottish documents (see Lockhart's *Scott*, lviii). The club was dissolved in 1861. George Bannatyne (1545-1608), in whose honour it was named, was the compiler in 1568 of a large collection of Scottish poems.

Bannockburn, near Stirling, the scene of the great battle in 1314 when Robert Bruce utterly routed the English under Edward II, and all Scotland was thereby lost to the latter. The battle is described in Scott's **Lord of the Isles*, vi.

Banquo, Scottish general and companion of *Macbeth in Shakespeare's play of that name, to whom the witches prophesy that his issue will be kings. According to *Holinshed he was the founder of the House of Stuart, and so an ancestor of James I and VI.

Bantam, Angelo Cyrus, in Dickens's **Pickwick Papers*, grand master of the ceremonies at Bath.

BANVILLE, John (1945-), novelist and journalist, born in Wexford, literary editor of the *Irish Times* since 1989. His fiction is characterized by a densely referential and ironic style and by a preoccupation with the act of writing itself. *Long Lankin* (1970), his first book, 65 BARABAS I BARCLAY was a collection of episodic short stories and a concluding novella, 'The Possessed', which was drawn on for his first novel, *Nightspawn* (1971), in which the narrator becomes a character in his own plot. *Birchwood* (1973), a novel with an Irish country-house setting, was followed by a trilogy of fictional biographies

of figures from the history of science—*Doctor Copernicus* (1976), *Kepler* (1981), and *The Newton Letter: An Interlude* (1982)—in which the scientific search for certainty mirrors an exploration of the relationship between fiction and reality. The central figure of *Mefisto* (1986) is Gabriel Swan, a man obsessed by numbers. *The Book of Evidence* (1989) was followed by two loosely connected sequels: *Ghosts* (1993), whose protagonist, a scientist previously convicted of murder, goes with two companions to an almost deserted island, and *Athena* (1994), in which the same narrator becomes ensnared in a criminal conspiracy involving stolen works of art. *The Untouchable* (1997) is a deft transmutation of the *spy novel, with a character (Victor Maskell) based on art historian Anthony Blunt.

Barabas, the *'Jew of Malta', in Marlowe's play of that name.

BARAKA, Amiri, see PERFORMANCE POETRY.

Barbara Allan, a Scottish *ballad included in Percy's **Reliques*, on the subject of the death of Sir John Grehme for unrequited love of Barbara Allan, and her subsequent remorse. *Barbara Allen's Cruelty*, another ballad on the same theme, is also in the *Reliques*.

barbarian, see PHILISTINE.

BARBAULD, Mrs Anna Laetitia, née Aikin (1743-1825). She published several popular volumes of prose for children with her brother John *Aikin, and edited William *Collins (1794), *Akenside (1794), and S. *Richardson's correspondence (6 vols, 1804). After the suicide in 1808 of her mentally unstable husband, the Revd Rochemont Barbauld, she threw herself into

increased literary activity, editing *The British Novelists* in 50 volumes (1810). She was a friend of Mrs H. *More, Mrs *Montagu, and a circle of Dissenting radical intellectuals, and supported radical causes (*Corsica: An Ode*, 1768; *Epistle to Wilberforce*, 1791). Her poem beginning 'Life, I know not what thou art' was much admired by *Wordsworth, but a more interesting production is her poem in heroic couplets *Eighteen Hundred and Eleven* (1811), which foretells the decline of Britain's 'Midas dream' of wealth, and the rise of prosperity and culture in America, whose tourists will come to visit with nostalgia 'the gray ruin and the mouldering stone' of England.

BARBELLION, see CUMMINGS, B. F.

BARBEY-D'AUREVILLY, Jules-Amédée (1808-89), French novelist and critic. He earned his living by literary journalism, and his collected articles—at once brilliant, prejudiced, and prophetic—fill several volumes. His major novels, *L'Enfermée* (1854) and *Le Chevalier des Touches* (1864), and his short stories, *Les Diaboliques* (1874), excel in their evocation of the desolate Cotentin landscapes of his childhood and its ancient Catholic and royalist traditions; and in their creation of proud, flamboyant, and tormented characters often susceptible to supernatural powers. His style combines spontaneity and elegance.

BARBOUR, John (c. 1320-95), a Scottish poet, archdeacon of Aberdeen in 1357 and one of the auditors of the exchequer in 1372, 1382, and 1384. He probably studied and taught at Oxford and Paris. The only poem ascribed to him with certainty is *The Bruce (The Actes and Life of the Most Victorious Conquerour, Robert*

Bruce King of Scotland), in over 13,000 lines, which dates from 1376; even if it is his, it has been argued that the poem was tampered with by John Ramsay, the writer of both the manuscripts in which the poem survives (from 1487 and 1489). The poem is a verse chronicle of the deeds of Bruce and his follower James Douglas, and it contains a celebrated, graphic account of *Bannockburn. Of the three other works sometimes attributed to him, *The Troy Book* has been denied him on linguistic grounds; *The Lives of the Saints* (50 legends, certainly from Barbour's period and area of origin) is disputed; and *The Buik of Alexander*, a translation of two French romances, may be his. *The Bruce*, ed. W. W. Skeat in 4 vols (EETS ES 11, 21, 29, 55, 1870-89); *The Bruce: A Selection*, ed. A. Kinghorn (1960); *The Bruce: A Selection*, ed. A. N. Douglas (1964); *The Buik of Alexander*, ed. R. L. G. Ritchie (Saltire Society Classics, 4 vols, 1920-8).

Barchester Towers, a novel by A. *Trollope, published 1857, the second in the *'Barsetshire' series.

Archdeacon Grantly's hopes of succeeding his father as bishop of Barchester are dashed when an ineffectual evangelical, Dr Proudie, is set over him by a new Whig government. The novel is a record of the struggle for control of the diocese. Mrs Proudie, the bishop's overbearing wife, shows her strength when she selects Mr Quiverful as the future warden of Hiram's Hospital. Despite the efforts of Mr Slope, the bishop's oily chaplain, and Grantly to push the claims of Mr Harding, Quiverful gains the appointment. When the old dean dies, Slope, anxious to take his place, persuades a national newspaper to advertise his own

merits, and the conflict with Mrs Proudie intensifies. Slope's marital ambitions, however, start to get in his way. His designs on the fortune of Mrs Bold, Harding's widowed daughter, are handicapped by his flirtation with the fascinating but penniless Signora Vesey-Neroni, and the scandal is his undoing. The Puseyite Dr Arabin succeeds to the deanery and marries Mrs Bold, while Mrs Proudie sees to it that Slope is dismissed from his chaplaincy.

BARCLAY, Alexander (71475-1552), poet, scholar, and **BARCLAY I BARING GOULD** 66

divine, probably of Scottish birth. He was successively a priest in the college of Ottery St Mary, Devonshire, a Benedictine monk at Ely, a Franciscan at Canterbury, and rector of All Hallows, Lombard Street, London. He translated Brant's *Narrenschiff* into English verse as * *The Ship of Fools* (1509) and wrote his * *Eclogues* at Ely (c.1513-14). He also translated a life of St George from *Mantuan and *Sallust's *Bellum Jugurthinum* (c.1520).

BARCLAY, John (1582-1621), a Scot born at Pont-à-Mousson in France, author of the extremely popular Latin romance *Argenis* (1621), which refers to real historical events and personages under a veil of allegory. He also wrote *Euphormionis Satyricon* (71603-7), a satire on the Jesuits in the form of a ^picaresque novel, also in Latin.

BARCLAY, Robert (1648-90), Scottish Quaker whose *Apology for the True Christian Divinity* (1678) is a reasoned defence of Quakerism. His collected works, *Truth Triumphant*, with a preface by W. *Penn, were published in 1692.

Bard, The, a Pindaric *ode by *Gray, published 1757,

based on a tradition that Edward I ordered the violent suppression of the Welsh bards.

It opens with the surviving bard's cursing of the conqueror as he and his army return from Snowdon in 1283; he laments his slaughtered comrades, whose ghosts prophesy the fate of the Plantagenets. The bard then foretells the return of the house of Tudor and commits triumphant suicide. Johnson's dismissal of the poem (**Lives of the English Poets*, 1781) outraged its many admirers, who regarded it as a fine example of the *sublime, and it exerted a considerable influence on the imagination of both poets and painters (e.g. *Blake and J. *Martin).

Bardell, Mrs, in Dickens's **Pickwick Papers*, Mr Pickwick's landlady, who sues him for breach of promise.

Bardolph, a red-nosed rogue who is a soldierly companion of *Falstaff in Shakespeare's *1 and 2*Henry IV*; and in **Henry VI* hanged for robbing a French church shortly before the battle of Agincourt. In **The Merry Wives of Windsor* Falstaff finds him a post as tapster at the Garter Inn.

BARETTI, Giuseppe Marc'Antonio (1719-89), born at Turin. He came to London in 1751 and, among other pursuits, taught Italian. One of his pupils was C. *Lennox, who introduced him to Dr *Johnson. The two became friends, and Baretti's standard work, *A Dictionary of the English and Italian Languages* (1760), was clearly influenced by Johnson's dictionary. In 1768 he published *An Account of the Manners and Customs of Italy*, a riposte to the *Letters from Italy*, by Samuel Sharp, which he considered a grossly unfair portrayal

of his native land. In 1769 he was tried for stabbing a man in the street in self-defence; his acquittal was received with relief by his many eminent friends, who included *Reynolds, *Burke, and *Garrick. His *A Journey from London to Genoa* was published in 1770. In these and other works he stimulated interest in and understanding of Italian literature and culture. His *Easy Phraseology for the Use of Young Ladies* (1775) sprang from lessons in conversation with one of the daughters of Mrs *Thrale, and was published with a preface by Johnson. An irascible man, Baretti finally quarrelled with Johnson over a game of chess.

BARHAM, R(ichard) H(arris) (1788-1845). He held various preferments, including that of a minor canon of St Paul's. His *The Ingoldsby Legends; or Mirth and Marvels*, by Thomas Ingoldsby Esquire were first published from 1837 in **Bentley's Miscellany* and the **New Monthly Magazine*, and first collected in 1840. Their lively rhythms and inventive rhymes, their comic and grotesque treatment of medieval legend, and their quaint narratives made them immensely popular. One of the best known is the story of the Jackdaw of Rheims, who stole the archbishop's ring, was cursed, fell ill, but recovered when the curse was lifted, and became devout.

BARING, Maurice (1874-1945), educated at Eton and Trinity College, Cambridge. Versatile, prolific, and successful, he produced articles, plays, biography, criticism, poetry, translations, stories and novels, and works on painting and music, amounting to some 50 volumes. A gift for languages led him to the foreign office, and later as a reporter to the Russo-

Japanese War. He is credited with having discovered *Chekhov's work in Moscow and helping to introduce it to the West. His *Landmarks in Russian Literature* appeared in 1910, *An Outline of Russian Literature* in 1914, and *The Oxford Book of Russian Verse* in 1924. Of his various novels *C* (1924), *Cat's Cradle* (1925), *Daphne Adeane* (1926), and *The Coat without Seam* (1929), all set in his own high social world, were very successful, and are still well regarded for their acute, intimate portrait of the time. Baring's conversion to the Roman faith is reflected in two historical novels of Tudor times, *Robert Peckham* (1930) and *In My End Is My Beginning* (1931). His novella *The Lonely Lady of Dulwich* (1934) is often held to be the best of his works.

BARING-GOULD, Sabine (1834-1924). He travelled much on the Continent with his parents during his boyhood, then was educated at Clare College, Cambridge.

In 1867 he married a mill girl, an experience described in his first novel *Through Fire and Flame* (1868): they produced a large family of 14 children.

From 1881 until his death he was both squire and rector of Lew Trenchard in Devon. An extremely prolific writer and an enthusiastic if unscholarly antiquary, he wrote dozens of works on travel, religion, folklore, local legend, and folk song, composed various hymns (including 'Onward Christian Soldiers'), and published some 30 novels, of which the most celebrated, *Mehalah* (1880), was compared by *Swinburne

67 BARKER | BARLAAM AND JOSAPHAT

to **Wuthering Heights*. He also wrote a life of R. S.

*Hawker, *The Vicar of Morwenstow* (1876).

BARKER, George Granville (1913-91), poet, born in

Essex of an English father and Irish mother, and educated (briefly) at the Regent Street Polytechnic. His first publication was *Thirty Preliminary Poems* (1933), which was followed by *Poems* (1935), *Calamiterror* (1937, a semi-political poem inspired by the Spanish Civil War), and *Lament and Triumph* (1940). In 1939 he taught in a Japanese university, then lived in America and Canada from 1940 and 1943; he then returned to England, though living for further periods in America and Italy. His relationship with E. *Smart at this period is recorded in her prose poem *By Grand Central Station I Sat Down and Wept* (1945). His subsequent volumes include *Eros in Dogma* (1944), *The True Confession of George Barker* (1950, augmented 1965), and *Collected Poems 1930-1965* (1965). Barker's earlier work is characteristically rhetorical, Dionysiac, and surreal, though some critics have suggested that he achieves disorder more by accident than intent; a neo-Romantic and a self-styled 'Augustinian anarchist', he has a marked penchant for puns, distortion, and abrupt changes of tone. His *True Confession*, written as he reached the age of 35, presents the poet as irreverent, defiant, offhand, Rabelaisian, and guilt-ridden at once ('this rather dreary I Joke of an autobiography'); its later stanzas, and works such as *Villa Stellar* (1978) and the long title poem of *Anno Domini* (1983), have a more sombre, reflective, questioning tone, although they too have moments of exuberance.

BARKER, Harley Granville-, see GRANVILLE-BARKER, H.

BARKER Howard (1946-), British dramatist born in London and educated at Sussex University. He came to prominence with a series of scathing dramas about the

injustices of society: these included *Stripwell* (1975), *Fair Slaughter* (1977), *The Loud Boy's Life* (1980), *No End of Blame* (1981), *Scenes from an Execution* (1984), and two plays set in a nightmarish Britain of the future, *That Good between Us* (1977) and *The Hang of the Gaol* (1978). His work, never wholly realistic, gradually became more darkly comic in tone, more exotic in language and form, and less direct in its attack on Establishment targets: as witness *The Castle* (1985), *Seven Lears* (1989), and *Ten Dilemmas* (1992). Despite its complexities, Barker's work has acquired a cult following, reflected in the formation in 1989 of the Wrestling School, a theatre company specializing in the production of his plays that was still active in 1999. He has also written for television and adapted Middleton's **Women Beware Women* (1986) for the stage.

BARKER, Jane (1652-1732), poet and novelist, from Wiltsthorpe, Lincolnshire, who practised as a healer in London, and converted to Catholicism. **Jacobite* convictions inform her writing. Her verse was published as *Poetical Recreations* (1688) or preserved in manuscript volumes transcribed in France, where she lived after the 1688 Revolution. Virtually blind from the 1690s, she returned to England in 1704. Her prose fictions, some centring on Galesia, her self-portrait, are *Love Intrigues* (1713), the innovative story of a spinster and author, the romance *Exilius* (1715), and collections of stories, *A Patch-Work Screen* (1723) and *The Lining to the Patch-Work Screen* (1726).

BARKER, Pat(ricia) (1943-), novelist, born in Thornaby-on-Tees, north Yorkshire. She studied at the London School of Economics in the 1960s, then had a

brief teaching career before making her notable debut as a novelist with *Union Street* (1982). This episodic account of the lives of seven working-class neighbours partly recalled the northern realist novels of **Barstow* and **Sillitoe*, with one crucial difference: Barker's main characters were women. Leavening the occasional brutality of her narratives with generosity and flashes of humour, Barker gave the novel a unique texture which Hollywood tried to replicate, with comically disastrous results, in the movie adaptation *Stanley and Iris* (1989). Her next two novels were *Blow Your House down* (1984), in which a group of prostitutes attempt to eke out their livelihood in fear of a marauding serial killer, and *The Century's Daughter* (1986), an ambitious alternative history of the 20th cent, as told by the elderly Liza Jarrett Wright to her sympathetic social worker. In *The Man Who Wasn't There* (1989), Barker achieved a feat of sustained empathy with its hero, a daydreaming, fatherless teenager growing up in the 1950s, but her real breakthrough came with the First World War novel *Regeneration* in 1991. Based on an encounter between **Sassoon* and the psychologist and anthropologist William Rivers (1864-1922) at Craiglockhart War Hospital in 1917, it was followed by *The Eye in the Door* (1993) and *The Ghost Road* (1995, winner of the **Booker Prize*), which concentrate on the fortunes of bisexual soldier Billy Prior. The trilogy has a tragic grandeur and rigorous lack of sentimentality quite unlike other fictional accounts of this period. Despite its contemporary setting, the First World War also haunts *Another World* (1998), the powerful story of a

Newcastle family collapsing under the guilty weight of history.

Barkis, in Dickens's **David Copperfield*, the carrier, who sent a message by David to Clara Peggotty that 'Barkis is willin' '.

Barlaam and Josaphat, a late 12th-cent. Anglo-Norman romance, interesting as a Christianized version of the legend of Buddha. It appears first in the works of John of Damascus (8th cent.). In the story Josaphat, the son of an Indian king, Abenner, is converted by the Christian hermit Barlaam. Abenner, after first being hostile to Christianity, is converted too before his death, whereupon Josaphat abdicates to become a hermit. See edition by J. Koch, *Altfranzösische Bibliothek*, i (1879).

BARLOW I BARNES 68

BARLOW, Joel (1754-1812), American poet and diplomat, born in Connecticut, who is remembered as the author of *The Columbiad* (1787, originally published as *The Vision of Columbus* and revised and renamed in 1807), a lengthy patriotic epic in heroic couplets, and of the more enjoyable mock epic *The Hasty-Pudding* (1796). Barlow was one of the 'Hartford Wits', and was, like most of them, a graduate of Yale.

Barnaby Rudge, a novel by *Dickens published in 1841 as part of ** Master Humphrey's Clock*. The earlier of Dickens's two historical novels, it is set at the period of the Gordon anti-popery riots of 1780, and Lord George Gordon himself appears as a character. Like the later **A Tale of Two Cities*, it contains powerful evocations of mob violence, culminating in the sack of Newgate: Dickens wrote, 'my object has been to

convey an idea of multitudes, violence and fury; and even to lose my own dramatis personae in the throng'. Reuben Haredale, a country gentleman, has been murdered, and the murderer never discovered. His brother Geoffrey Haredale, a Roman Catholic, and the smooth villain Sir John Chester (who models himself on Lord *Chesterfield) are enemies; Chester's son Edward is in love with Haredale's niece Emma, and the elders combine, despite their hatred, to thwart the match. The Gordon riots, secretly fomented by Chester, supervene. Haredale's house is burned and Emma carried off. Edward saves the lives of Haredale and Emma and wins Haredale's consent to his marriage with the latter. Haredale discovers the murderer of his brother, the steward Rudge, father of the half-witted Barnaby and the blackmailer of Barnaby's devoted mother Mrs Rudge. Rudge is hanged, Barnaby (who had been swept along as unwitting participant in the riots) is reprieved from the gallows at the last moment, and Chester is killed by Haredale in a duel. The vivid description of the riots forms the principal interest of the book, which also displays Dickens's concern with the demoralizing effect of capital punishment in the character of Dennis the Hangman and Hugh, the savage ostler who turns out to be Chester's son. Other characters involved in the plot include the upright locksmith Gabriel Varden, with his peevish wife and their coquettish daughter Dolly; Simon Tappertit, his aspiring and anarchic apprentice, and Miggs, his mean and treacherous servant; John Willett, host of the Maypole Inn, and Joe, his gallant son, who finally wins Dolly; and Grip, Barnaby's raven.

Barnacles, the, in Dickens's **Little Dorrit*, types of government officials in the 'Circumlocution Office'.

BARNARD, Lady Anne, see LINDSAY, A.

Barnardine, in Shakespeare's **Measure for Measure*, a prisoner 'that apprehends death no more dreadfully but as a drunken sleep; careless, reckless, and fearless of what's past, present, or to come'.

Barnavelt, *Sir John van Olden*, a historical tragedy, probably by J. *Fletcher and *Massinger, acted in 1619, within months of the execution of its real-life protagonist. This remarkable play was discovered by A. H.

Bullen among the manuscripts of the British Museum, and printed in his *Old English Plays* (1883, vol. ii). An edition by W. P. Frijlinck was published in 1922.

The play deals with contemporary events in Holland.

Barnavelt, the great advocate, disturbed by the growing power of the prince of Orange and the army, under cloak of religious movement conspires against him and raises companies of burghers in the towns to resist the army. The plot is discovered, the companies disarmed, and Barnavelt's principal associates are captured. One of these, Leidenberch, confesses. Barnavelt, who by virtue of his great position is still left at liberty though suspect, upbraids him and tells him that death is the only honourable course left to him.

Leidenberch, in remorse, takes his own life. The prince of Orange, who had hitherto counselled moderation, now convinced of the gravity of the conspiracy, advises severe measures. Barnavelt is arrested, tried, and executed. An edition by T. H. Howard-Hill was published by the Malone Society in 1980.

BARNES, Barnabe (1571-1609), son of the bishop of

Durham, educated at Brasenose College, Oxford. Early in 1598 he attempted to kill the recorder of Berwick with poisoned claret, but he successfully evaded sentence, living mainly in Durham. His sonnet sequence *ParthenophilandParthenophe: Sonnettes, Madrigals, Elegies and Odes* had been published in 1593, and *A Divine Centurie of Spirituali Sonnets* in 1595. He published *FoureBookes of Offices* in 1606, and in 1607 a vigorous Machiavellian drama, *The Divils Charter: A Tragaedie Conteining the Life and Death of Pope Alexander the Sixt*, said to have been performed before the king. It includes such melodramatic scenes as the murder of Lucrezia *Borgia with poisoned face wash. Though *Courthope described Barnes's poetry as 'a mixture of nonsense and nastiness', it is actually remarkable for its vigour and technical range.

ParthenophilandParthenophe was edited by V. A. Doyno in 1971.

BARNES, Djuna Chappell (1892-1982), American novelist, illustrator, short story writer, and playwright, born in Cornwall-on-Hudson; she studied art in New York, leading a bohemian life in Greenwich Village, then moved to Paris. Her publications include *A Book* (1923), a volume of plays, poems, and stories; *Ryder* (1928), a novel dealing with a man, his mother, and his mistress; *Ladies Almanack* (1928, privately printed in Paris), an erotic 18th-cent. pastiche of lesbian life; *The Antiphon* (1958), a verse drama. She is best remembered for *Nightwood* (1936), a novel which T. S. *Eliot described in his preface as one that would 'appeal primarily to readers of poetry . . .' and possessing 'a

quality of horror and doom very nearly related to that of Elizabethan tragedy'. It evokes, in highly wrought, high-coloured prose, a nightmare cosmopolitan world

69 BARNES I BARNFIELD
(chiefly located in Paris and New York) peopled by tormented and mutually tormenting characters, linked by the enigmatic doctor, priest of the secret brotherhood of the City of Darkness; it mingles elements of *fin-de-siècle* decadence with premonitions of the neoGothic. Her *Selected Works* appeared in 1962.

BARNES, Julian Patrick (1946-), novelist, educated at the City of London School and Magdalen College, Oxford. He worked as a lexicographer on the *OED* supplement (1962-72) and as a reviewer for the *New Statesman*, the *Sunday Times*, and the *Observer*. His novels embrace an unusual blend of domestic realism and metaphysical speculation, sometimes combining them in one work. *Metroland* (1980) moves from a London schoolboy's suburbia to student Paris in 1968, and back again to marriage and mortgage in 1977. *Before She Met Me* (1982) deals with a recurrent theme of sexual jealousy, which resurfaces in *Talking It over* (1991), in which a rejected husband creates chaos by insisting on attending his ex-wife's second marriage to his ex-best friend. *Flaubert's Parrot* (1984), which won the Prix Médicis, is set in *Flaubert's Rouen and Croisset; it is a mixture of biographical detection, literary commentary, and fictional self-analysis, told in the person of Geoffrey Braithwaite, a retired doctor. *Staring at the Sun* (1986), which opens in the 1930s and ends in the 21st cent., deals with fear of death and the ageing process through its female protagonist Jean and

her son Gregory. *A History of the World in io\ Chapters* (1989) is a series of essays or stories linked by the theme of shipwreck and survival. *The Porcupine* (1992) is a satirical novella inspired by a visit to post-communist Bulgaria. *England, England* (1998) is a satire set in the near future, in which a tycoon with infantile delusions gathers a team of experts to transport or recreate every well-known aspect of English life, past and present, on the Isle of Wight, to establish a replica kingdom for wealthy tourists. *Letters from London 1990-1995* (1995) reprints selections from Barnes's **New Yorker* column. *Cross Channel* (1996) is a volume of short stories. He has also published several thrillers under the pseudonym Dan Kavanagh.

BARNES, William (1801-86), born near Sturminster Newton, of a farming family. He began work at the age of 14 for a solicitor, then moved to Dorchester where he contributed poems to the local paper. He learned Greek, Latin, and music, taught himself wood-engraving, and in 1823 became a schoolmaster at Mere. He married in 1827 and in 1835 moved his flourishing school to Dorchester. He was deeply interested in grammar and language, studied French, Italian, Welsh, Hebrew, Hindustani, and other languages, and waged a lifelong campaign to rid English of classical and foreign influences, suggesting many 'Saxonized' alternatives, such as 'sun-print' for photograph and 'falltime' for autumn. He registered as a 'Ten-Year' man at St John's, Cambridge, in 1838, to study for a BD degree (which he acquired in 1851), was ordained in 1848, and took up the living of Whitcombe, moving to Cambe in 1862. *Orra, a Lapland Tale* appeared in 1822 and his

Poems of Rural Life in the Dorset Dialect in 1844; *Hwomely Rhymes* followed in 1859 and *Poems of Rural Life*, written in standard English, in 1868. His collected dialect poems appeared as *Poems of Rural Life in the Dorset Dialect* in 1879.

As well as his volumes of poetry, Barnes also contributed articles on archaeology and etymology to the * *Gentleman's Magazine* and, from 1852, to the * *Retrospective Review*. He wrote textbooks, a primer of Old English (*Se Gefylsta*, 1849), *Philological Grammar* (1854), a *Grammar . . . of the Dorset Dialect* (1863), and other works reflecting his interest in philology and local history. He was one of the founders of the Dorchester Museum and as an old man became famed as a repository of old sentiments, customs, and manners. According to his many admirers, who included *Tennyson, G. M. *Hopkins, *Hardy, and *Gosse, Barnes was a lyric poet of the first rank, but the difficulties presented by the Dorset dialect have greatly restricted his audience and contributed to the image of a quaint provincial versifier. His poems evoke the Dorset landscape, country customs (as in 'Harvest Hwome' and 'Woodcom' Feast'), and happy childhood, although his few poems of grief, such as 'Woak Hill' and 'The Wind at the Door', written after the death of his wife, are among his best. He was greatly interested in versification, prosody, and the techniques of verse (particularly in alliteration), and the wide variety of his forms much intrigued Hardy; his noun-combinations ('heart-heaven', 'sun-sweep', and 'mind-sight') foreshadow Hopkins. The dialect poems for which he is best remembered were written largely between 1834

and 1867; his standard English poems, written before and after those dates, were preferred by his publisher, Macmillan, and by Hardy. Hardy wrote an affectionate portrait in the **Athenaeum* on his death, and a poem, 'The Last Signal'. There is a life by W T. Levy (1960).

Barney, in Dickens's * *Oliver Twist*, a Jew, associate of Fagin.

BARNFIELD, Richard (1574-1620), educated at Brasenose College, Oxford. He published *The Affectionate Shepherd* in 1594, *Cynthia: With Certame Sonnets* in 1595, and *The Encomion of Lady Pecunia* (the praise of money) in 1598. Two of his *Poems, in Divers Humors* (1598) appeared also in **The Passionate Pilgrim* (1599) and were once attributed to Shakespeare, the better known being the ode 'As it fell upon a day I In the merry month of May'. *The Affectionate Shepherd* is a pastoral (based on * Virgil's second eclogue) describing the love of Daphnis for Ganymede, and includes a rather surprising digression on the 'indecencie of mens long haire'. The 20 sonnets in *Cynthia* are also to Ganymede. Barnfield has the distinction of being the only Elizabethan poet other than Shakespeare known to have addressed love sonnets to a man.

BAROQUE I BARSETSHIRE NOVELS 70

baroque (from Portuguese *barroco*, Spanish *barrueco*, a rough or imperfect pearl), originally a term of abuse applied to 17th-cent. Italian art and that of other countries, especially Germany, influenced by Italy. It is characterized by the unclassical use of classical forms, and by the interpénétration of architecture, sculpture, and painting to produce grandiose and emotional effects.

In a literary context the word baroque is loosely used to describe highly ornamented verse or prose, abounding in extravagant conceits; it is rarely used of English writers (with the exception of the Italianate *Crashaw), but frequently applied to *Marino, whose name became synonymous with Marinism, and to Góngora, whose name supplied the term *Gongorism.

Barrack-Room Ballads, see KIPLING.

BARRES, Maurice (1862-1923), French novelist and essayist, deputy for Nancy (1889-93) and Paris (1906-23). Active in politics, Barres was a committed nationalist-Boulangiste, anti-Dreyfusard, and militant of the Ligue de la patrie française. His reputation as a novelist rests largely upon his attempt to chronicle his times in three didactic trilogies. *Le Culte du moi* (*Sous l'oeil des barbares*, 1888; *Un homme libre*, 1889; *Le Jardin de Bérénice*, 1891) locates a source of moral energy in a sense of self that is at once disciplined and liberated. The spiritual benefits of a living relationship with one's regional patrimony of family, native environment, and inherited tradition become the focus of attention in *Le Roman de l'énergie nationale* (*Les Déracinés*, 1897; *L'Appel au soldat*, 1900; *Leurs Figures*, 1902), which follows the fortunes of seven young men who leave Lorraine, Barres's own province, to pursue their careers in Paris. *Les Bastions de l'Est* (*Au service de l'Allemagne*, 1905; *Colette Baudoche*, 1909; *Le Génie du Rhin*, 1921) explores the meeting of the French and German national characters in the eastern provinces of Alsace and Lorraine. *La Colline inspirée* (1913) presents the conflict between the Roman Catholic Church and a religious community rooted in regional consciousness.

BARRETT, Elizabeth, see BROWNING, E. B.

BARRIE, Sir J(ames) M(atthew) (1860-1937), born in Kirriemuir in Scotland, the son of a handloom weaver, educated at Dumfries and Edinburgh University. He began work with the *Nottinghamshire Journal*, an experience described in *When a Man's Single* (1888). In the same year he began his series of *'Kailyard school' stories and novels (for which he drew considerably on his mother's memories) based on the life of 'Thrums', his home town of Kirriemuir. These included *Auld Licht Idylls* (1888), *A Window in Thrums* (1889), and his highly successful *The Little Minister* (1891), a work which Barrie came to dislike. His first play, *Richard Savage*, was performed in London in the same year. In 1894 he married the actress Mary Ansell, divorce following in 1909. In 1896 he published his frankly adoring portrait of his mother, *Margaret Ogilvy*, and the first of his two most revealing books, *Sentimental Tommy*, followed in 1900 by *Tommy and Grizel*, which contains hints of *Peter Pan*. Meanwhile came his sentimental comedy *Quality Street*, performed in 1901, and in 1902 the enduring successful play *The Admirable Crichton* (see CRICHTON).

* *Peter Pan* was first performed in 1904 and was followed by a story, *Peter Pan in Kensington Gardens*, in 1906 and by the play in book form in 1911. Meanwhile a highly successful play with a political background, *What Every Woman Knows*, was performed in 1906. *Dear Brutus* (1917) and *Mary Rose* (1920) were the last of his successful dramas, *The Boy David* (1936) failing to capture attention. Several oneact plays, including *The Old Lady Shows Her Medals*

(1917) and *Shall We Join the Ladies?* (1921), were well received.

He was made a baronet, awarded the OM, and received several honorary degrees. His fame and success were considerable for the first half of the 20th cent., but his unfashionable whimsicality has come to obscure the best of his work: *Peter Pan*, however, remains popular. See/. *M. Barrie and the Lost Boys* (1979) by Andrew Birkin.

BARRINGTON, Daines (1727-1800), lawyer, antiquary, and naturalist and friend of G. *White, whose *Natural History of Selborne* takes the form of letters of Barrington and *Pennant.

BARRY, Elizabeth (1658-1713), a celebrated actress who owed her entrance to the stage to the patronage of the earl of *Rochester. She created more than 100 roles, including Monimia in Otway's **The Orphan*, Belvidera in ** Venice Preserva*, and Zara in **The Mourning Bride*. *Otway was passionately devoted to her, but she did not return his affection.

BARRY, Sebastian (1955-), Irish playwright, poet, and novelist, born in Dublin and educated at Trinity College, Dublin. After an early career as a poet, Barry successfully brought poetry back to the stage. His plays use dense, lyrical, but utterly lucid language to replace dramatic conflict, conjuring the spirits of people forgotten by Irish history. In *Boss Grady's Boys* (1988), the central characters are lonely old bachelors in rural Ireland. In *Prayers of Sherkin* (1990), they are biblical Utopians waiting for the apocalypse on a remote island. *White Woman Street* (1992) has an Irish outlaw about to rob a train in the Wild West. *The*

Steward of Christendom (1995) centres on the Lear-like former head of the loyalist police in Dublin ending his days in an asylum. In these plays, Barry has created a remarkably graceful, deeply moving, and yet highly political corrective to Irish historical myths.

Barry Lyndon, see LUCK OF BARRY LYNDON, THE. **Barsetshire Novels, the**, of A. *Trollope are the following: **The Warden*, **Barchester Towers*, ** Doctor* 71 BARSTOW I BARTRAM

Thorne, **Framley Parsonage*, **The Small House at Allington*, and **The Last Chronicle of Barset*.

BARSTOW, Stan(ley) (1928-), novelist, born in Yorkshire, the son of a miner and educated at Osseti Grammar School. His first novel, *A Kind of Loving* (1960), is the first-person, present-tense narration of office-worker Vic Brown, trapped into marriage by his infatuation for small-minded Ingrid and harassed by his mother-in-law; it was followed by other vivid portrayals of Yorkshire life, including *Ask Me Tomorrow* (1962) and *Joby* (1964), which contributed to the development of the regional novel associated with *Sillitoe, * Waterhouse (who adapted *A Kind of Loving* for the screen), *Braine, and others. Later novels include *Just You Wait and See* (1986), *Give Us This Day* (1989), and *Next of Kin* (1991).

BARTH, John Simmons (1930-), American novelist, whose essay 'The Literature of Exhaustion' argued that fiction was unable to keep up with the rapidly changing face of the post-war world. Consequently his own work has tended towards metafiction (*Giles Goat-Boy*, 1966), historical pastiche (*The Sot-Weed Factor*, 1960), and academic parody (*Sabbatical*, 1992). His playful brand

of postmodernism—intrusive narrators, self-reflexive stories—suggests a body of work that is constantly turning in on itself, a project whose appeal is watching it implode. His conceit has won him more critical acclaim than it has readers.

BARTHES, Roland (1915-80), French literary critic, essayist, and cultural theorist, who was born in Cherbourg. His early life was marred by ill health, and he worked intermittently as a teacher and journalist until in 1960 he became a director of studies at the École Pratique des Hautes Études in Paris. His early book *Le Degré zéro de l'écriture* (*Writing Degree Zero*, 1953) is a notable response to *Sartre on questions of literary style and political commitment. His witty articles on the workings of modern bourgeois ideology in cinema, wrestling, and popular magazines were collected in *Mythologies* (1957), together with a more theoretical essay on the analysis of myths that is derived from *Saussure. His commitment to *structuralism continued in *Éléments de sémiologie* (*Elements of Semiology*, 1965), in his analysis of fashion magazines in *Système de la mode* (*The Fashion System*, 1967), and in essays proclaiming the *'death of the author'. As the scientific pretensions of structuralism came under assault from *Derrida and others, Barthes moved into a new phase of more personal and essayistic reflection in his book on Japan, *L'Empire des signes* (*Empire of Signs*, 1970), and in his influential study of *Balzac's writing, *5/Z* (1970). In these and later works of his 'post-structuralist' period, he emphasizes the multiple, open meanings of texts, and the *jouissance* (sexual bliss) of reading, notably in *Le Plaisir du*

texte (*The Pleasure of the Text*, 1973). The wistful and fragmentary late works *Roland Barthes par Roland Barthes* (1975), *Fragments d'un discours amoureux* (*A Lover's Discourse*, 1977), and *La Chambre claire* (*Camera Lucida*, 1980) mix autobiography and aphorism in a manner remote from the certainties of the 1960s. He was killed by a laundry-van while crossing the road near the Collège de France, where he had been a professor since 1976. His influence has been widespread, especially in his defence, partly inspired by *Brecht, of *Modernist experiment against the traditions of *realism.

BARTHOLOMAEUS ANGLICUS (fl 1230-50), also known as Bartholomew de Glanville, though the addition 'de Glanville' is most uncertain; a Minorite friar, professor of theology at Paris, and author of *De Proprietatibus Rerum*, an encyclopaedia of the Middle Ages first printed c.1470. A 14th-cent. English version by John of *Trevisa was issued by Wynkyn de * Worde, C.1495.

Bartholomew, massacre of St, the massacre of Huguenots throughout France ordered by Charles IX at the instigation of his mother Catherine de Médicis, and begun on the morning of the festival, 24 Aug. 1572.

Bartholomew Fair, a comedy by *Jonson, performed by the Lady Elizabeth's Men 1614, printed 1631. The play is set at the fair which took place at Smithfield on 24 Aug., St Bartholomew's day, and follows the fortunes of various visitors to it: Littlewit, a proctor, his wife Win-the-fight, his mother-in-law Dame Purecraft, and her mentor the ranting Puritan Zeal-of-the-land Busy, who come to eat roast pig; the

rich simpleton Bartholomew Cokes, Wasp, his angry servant, and Grace Wellborn, who is unwillingly betrothed to Cokes; Justice Adam Overdo, who attends the fair in disguise in order to discover its 'enormities'; and two gallants, Quarlous and Winwife, who intend to jeer at the fair-people. Many mishaps and misunderstandings ensue, which result in Busy, Wasp, and Overdo being placed in the stocks, Cokes being robbed of all his possessions, including his future wife, who is won by Winwife, and Quarlous marrying Dame Purecraft. The play ends with the performance of a puppetplay written by Littlewit, in imitation of Marlowe's **Hero and Leander*. Zeal-of-the-land Busy is defeated in a debate with one of the puppets about the morality of play-acting, and Overdo, reminded that he is 'but Adam, flesh and blood', agrees to renounce his censoriousness and invites everyone home to supper.

'Bartleby the Scrivener' (1856), a short story by H. ^Melville. When the narrator, a New York lawyer, asks his scrivener (copier of legal documents) to help him, Bartleby replies, 'I would prefer not to', and with Bartleby's reiterated declaration what began as a humorous anecdote turns into a fable of existential refusal unto death.

BARTRAM, William (1739-1823), American Quaker naturalist and traveller, author of *Travels through*

BAS BLEU I BATESON **72**

North and South Carolina, Georgia, East and West Florida, the Cherokee Country, the Extensive Territories of the Moscovogulges, or the Creek Confederacy, and the Country of the Chactaws (1791), a travel book much admired by *Coleridge and *Wordsworth, both of

whom drew on its descriptions of the natural wonders of the new world: for an account of echoes in the **Ancient Mariner*, **'Kubla Khan'*, *'Ruth'*, and other poems, see J. L. *Lowes, *The Road to Xanadu* (1927).

Bas Bleu, see MORE, H.

BASHKIRTSEFF, Marie (Mariya Konstantinovna Bashkirtseva) (1859-84), Russian artist and diarist whose *Journal de Marie Bashkirtseff*, written in French and posthumously published in 1887, attained a great vogue by its morbid introspection and literary quality, and was translated into several languages (English trans. 1890, by Mathilde *Blind).

Basic English, see RICHARDS, I. A.

Basil (1852), the second novel of Wilkie *Collins, and an early example of the *sensation genre: a sombre exploration of sexual obsession. Basil, a serious young man of good family, becomes infatuated with a veiled woman he sees on an omnibus, Margaret Sherwin, the young daughter of a linen draper. They marry, but the marriage is kept secret and unconsummated for a year. When Margaret goes to a party with Robert Mannion, her father's confidential clerk, who has a sinister power over her, Basil follows. He sees them leave together and go to a dubious hotel. Listening through a partition wall, he realizes they are lovers. When Mannion leaves, Basil attacks him, leaving him horribly disfigured and blinded in one eye. Basil collapses in delirium, but later recovers. Mannion reveals that his father was hanged for forgery, and that Basil's father refused to help him. Margaret, visiting Mannion in hospital, contracts typhus and dies. Basil flees London; Mannion pursues him to Cornwall. In a cliff-top confrontation Mannion

falls to his death.

Basilikon Doron, see JAMES I AND VI.

Basilus, (1) the foolish old duke in Sidney's **Arcadia*; (2) in **Don Quixote*, the rival of Camacho.

BASKERVILLE, John (1706-75), English printer, first a writing-master in Birmingham. By 1754 he had established a printing office and type-foundry in Birmingham.

His books are notable for the quality of presswork, type, and paper. His first book was a Latin **Virgil*, 1757, followed by a **Milton* in 1758. He was the first to use 'wove' (extra smooth) paper, and gave his pages a gloss by hot-pressing them after printing. In order to print the *Book of * Common Prayer* (3 edns, 1760-2) and the Bible (1763), Baskerville bought a nomination as supernumerary printer to the University of Cambridge. His books are among the masterpieces of English printing; but they did not sell, and after his death his types were sold to **Beaumarchais* for his great edition of **Voltaire* (1784-9): they are still in existence, and some are in the possession of the •*Cambridge University Press*. See *The Survival of Baskerville's Punches* (1949) by J. G. Dreyfus. Baskerville gave his name to the roman typefaces based on his designs in current usage.

BASKETT, John (d. 1742), king's printer. He was printer to the University of Oxford, 1711-42. He printed editions of the *Book of * Common Prayer*, and the 'Vinegar Bible' in two volumes (1716-17), of which it was said that it was 'a basketful of errors'.

BASSANI, Giorgio (1916-), Italian novelist and short story writer. His main theme is the onset of anti-Semitism in a provincial town. His best-known works

are *Storie ferraresi* (1956; five of which are translated as *A Prospect of Ferrara*, 1962), and // *giardino dei Pinzi Contini* (*The Garden of the Finzi-Contini*, 1962).

Bassanio, in Shakespeare's **The Merchant of Venice*, an impoverished young man who is the lover of Portia. '**Bastard, The**', see SAVAGE.

Bastard, Philip the, son of Sir Robert Falconbridge in Shakespeare's **King John*. He is a lively commentator on events, and speaks the play's last lines:

Come the three corners of the world in arms,
And we shall shock them. Nought shall make us rue,
If England to itself do rest but true.

Bates, Charley, in Dickens's **Oliver Twist*, one of the pickpockets in Fagin's gang.

BATES, Henry Walter (1825-92), naturalist, who visited Para with A. R. **Wallace* in 1848 and the Amazons in 1851-9. His researches revealed over 8,000 species new to science. He published *The Naturalist on the Amazons* in 1863.

BATES, H(erbert) E(rnest) (1905-74), novelist and short story writer, born in Northamptonshire. With the encouragement of E. **Garnett* (of whom he wrote a study, 1950) he published his first novel, *The Two Sisters* (1926), which launched him on a prolific career. His works include volumes of stories, *The Woman Who Had Imagination* (1934), *The Flying Goat* (1939), and *The Beauty of the Dead* (1940), and novels, *The Fallow Land* (1932), *Love for Lydia* (1952), and *The Darling Buds of May* (1958). Many of them were successfully televised. He also published three volumes of autobiography, *The Vanished World* (1969), *The Blossoming World* (1971), and *The World in Ripeness* (1972).

Bates, Miss and Mrs, characters in Jane Austen's **Emma*.

BATESON, Frederick Noel) W(ilse) (1901-78), critic, scholar, and editor, educated at Charterhouse and Trinity College, Oxford. He edited the **Cambridge Bibliography of English Literature* (1940) and founded **Essays in Criticism*, which he edited from 1951 to 1974. His critical works include *Wordsworth: A Re73* BATH I BATTLE OF THE BOOKS *interpretation* (1954) and *Essays in Critical Dissent* (1972).

Bath, in Somerset, is the site of a Roman spa, Aquae Sulis, probably built in the 1st and 2nd cents AD. The legendary prince Bladud was said to have discovered the hot springs. Much of the extensive Roman baths has been excavated, and fragments of a temple, as well as tombs, altars, etc., have been found. The King's Bath was built in 1597 and during the 17th cent, it was used for medicinal purposes.

In the 18th cent. Bath was transformed into a social resort by Richard ('Beau') *Nash, who became master of ceremonies, Ralph *Allen, who promoted the development of the city, and John Wood, father and son, who designed the Palladian public buildings and houses. It is the subject of very frequent literary allusion, having been visited among many others by Smollett, Fielding, Sheridan, F. Burney, Goldsmith, Southey, Landor, J. Austen, Wordsworth, Cowper, Scott, T. Moore, and Dickens. Its ruins seem to be the subject of the OE poem *'The Ruin'. It was once a cloth-making centre, and is mentioned in this connection by Chaucer (**Canterbury Tales*, General Prologue,

447, concerning the 'Wife of Bath').

Bath, Wife of, see CANTERBURY TALES, 6.

Bath Cuide, *The New*, see ANSTEY, C.

bathos (Greek, 'depth'). The current usage for 'descent from the sublime to the ridiculous' originates from *Pope's satire *Peri Bathous, or The Art of Sinking in Poetry* (1727). The title was a travesty of *Longinus' essay *On the Sublime*.

Bathsheba Everdene, a character in Hardy's * *Farfrom the Madding Crowd*.

Batrachomyomachia, or the *Battle of the Frogs and Mice*, a burlesque Greek epic which used at one time to be attributed to *Homer. It describes in *mock-heroic Homeric style a battle between mice and frogs in which Zeus and Athena join. T *Parnell's version of the *Batrachomyomachia* attacking *Dennis and 'Theobald appeared in 1717, which was relatively late in the history of the genre.

Battle, Sarah, the subject of one of Lamb's **Essays of Elia*, 'Mrs Battle's Opinions on Whist'; a character drawn from Mrs Burney, wife of Admiral Burney and sister-in-law of F. *Burney.

Battle Abbey Roll, the, probably compiled about the 14th cent., purporting to show the names of families that came over to England with William the Conqueror. The roll itself is not extant: the 16th-cent. versions by *Leland, *Holinshed, and Duchesne are all said to be imperfect and to contain names which have obviously no right there.

Battle of Alcazar, The, a play in verse by *Peele, published 1594.

It deals with the war between Sebastian, king of

Portugal, and Abdelmelec, king of Morocco, who had recovered his kingdom from a usurper, Muly Mahamet. The latter invokes the assistance of Sebastian, offering to give up the kingdom of Morocco to him and to become his tributary. Sebastian sails with his fleet to Morocco and at the battle of Alcazar is killed, as are also Abdelmelec and Muly Mahamet, the latter being drowned while fleeing from the field. Sebastian is assisted in his expedition by the adventurer *Stukeley, who is likewise killed at the battle (which was fought in 1578). There survives an interesting contemporary 'plot', or playhouse summary, of this play which has been edited by W W *Greg. Though A. H. Bullen called the play 'tiresome windy stuff', it contains some remarkable passages, such as the description of the 'princely ospraie'.

'Battle of Hohenlinden, The', a poem by T *Campbell, describing a battle in Bavaria in 1800, in which the French defeated the Austrians.

Battle of Maldon, see MALDON, BATTLE OF.

Battle of Otterbourne, see OTTERBOURNE, THE BATTLE OF.

Battle of the Books, The (A Full and True Account of the Battle Fought Last Friday, between the Antient and the Modern Books in St James's Library), a prose satire by *Swift, written 1697, when Swift was residing with Sir W *Temple, published 1704.

Temple had written an essay on the comparative merits of 'Ancient and Modern Learning' (the subject at that time of an animated controversy in Paris), in which by his uncritical praise of the spurious *Epistles of *Phalaris* he had drawn on himself the censure of

William Wotton and *Bentley. Swift, in his *Battle of the Books*, treats the whole question with satirical humour. The 'Battle' originates from a request by the moderns that the ancients shall evacuate the higher of the two peaks of Parnassus which they have hitherto occupied. The books that are advocates of the moderns take up the matter; but before the actual encounter a dispute arises between a spider living in the corner of the library and a bee that has got entangled in the spider's web. Aesop sums up the dispute: the spider is like the moderns who spin their scholastic lore out of their own entrails; the bee is like the ancients who go to nature for their honey. (The phrase 'Sweetness and Light' which Aesop uses to describe the contribution of the ancients, in contrast with the 'Dirt and Poison' of the moderns, was adopted by Arnold in *Culture and Anarchy*.)

Aesop's commentary rouses the books to fury, and they join battle. The ancients, under the patronage of Pallas, are led by Homer, Pindar, Euclid, Aristotle, and Plato, with Sir W Temple commanding the allies; the moderns by Milton, Dryden, Descartes, Hobbes, Scotus, and others, with the support of Momus and the malignant deity Criticism. The fight is conducted with great spirit. Aristotle aims an arrow at Bacon but hits

BATTLE OF THE FROGS AND MICE | BAXTER **74**

Descartes. Homer overthrows Gondibert. Virgil encounters his translator Dryden, in a helmet nine times too big. Boyle transfixes Bentley and Wotton. On the whole the ancients have the advantage, but a parley ensues and the tale leaves the issue undecided.

Battle of the Frogs and Mice, see BATRACHOMYOMACHIA.

Baucis and Philemon, a poem by * Swift, published 1709; Baucis and Philemon were the aged couple who entertained the gods unawares, and whose cottage was transformed by Zeus into a temple. In Swift's version, the couple entertain two hermits; their cottage becomes a church and Philemon the parson, an elevation described with some irony.

BAUDELAIRE, Charles (1821-67), French poet. His *Les Fleurs du mal* (1857), a series of 101 exquisitely crafted lyrics in a variety of metres, including many sonnets, is one of the great collections of French verse. It represents a determined attempt to create order and beauty, notably by the discovery of hidden relations or 'correspondences', in a world which is largely perceived as ugly and oppressive. In musical language and evocative images, the poet explores his own sense of isolation, exile, and sin, his boredom and melancholy, the transporting power of love, the attractions of evil and vice, the fascination and the degradation of Paris life. On publication of *Les Fleurs du mal* Baudelaire was fined and six of the poems were banned from subsequent editions as offensive to public morals; these were accordingly omitted from the second (1861) and the third, posthumous, edition (1868), by which time some 50 new poems had been added. Baudelaire's prose works include *Petits Poèmes en prose* (*Le Spleen de Paris*) (1869) and translations of *Poe's tales: *Histoires extraordinaires* (1856) and *Nouvelles Histoires extraordinaires* (1857). He gave a detailed account of the effects of opium and hashish in *Les Paradis artificiels* (1860), which contains a commentary on the translated extracts from De Quincey's **Confessions of*

an English Opium Eater. His reputation as a critic, which has increased steadily since his death, is now firmly established. Most of his critical writing, including essays on the Paris salons of 1845, 1846, and 1859, on Delacroix, on such contemporary writers as *Gautier and *Flaubert, and on *Wagner, were collected in the posthumous volumes *Curiosités esthétiques* and *L'Art romantique* (1868). His *Journaux intimes* were published in 1887.

BAWDEN, Nina Mary, née Mabey (1925-), novelist and children's writer, born in London, educated at Ilford County High School and Somerville College, Oxford. Her many well-crafted and closely observed novels of middle-class life, in which the turmoil that often exists beneath the surface of outwardly ordered lives is deftly uncovered, include *Who Calls the Tune* (1953), *Change Here for Babylon* (1955), *Just Like a Lady* (1960), *A Woman of My Age* (1967), *The Birds on the Trees* (1970), *Anna Apparent* (1972), *Afternoon of a Good Woman* (1976), which won the *Yorkshire Post* Novel of the Year Award, *Walking Naked* (1981), *The Ice House* (1983), *Circles of Deceit* (1987), which was subsequently adapted for television, *Family Money* (1991, also adapted for television), and *A Nice Change* (1997). She has also written extensively for children, notably *Carrie's War* (1973), the story of children evacuated to Wales during the Second World War, and *The Peppermint Pig* (1976), about an Edwardian family suddenly reduced to poverty. A volume of autobiography, *In My Own Time*, was published in 1994.

BAX, Sir Arnold (1883-1953), English composer and writer. Though he was of English ancestry an early

encounter with the poetry of *Yeats brought out a strong Celtic strain in Bax, and he spent much time in Ireland. Under the pseudonym 'Dermot O'Byrne' he published novels, stories, and poetry, and in his early days in Dublin was considered as much a writer as a composer. His greatest achievement as a composer was in symphonic and instrumental music, but he was prolific in all forms, from the early *Celtic Song Cycle* (1904, words by Fiona Macleod—W *Sharp) onwards. He made many settings, both for solo voice and vocal ensembles, of texts from all periods, from medieval poetry to *Hardy *Housman, and *Colum. His autobiographical sketch *Farewell My Youth* (1943) is one of the best books of its kind by a musician.

BAXTER, James K(eir) (1926-72), New Zealand poet, educated episodically at the University of Otago, and in Christchurch and Wellington, after spending nearly two years as a boy with his parents in Europe. He wrote prolifically, surviving a period of alcoholism, and in 1961 became a Roman Catholic, devoting his last years to social work with the drunks, homeless, and drug addicts of Wellington and Auckland. His early volumes (*Beyond the Palisade*, 1944; *Blow, Wind of Fruitfulness*, 1948; *The Fallen House*, 1953) dealt with themes of nature, place, nationality, and guilt, sometimes using the ballad form to satiric effect: in later work he moved on to express himself in a colloquial yet spiritual style, describing his own mission amongst the poor, and drawing on Christian imagery, small daily events, and the Maori language to create an intensely personal voice. Volumes include *Pig Island Letters* (1966), *Jerusalem Sonnets* (1970), and *Autumn Testament*

(1972).

BAXTER, Richard (1615-91), a Presbyterian divine who sided with Parliament and was a military chaplain during the Civil War. He was author of *The Saint's Everlasting Rest* (1650; the book that Mrs Glegg in **The Mill on the Floss* used to favour in a domestic crisis) and of *Call to the Unconverted* (1657), both of which played an important part in the evangelical tradition in England and America. Fined, imprisoned, and persecuted after the Act of Uniformity under both Charles II and James II for his Nonconformist preaching, he

75 BAYARD I BBC

shared his sufferings with his young wife 'who cheerfully went with me into prison'. In her memory he wrote his moving *Breviate of the Life of Margaret Charlton* (1681). He was fined by Judge Jeffreys on the charge of libelling the Church in his *Paraphrase of the New Testament* (1685). His numerous writings include a lengthy autobiography, *Reliquiae Baxterianae* (1696), which gives a vivid portrait of the strife of the Interregnum and the Restoration, and several wellknown hymns (e.g. 'Ye holy angels bright'). See N. H. Keeble, *Richard Baxter: Puritan Man of Letters* (1982).

Bayard, or **Baiardo**, the magic horse given by Charlemagne to Renaud, son of Aymon, or *Rinaldo, which figures in *The Four Sons of *Aymon*, **Orlando innamorato*, and **Orlando furioso*. Bayard was formerly used as a mock-heroic allusive name for any horse, and also as a type of blind recklessness [*OED*].

Bayes, the name under which *Dryden is ridiculed in Buckingham's **The Rehearsal*.

BAYLE, Pierre (1647-1706), French Protestant scholar

and philosopher, who lived in Rotterdam from 1681, where his major work, the *Dictionnaire historique et critique*, was published (2 vols, 1695, 1697; 2nd, rev. and enl., edn. 1702). Most of the entries in the *Dictionnaire* were biographical articles on important personages of biblical, classical, and modern history, in the course of which, especially in the discursive footnotes, many theological and philosophical questions, some of them contentious, were subjected to rigorous critical analysis. Bayle's method rested on the systematic comparison of sources and scientific consideration of evidence. He deployed the erudition that made his work a source-book of historical and religious criticism in a humane and enquiring spirit, impatient of credulity, superstition, and intolerance. There were English translations of the *Dictionnaire* in 1710, 1734-8 (rev.), and 1734-41 (much enlarged, as *A General Dictionary, Historical and Critical*).

BAYLEY, John (1925-), novelist and critic, and from 1975 to 1992 Warton professor of English literature in Oxford. He married Iris *Murdoch in 1956, and wrote an account of their relationship and her suffering from Alzheimer's disease (*Elegy for Iris*, 1998). His critical works range from *The Characters of Love* (1960) to *The Poetry of A. E. Housman* (1990), and his novels include *In Another Country* (1986), a comic work about British Intelligence during the First World War, and *Alice* (1994), a social comedy exploring sexual *mores*.

BAYLY, Nathaniel Thomas Haynes (1797-1839), the author of many well-known and much ridiculed verses, including 'I'd be a butterfly' and 'She wore a wreath of roses'. He also wrote at great speed many pieces for the

stage, including *Perfection* (1836), a successful farce.

Bayona, see NAMANCOS.

Bazzard, Mr, in Dickens's **Edwin Drood*, Mr Grewgious's clerk.

BBC, the British Broadcasting Corporation (initially, from 1922, the British Broadcasting Company Ltd), was established by royal charter as a publicly owned broadcasting authority supported by licence fee in 1927: its first and highly influential manager was John, later Lord, Reith (1889-1971). Its remit was to inform, educate, and entertain. By 1998 it maintained two national TV networks, five national radio networks, regional and local broadcasting, as well as a world service transmitting in English and many foreign languages. It is the world's largest commissioner of creative work in terms of classical music, drama, and the short story. Chiefly in radio it has established itself as a commissioner of new translations from leading writers; amongst which might be included Nevill Coghill's version of *Chaucer's *Canterbury Tales* broadcast by the Third Programme in 1946/7 (pub., 1951). In 1924 the BBC commissioned and broadcast the first play written for radio, *Danger*, by R. *Hughes, set underground at the scene of a mining disaster. The radio play became an art form in its own right and attracted novelists and poets as well as dramatists. D. L. *Sayers wrote a 12-part serial on the life of Christ, *The Man Born to Be King*, which caused a sensation when broadcast during the war years (1941-2), and A. ^Christie's long-running thriller *The Mouse Trap* began its life as a radio play entitled *Three Blind Mice* (1947). S. *Hill, A. *Carter, and R. *Tremain have

written profusely for radio.

Novelist P. H. *Newby was on the staff for many years, becoming controller of Radio Three and then managing director of radio. G. *Orwell (Eric Blair) was on the staff and encouraged by Douglas Cleverdon (1903-87) wrote some of *1984* in Broadcasting House, which it is said served as a model for the Ministry of Truth. A number of poets were BBC employees, including Terence Tiller, G. *MacBeth, A. *Thwaite, Roy *Campbell, Derek *Mahon, Patric Dickinson, and P. *Muldoon. Most notable was Louis *MacNeice, who wrote many poetic dramas for radio, chief among them *Christopher Columbus* (with music by W * Walton) and *The Dark Tower*, broadcast in 1946. Cleverdon, features producer and bibliophile, gave encouragement and employment to D. *Thomas: his reward was **Under Milk Wood*, which remains the best known of all radio plays. Also encouraged by Cleverdon was Henry *Reed, who wrote a number of poetic dramas but is best remembered for the seven social satires about the 'composeress' Hilda Tablet transmitted in the mid-1950s.

In the 1950s and 1960s, untrammelled by the *censorship of the lord chamberlain which restricted theatrical presentation, many new writers turned to radio, which with the growth of television had become a minority medium and could risk experiment at low cost. Encouraged by editors and producers such as BEACH I BEATLES 76

Donald McWhinnie, Barbara Bray, Michael Bakewell, Richard Imison, Martin Esslin, and John Tydeman, new, often first plays were forthcoming from S.

*Beckett, Caryl Churchill, }. *Orton, H. *Pinter, J. *Mortimer, R. *Bolt, Giles Cooper, T. *Stoppard, Bill Naughton, John *Arden, D. *Rudkin, Alun *Owen, James Saunders, and Alan *Plater. This tradition of discovering and encouraging new dramatists continues. Anthony Minghella, Martin Crimp, Louise Page, Hanif *Kureishi, and Howard *Barker all wrote early plays for radio. Many plays were developed into successful stage plays, e.g. Mortimer's *A Voyage round My Father*, Naughton's *Alfie*, Bolt's *A Man for All Seasons*, and Stoppard's *Indian Ink*. *A Hitch Hiker's Guide to the Galaxy*, by Douglas Adams, was a cult success which began in 1978 on radio, as did *The Secret Life of Adrian Mole* (1982) by Sue Townsend. (On his first appearance, Adrian was called Nigel.) Light entertainment on TV and radio have made many contributions to the art of comedy, the most notable original programmes being the *Goons* (1951 as *Crazy People*; as *The Goons* from 1955) and *Monty Python's Flying Circus* (1969). *The Archers*, a 15-minute daily soap opera about the life of country folk in the fictitious village of Ambridge, commenced national transmission on radio on 1 Jan. 1951. Television became the dominant broadcasting medium in the 1950s: major screenwriters are entered under their own names. See also ADAPTATION.

BEACH, Sylvia (1887-1962), bookshop owner and publisher, born in Baltimore, Maryland; owner from 1919 of the Shakespeare and Company bookshop and lending library on the Left Bank in Paris, meeting place for writers as diverse as *Joyce, *Hemingway, *Gide, and Sherwood *Anderson. When Joyce could

find no publisher for **Ulysses* after instalments of its serialization in the **Little Review* had been found obscene, she published it under the Shakespeare and Co. imprint in 1922, funding the enterprise through subscription. See Beach, *Shakespeare and Company* (1959) and Noel Riley Fitch, *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties* (1983).

'**Beachcomber**', the pseudonym attached to a column of fantastic and surreal humour published in the *Daily Express*: it was coined in 1919 by journalist and author (Dominic) Bevan (Wyndham) Lewis (1891-1969), who bequeathed it to his friend John Cameron Morton (1893-1975). Morton wrote under this name from 1924 to 1975, at first daily, later weekly, and many of his articles have been published with illustrations by Nicolas Bentley in various collections.

BEARDSLEY, Aubrey Vincent (1872-98), illustrator and writer, notorious in the 1890s as the outstanding artist of *fin-de-siècle* decadence. His disturbingly erotic drawings develop rapidly from the murky sensuality of *Pre-Raphaelite medievalism to rococo wit and grace. Beardsley's most important illustrations are for *Wilde's *Salome* (1894), *Pope's *The Rape of the Lock* (1896), the *Lysistrata* of *Aristophanes (1896), and *Jonson's *Volpone* (1898). He was art editor of the **Yellow Book* in 1894; the Wilde scandal led to his dismissal in 1895; he then became art editor to the **Savoy*. Beardsley's most significant achievement as a writer is *The Story of Venus and Tannhauser*, a charmingly rococo and highly cultivated erotic romance. An expurgated version entitled *Under the Hill* was published

in the *Savoy*; an unexpurgated edition was privately printed in 1907; it contains a cruel caricature of Wilde as 'Priapusa, the fat manicure and fardeuse'. In 1897 Beardsley, encouraged by J. *Gray and his friend Raffalovich, converted to Catholicism; he died of consumption. In 1916 his sister Mabel died of cancer; W B. *Yeats, who had known them both, wrote a sequence of poems, 'Upon a Dying Lady', inspired by her.

Beat and Beat Generation. 'Beat' was a term first used by the notorious hustler and drug addict Herbert Huncke (1916-96) to describe his own state of anomic drifting and social alienation. 'Beat' was quickly picked up by *Kerouac as a triple entendre—an epithet that brought together a sense of being 'beaten' with the state of being 'beatific', as well as suggesting the pulse and 'beat' of music. The pioneers of the movement were *Ginsberg, whose book *Howl* (1956) protested that America had seen 'the best minds of my generation destroyed by madness', and Kerouac, whose *On the Road* (1957) reinvented a mythic landscape of highways, bars, and male bonding. With other writers such as Gregory Corso (1930-) and *Burroughs, the Beats developed an aesthetic based on the spontaneity of jazz, Buddhist mysticism, and the raw urgency of sex.

Although not published until the 1950s, the group met through their connections with Columbia University a decade earlier. They shared an apartment on 115th Street, New York, where they began to talk of a 'New Vision'—a reaction against what they saw as the sterile nonconformity of post-war America. When this

philosophy began to appear as Beat literature, it met with censorship and outrage. *Howl* was the subject of an obscenity trial in 1956, but was eventually found by the judge to be 'a plea for holy living'. Burroughs's *Naked Lunch* (1959) was also tried for obscenity by a court in Chicago, and although the prosecution won, the novel was subsequently cleared on appeal.

The influence of Beat can be traced through to the punk poetry of Patti Smith and the lounge-lizard lyrics of musicians such as Tom Waits. The once-rebellious Beats are now a respectable area of academic enquiry, and biographers and Hollywood have confirmed their iconic status.

Beatles, the, a group of young working-class musicians from Liverpool (George Harrison, John Lennon, Paul McCartney, and 'Ringo' Starr), whose songs and

11 BEATRICE I BEAUMONT

lifestyle, from 1962 until their break-up in 1970, attracted a vast following, and not only from teenagers; many of their lyrics (e.g. 'Penny Lane', 'Eleanor Rigby', 'She's Leaving Home') have been highly praised, and they had a considerable influence on the success of the *Liverpool poets and the underground poetry movement.

*Larkin described their work as 'an enchanting and intoxicating hybrid of Negro rock-and-roll with their own adolescent romanticism', and 'the first advance in popular music since the War' (9 Oct. 1983).

Beatrice, (1) see DANTE; (2) heroine of Shakespeare's **Much Ado about Nothing*, who explains her sprightly temperament in the words 'there was a star danc'd, and under that was I born' (11. i. 303).

BEATTIE, James (1735-1803), professor of moral philosophy

at Marischal College, Aberdeen. His *Essay on the Nature and Immutability of Truth* (1770) was an attempt to refute *Hume and *Berkeley. As a poet he is remembered for *The Minstrel*, a poem in Spenserian stanzas tracing 'the progress of a poetical Genius, born in a rude age, from the first dawning of fancy and reason'; Edwin, the son of a shepherd, a solitary and sensitive boy, finds his education in nature, in a manner that foreshadows Wordsworth's **Prelude*. Bk I appeared in 1771, Bk II in 1774, and they were many times reprinted, though the work remained unfinished.

Beau Brummell, see BRUMMELL.

Beauchamp's Career, a novel by G. *Meredith, published 1876.

In this novel of politics, much concerned with the contemporary state of Britain, Nevil Beauchamp begins his career as an idealistic young naval officer. In spite of his mildly subversive views on political and social questions, he earns the approval of his wealthy aristocratic uncle Everard Romfrey, a traditionalist who detests radicals and their like. After the Crimean War, Nevil plunges into politics, stands unsuccessfully as a Radical candidate for Parliament, and becomes the friend of Dr Shrapnel, humanitarian, republican, and freethinker, detestable to Mr Romfrey and his friends. In his rage at various rumours and misrepresentations, Romfrey horsewhips Shrapnel, incurring the fury of his nephew, who demands that his uncle apologize to his friend. This hopeless enterprise becomes an obsession with Nevil, who is also distracted by his own inconclusive love affairs, torn between his early passion

for Renée de Croisnel, a spirited and intelligent young woman (now the unhappy wife of an elderly Frenchman), and his love for a soft and decorous English girl, Cecilia Halkett. Gallantry and indecision lose him Renée, who has fled from her husband; and he also loses Cecilia, who is married by her father to Nevil's dull second cousin. Harassed and unhappy, Nevil falls desperately ill, near to death. His danger moves his proud uncle to present himself at Shrapnel's cottage, where Nevil lies, and to offer his apology at last. Nevil recovers and marries Shrapnel's ward Jenny Denham, a genial and sympathetic girl. But after a few months of happiness he is drowned trying to rescue an unknown child from the sea. Renée was Meredith's favourite among all his women characters.

Beau Ceste, see WREN, P. C.

Beaumains ('Fair hands'), the nickname given contemptuously by Sir Kay, the steward, to Gareth, the brother of Gawain, when as a probationer knight of the Round Table he is sent to work in the kitchens. See GARETH AND LYNETTE.

BEAUMARCHAIS, Pierre-Augustin Carón de (1732-99), French dramatist. He is remembered for two comedies of intrigue, *Le Barbier de Seville* (1775; English trans., *The Barber of Seville*, 1776), and *Le Manage de Figaro* (1784; *The Marriage of Figaro*, 1785). The scheming and resourceful valet Figaro, hero of both plays, is presented with evident class-conscious sympathy, while the later play is quite openly antiaristocratic in its implications. The plays respectively inspired operas by *Rossini(1816) and *Mozart(1786).

BEAUMONT, Francis (1584-1616), born at Grace-Dieu

in Leicestershire, of an ancient family, and the third son of a justice of common pleas. He was educated at Broadgates Hall, Oxford, but took no degree, and was entered at the Inner Temple in 1600. The anonymous Ovidian poem *Salmacis and Hermaphroditus* (1602) has been attributed to him. He collaborated with John Fletcher in dramatic works from about 1606 to 1613 (for a list of their plays, see under FLETCHER, J.). His earliest known play, *The Woman Hater*, a Jonsonian comedy of humours, was probably performed 1605, published 1607: recent linguistic analysis assigns some scenes in this to Fletcher, whereas **The Knight of the Burning Pestle* (1607) *s n o w generally considered to be Beaumont's alone. Beaumont retired c.1613, when he married profitably and moved to Kent. He was buried in Westminster Abbey.

Dryden, in ** Of Dramatick Poesy* (1668), pays tribute to the success of the Beaumont and Fletcher plays on the Restoration stage, and comments that both writers had 'great natural gifts improved by study; Beaumont especially being so accurate a judge of plays that Ben Jonson, while he lived, submitted all his writings to his censure, and, 'tis thought, used his judgement in correcting, if not contriving, all his plots.' Beaumont and * Jonson wrote one another commendatory verses, but Jonson's comment to *Drummond of Hawthornden (that Beaumont 'loved too much himself and his own verses') was less flattering. In the 17th cent, opinion tended to ascribe the tragic scenes in the collaborative effort to Beaumont, the comic to Fletcher, but modern critics reject this neat division, and are themselves divided about attribution. (See under

FLETCHER, J. for further details.)

BEAUMONT, Sir George Howland (1753-1827), patron

BEAUTY A N D THE BEAST | BECKET 78

of art and friend and benefactor of *Wordsworth, who frequently visited him at Coleorton Hall; in his dedication to Sir George of his 1815 volume, Wordsworth wrote, 'some of the best pieces were composed under the shade of your own groves, upon the classic ground of Coleorton.' Sir W. *Scott described Beaumont as 'the man in the world most void of affectation', and said he 'understood Wordsworth's poetry, which is a rare thing' (*Journal*, 14 Feb. 1827). Beaumont also encouraged and supported *Coleridge and helped to procure his pension.

Beauty and the Beast, a fairy tale of which the bestknown version was adapted by Mme de Beaumont from one of the *Contes marins* (4 vols, 1740-1) of Mme de Villeneuve. A somewhat similar story is included in the *Piacevoli notti* of *Straparola.

BEAUVOIR, Simone de (1908-86), French novelist and essayist. Her novels reflect the major preoccupations of the *existentialist movement: *L'Invitée* (1943; *She Came to Stay*, 1949), *Le Sang des autres* (1944; *The Blood of Others*, 1948), *Les Mandarins* (1954; *The Mandarins*, 1956). Her highly influential feminist essay *Le Deuxième Sexe* appeared in 1949 (*The Second Sex*, 1953), and she published four volumes of autobiography, including *Mémoires d'une jeune fille rangée* (1958; *Memoirs of a Dutiful Daughter*, 1959) and *La Force de l'âge* (1960; *The Prime of Life*, 1962). *Beloved Chicago Man: Letters to Nelson Algren 1947-64* (1997) collects her correspondence with her American lover,

the writer Nelson Algren (1909-81). See also FEMINIST CRITICISM and SARTRE.

Beaux' Stratagem, The, a comedy by *Farquhar, produced 1707.

Aimwell and Archer, two friends who have spent their inheritance, arrive at the inn at Lichfield, in search of the adventure that will rehabilitate their fortunes. To save money Archer pretends to be Aimwell's servant. There is much speculation as to who they are, and Boniface the landlord concludes that they are highwaymen. This curiosity is shared by Dorinda, daughter of the wealthy Lady Bountiful, who has fallen in love with Aimwell at first sight—in church—and Mrs Sullen, wife of Lady Bountiful's son, a drunken sot. Aimwell, thinking Dorinda a suitable prey, gets admission to Lady Bountiful's house on a pretext, with Archer, between whom and Mrs Sullen a mutual attraction has sprung up. An attack by rogues on the house is the occasion of the rescue of the ladies by Aimwell and Archer, and they both press the advantage thus gained. But Aimwell, who has passed himself off as his elder brother Lord Aimwell, smitten with remorse in presence of the trustfulness of Dorinda, confesses the fraud. At this moment Mrs Sullen's brother opportunely arrives, to rescue his sister from the brutality of Sullen. He brings news of the death of Aimwell's elder brother and of the accession of Aimwell to title and fortune. Sullen at the same time willingly agrees to the dissolution of his marriage, so that Mrs Sullen is free to marry Archer, and all ends happily.

BEAVERBROOK, William Maxwell ('Max') Aitken, first

Baron (1879-1964), newspaper proprietor, born in Canada, the son of a Presbyterian minister; he made a fortune as a financier, then came to England in 1910, and embarked on a career in politics. In 1916 (the year in which he became Lord Beaverbrook) he bought the *Daily Express*, launched the *Sunday Express* in 1918, and in 1923 gained control of the *Evening Standard*, of which his friend Arnold *Bennett became the influential reviewer; his drive for high circulation was immensely successful, and he became the most powerful figure in popular journalism, setting the stamp of his own flamboyant personality and prejudices on the papers he owned. He enjoyed controversy, from the 'Empire Crusade' of his early years to the anti-Common Market stand of his old age. His own works include *Canada in Flanders* (2 vols, 1915-17), *Politicians and the Press* (1925), *Politicians and the War* (2 vols, 1928, 1932, which provided much of the background for Bennett's novel *Lord Raingo*, 1926), and *The Decline and Fall of Lloyd George* (1963). According to A. J. P. *Taylor (*Beaverbrook*, 1972), E. *Waugh denied that Beaverbrook was the original of Lord *Copper in *Scoop* (1938), but he appears as Lord Ottercove in the novels of *Gerhardie, and suggested some of the characteristics of Sir Bussy Woodcock in * Wells's *The Autocracy of Mr Parham* (1930). (Wells to Beaverbrook: 'I wanted a man who had made money fast and had an original mind. You seem to be the only one who answers to that description in London.')

BECCARIA, Cesare (1738-94), Italian aristocrat and jurist, whose essay *Dei delitti e delle pene* (*Of Crimes and Punishments*, 1764), a masterpiece of the Italian

Enlightenment, inspired European schemes to improve prison systems, followed in England by *Bentham.
Beck, Madame, a character in * *Villette* by C. Brontë.
BECKET, St Thomas (?i 118-70), son of Gilbert Becket, of a Norman family of knights, educated in London and Paris; he subsequently studied canon law at Bologna and Auxerre. Henry II appointed him chancellor and made him his intimate friend and companion. In 1162 Thomas reluctantly became archbishop of Canterbury, an office which required him to become the champion of the rights of the Church which Henry was attempting to curtail. In particular he opposed the Constitutions of Clarendon (1164) which reimposed the relations between Church and state that had prevailed in the time of William I. One measure in particular, that no clerical appeal to Rome could be made without the authority of the king, was contentious. Becket was exiled on the Continent for seven years; he returned to England in 1170 after a brief reconciliation with Henry was effected, but when the old arguments were revived
79 BECKETT I BEDDOES
he was assassinated on the king's orders in the cathedral at Canterbury on 29 Dec. 1170. The king, officially at least, claimed that his orders had been misinterpreted, and harmony with the pope was only restored by his humiliation and flagellation at Avranches. Becket's shrine at Canterbury became the most famous in Christendom as a place where miracles were performed, and it was the objective of *Chaucer's pilgrims 200 years later. The story of Becket has been the subject of plays by Tennyson, T. S. Eliot (**Murder in the Cathedral*), and by *Anouilh in French. See H.

*Belloc, *St Thomas of Canterbury* (1933). (See also ANGLO-LATIN LITERATURE.)

BECKETT, Samuel Barclay (1906-89), born at Foxrock, near Dublin, the second son of a quantity surveyor, and brought up as a Protestant by a mother whom he describes as 'profoundly religious'. He was educated at Portora Royal School, Enniskillen, and at Trinity College, Dublin, where he read English, French, and Italian. He then taught for two terms in Belfast before going to Paris as *lecteur d'anglais* at the École Normale Supérieure; there in 1928 he met *Joyce, with whom he formed a lasting friendship. His first published work was an essay on Joyce (1929) and he assisted with the translation into French of the 'Anna Livia Plurabelle' section of **Finnegans Wake*. His first story, 'Assumption', appeared in *^transition* (1929) and in 1930 he returned as lecturer to Trinity College, resigning after four terms to embark on five unsettled, solitary years in Germany, France, Ireland, and London, before settling permanently in France. During this period (aided by a small annuity) he reviewed, translated, published poems in various periodicals, and wrote a study of *Proust (1931). *More Pricks than Kicks* (1934, stories) was followed by several full-length novels, including *Murphy* (1938), a grimly entertaining Irish evocation of London life, and *Watt* (1953), both written in English. His trilogy *Molloy* (1951); *Mahne Meurt* (1951; Beckett's own English version, *Mahne Dies*, 1958); and *L'Innommable* (1953; *The Unnamable*, 1960) were all originally written in French, and all three are interior monologues or soliloquies, desolate, terminal, obsessional, irradiated with flashes of last-ditch black humour:

Mahne Dies opens with the characteristic sentence 'I shall soon be quite dead at last in spite of all', and the last volume trails away with '... where I am, I don't know, I'll never know, in the silence you don't know, you must go on, I can't go on, I'll go on.' Beckett's highly distinctive, despairing, yet curiously exhilarating voice reached a wide audience and public acclaim with the Paris performance in 1953 of *En attendant Godot* (pub. 1952); the English version, *^Waiting for Godot* (1955), also made a great impact, and from this time Beckett became widely known as a playwright associated with the Theatre of the * Absurd, whose use of the stage and of dramatic narrative and symbolism revolutionized drama in England and deeply influenced later playwrights, including *Pinter, *Fugard, and *Stoppard. Subsequent stage plays include *Fin de partie* (first performed in French at the Royal Court, 1957; English version, *Endgame*, pub. 1958), a one-act drama of frustration, irascibility, and senility, featuring blind Hamm and his attendant Clov, and Hamm's 'accursed progenitors', who spend the action in ashcans; *Krapp's Last Tape* (1958, pub. 1959), written for the Irish actor Patrick Magee, a monologue in which the shabby and aged Krapp attempts to recapture the intensity of earlier days by listening to recordings of his own younger self; *Happy Days* (1961, pub. 1961), which portrays Winnie buried to her waist in a mound, but still attached to the carefully itemized contents of her handbag; *Come and Go* (1966, pub. 1967), a stark 'dramaticule' with three female characters and a text of 121 words; the even more minimal *Breath* (1969), a 30-second play consisting only of a pile

of rubbish, a breath, and a cry; and *Not I* (1973, pub. 1973), a brief, fragmented, disembodied monologue delivered by an actor of indeterminate sex of whom only the 'Mouth' is illuminated. Beckett has also written for television (*Eh foe*, 1966) and, more frequently, for radio, and his *Collected Poems in English* and *Frenen* was published in 1977. He was awarded the *Nobel Prize in 1969.

BECKFORD, William (1759-1844), son of a wealthy lord mayor of London. He was an MP, a traveller, and a man of great wealth, who spent large sums in collecting curios and paintings and in the creation and decoration of Fonthill Abbey, a Gothic extravaganza, where he lived in almost complete and scandalous seclusion from 1796 until he was obliged, because of his extravagance, to sell it in 1822. He is remembered chiefly as the author of the *Oriental tale **Vathek*, but he wrote several other works, including two books of travel, *Dreams, Waking Thoughts, and Incidents* (1783, suppressed by the author and revised 1834) and *Recollections of an Excursion to the Monasteries of Alcobaca and Batalha* (1835), both of which reveal genuine powers of description and an ironic observance of customs and manners. See J. Lees-Milne, *William Beckford* (1976); A. B. Fothergill, *Beckford of Fonthill* (1979). (See also GOTHIC NOVEL; GOTHIC REVIVAL.)

Becky Sharp, see SHARP, R.

BEDDOES, Thomas Lovell (1803-49), educated at Charterhouse and Pembroke College, Oxford, the son of the physician, radical, and writer Dr Thomas Beddoes (1760-1808), who had been friend and doctor of *Coleridge, * Wordsworth, and *Southey. Thomas

also studied medicine and in 1835 settled at Zurich, living thereafter mostly abroad. He published in 1821 *The Improvisatore* and in 1822 *The Brides' Tragedy*. His most important work, *Death's Jest-Book, or the Fool's Tragedy*, was begun in 1825 and repeatedly altered at various times, not being published until 1850, after his death by suicide at Basle. It is in blank verse, heavily

BEDE I BEERBOHM 80

influenced by Elizabethan and Jacobean tragedy, and shows Beddoes's obsession with the macabre, the supernatural, and bodily decay; these interests were to appeal strongly to *fin-de-siècle* poets such as A. *Symons who compared Beddoes to *Baudelaire and *Poe, and wrote in praise, 'there is not a page without its sad, grotesque, gay or abhorrent imagery of the tomb'. He is now best known for his shorter pieces, such as 'Dream Pedlary' ('If there were dreams to sell, I What would you buy?') and the lyrics which appear in *Death's Jest-Book* ('If thou wilt ease thine heart I Of love and all its smart'), although some of his blank verse has undeniable power and originality. His poetical works were edited by *Gosse in 1890 and 1928, and H. W. Donner's edition, *Plays and Poems* (1950), has a biographical introduction.

BEDE (Baeda, or 'The Venerable Bede') (673-735), historian and scholar, when young placed in the charge of *Benedict Biscop, the abbot of Wearmouth. From there he went in 682 to Jarrow in the care of its first abbot, Ceolfrid, and there he spent most of his life. He was a diligent teacher and scholar of Latin and Greek, and he had many pupils among the monks of Wearmouth and Jarrow. He was buried at Jarrow, but his

remains were moved to Durham during the first half of the 11th cent. He was first called 'Venerabilis' during the 9th cent. His **Historia Ecclesiastica Gentis Anglorum* was finished in 731, by which time he had written nearly 40 works, mostly biblical commentaries. His early treatise *De Natura Rerum* was modelled on the *Origines* of *Isidore of Seville and contains rudimentary natural science, referring phenomena to natural causes. His other influential work of history is the *Lives of the Abbots*, which gives an account of the earlier abbots in the Northumbrian Revival such as Ceolfrid and Benedict. There is a famous description of his death in a letter of his pupil Cuthbert. See *Bede: His Life, Times and Writings*, ed. A. H. Thompson (1935). (See also ANGLO-LATIN LITERATURE.)

BEDE, Cuthbert, see BRADLEY, E.

Bedevere, Sir, one of the most celebrated knights in the Arthurian legends, called earl of Normandy by *La3amon who also says he died in the Roman wars. According to * Malory only he and his brother Lucan, Arthur's butler, survived with Arthur the last battle against Modred; like Arthur Lucan dies after the battle. It was Bedevere who at Arthur's bidding threw *Excalibur into the lake and carried the king to the barge which bore him away to *Avalon.

BEDFORD, Sybille (1911-), author, born in Charlottenburg, the daughter of Maximilian von Schoenbeck, and educated privately in England, Italy, and France. *The Sudden View* (1953; reissued as *A Visit to Don Otavio*, 1960), a description of travels in Mexico, was followed by her best-known novel, *The Legacy* (1956), a sophisticated account, partly through a child's

eyes, of the complex matrimonial and financial affairs of a wealthy German family in the years immediately preceding the First World War. *A Favourite of the Gods* (1962) and *A Compass Error* (1968), both novels with Jamesian echoes, were followed by a two-volume biography of A. *Huxley (1973, 1974)- The autobiographical *Jigsaw: An Unsentimental Education* was published in 1989.

Bedlam, a corruption of Bethlehem, applied to the Hospital of St Mary of Bethlehem, in Bishopsgate, London, founded as a priory in 1247, with the special duty of receiving and entertaining the clergy of St Mary of Bethlehem, the mother church, as often as they might come to England. In 1330 it is mentioned as 'an hospital', and in 1402 as a hospital for lunatics. In 1346 it was received under the protection of the City of London, and on the dissolution of the monasteries it was granted to the mayor and citizens. In 1547 it was incorporated as a royal foundation for the reception of lunatics. In 1675 a new hospital was built in Moorfields, and this in turn was replaced by a building in the Lambeth Road in 1815, now the Imperial War Museum. From Bedlam are derived such expressions as *Tom o' Bedlam and Bess o' Bedlam for wandering lunatics, or beggars posing as lunatics.

Beelzebub, the name of a demon or devil, derived from Bible translations of Greek, Hebrew, and Assyrian words denoting 'fly-lord', 'lord of the high house', but understood from NT times as 'lord of the underworld'. In Matt. 12:24 Beelzebub is spoken of as 'prince of the devils'. He was seen in medieval and Renaissance times as Satan's second-in-command, a lurid figure in

popular mythology and morality plays. He accompanies Lucifer in Marlowe's **Dr Faustus*; Milton gives the name to one of the fallen angels, next to Satan in power (**Paradise Lost*, 1.79) and Golding adopted one version of it for the title of his novel **Lord of the Flies*.

BEER, Patricia (1919-99), poet. She was born in Devon, the daughter of a railway clerk and a mother who was a member of the Plymouth Brethren; she described her background vividly in her autobiographical *Mrs Beer's House* (1968). The legends and landscapes of the West Country also form the background for many of her poems (collections include *The Loss of the Magyar*, 1959; *The Estuary*, 1971; *Driving West*, 1975; *Selected Poems*, 1980; *The Lie of the Land*, 1983), and her historical novel *Moon's Ottery* (1978) is set in Elizabethan Devon.

BEERBOHM, (Sir Henry) Max(imilian) (1872-1956), critic, essayist, and caricaturist, born in London and educated at Charterhouse and Merton College, Oxford. He did not complete a degree but drew on Oxford for his one completed novel, **Zuleika Dobson* (1911), a fantasized distillation of the Oxford atmosphere of the 1890s. His writing, like his personality, was characterized by elegance and by a light but incisive touch in applying irony and wit to society's foibles and to the idiosyncrasies of writers, artists, and politicians. His first published book and collection of essays in this vein was somewhat audaciously entitled *The Works of Max Beerbohm* (1896), followed by *More* (1899), *Yet Again* (1909), *And Even Now* (1920). *A Christmas Garland* (1912) expertly parodied the literary styles

of H. *James, *Wells, *Kipling, and other leading contemporary writers. His best short stories were collected in *Seven Men* (1919). As an associate in the 1890s of * Wilde and *Beardsley, of the * Rhymers Club, the Bodley Head publishing circle, and the New English Art Club, he was well placed to observe and comment upon avant-garde tendencies of the period. As half-brother of the actor-manager Beerbohm *Tree, Max had entrée into theatrical circles and was brilliant, if not always happy, as a dramatic critic of the **Saturday Review* from 1898 to 1910; he succeeded G. B. *Shaw, whose valedictory essay in that journal dubbed him 'the incomparable Max'. His dramatic criticism is collected in *Around Theatres* (1953) and *More Theatres* (1968). His caricatures, as elegant and as individual as his literary works, complement them with delicacy of line, witty captions, and unerring selection of salient characteristics. Among the best-known collections of these are *Caricatures of Twenty-Five Gentlemen* (1896), *The Poets' Corner* (1904), and *Rossetti and His Circle* (1922). In 1910 Max married the actress Florence Kahn and settled in Italy, his permanent home for the remainder of his life except for the periods of the two World Wars. During visits to England in the 1930s he began a new career as broadcaster; his commentaries on England then and now are collected in *Mainly on the Air* (1957). **BEETHOVEN**, Ludwig van (1770-1827), German composer, whose immense reputation, established during his lifetime, has never diminished. He has always had supporters in England: the Ninth Symphony was written in response to a commission from the Philharmonic

Society of London, whose directors sent £100 for his relief during the last months of his life. He himself professed great admiration for the English and constantly planned visits to London, but never succeeded in making any. Between approximately 1810 and 1816, taking over a task previously performed by *Haydn, he made arrangements with accompaniment for piano trio of some 140 Scottish, Irish, Welsh, and English folk songs for the Edinburgh publisher George Thomson. Apart from these, and the rather questionable play made with the tunes of 'God Save the King' and 'Rule Britannia' in the so-called 'Battle' Symphony written to celebrate Wellington's victory at Vitoria and in sets of piano variations written 1802-3 (no opus numbers), there is no other Beethoven composition that has a direct connection with English literature, though he confessed himself moved and influenced by Shakespeare and is believed to have taken **The Tempest* as an inspiration for his Piano Sonata in D minor, Op. 311, No. 2. His *Coriolan* overture was written for a play on the theme of Coriolanus by the Viennese poet H. J. von Collin, who also began to write a libretto for **Macbeth* for which Beethoven sketched some music, probably in 1808, but the project was abandoned.

Beggar's Bush, The, a drama by J. * Fletcher and * Massinger, possibly with scenes by *Beaumont; it was probably performed 1622, published 1647.

Florez, the rightful heir of the earldom of Flanders, but ignorant of his rights and living as a rich merchant at Bruges, is in love with Bertha, who is heiress of Brabant, but has been stolen away and placed with the

burgomaster of Bruges and is equally ignorant of her rights. Gerrard, father of Florez, who has been driven from Flanders, has concealed himself among the beggars near Bruges, is their king, and watches over the interests of Florez. Wolfort, the usurper, proposes to marry Bertha and restore her to her rights, thus obtaining possession of Brabant. He sends Hubert, one of his nobles, who is in love with Jacqueline, Gerrard's daughter, to effect his purpose. Hubert, however, joins the beggars, among whom Jacqueline is living, and plots with Gerrard to get Wolfort into their power. In this they are successful. The identity of Florez and Bertha is revealed and they are married. The play has been admired for the intricacies of the plot, and for the realistic portrayal of its 'ragged regiment' of beggars, whose dialogue is enlivened by thieves' cant: *Coleridge, in his *Table Talk* (17 Feb. 1833), declared, 'I could read the *Beggar's Bush* from morning to night. How sylvan and sunshiny it is!' ***Beggar's Daughter of Bednall Creen, The***, a ballad written in the reign of Elizabeth I and included in Percy's **Reliques*.

Bessee is the fair daughter of a blind beggar, employed at the inn at Romford and courted by four suitors, a knight, a gentleman of good birth, a merchant of London, and the innkeeper's son. They all withdraw their suit on being referred by her to her father, except the knight. The old beggar gives her as dowry £3,000, two pounds for every one the knight puts down. It now appears that the beggar is Henry, son of Simon de Montfort, who has assumed the disguise of a beggar for safety.

The story forms the basis of *Chettle and *Day's *The Blind-Beggar of Bednal-Green* (1600, printed 1659). J. S. *Knowles also wrote a comedy called *The Beggar's Daughter of Bethnal Green*; and R. *Dodsley wrote a musical play, *The Blind Beggar of Bethnal Green*. *Beggar's Opera, The*, a *ballad opera by J. *Gay, produced 1728.

The play arose out of * Swift's suggestion that a Newgate pastoral 'might make an odd pretty sort of thing'. The principal characters are Peachum, a receiver of stolen goods, who also makes a living by informing against his clients; his wife and his daughter Polly; Lockit, warder of Newgate, and his daughter BEHAN I BELIEVE AS YOU LIST 8 2 Lucy; and Captain Macheath, a gallant highwayman. Polly falls in love with Macheath, who marries her. Peachum, furious at her folly, decides to place her in the 'comfortable estate of widowhood' by informing against Macheath, who is arrested and sent to Newgate. Here he makes a conquest of Lucy, and there ensues a spirited conflict between Lucy and Polly, the rival claimants of his heart. ('How happy could I be with either, I Were t'other dear charmer away!') In spite of her jealousy, Lucy procures Macheath's escape. The play, which combines burlesque of Italian opera and political satire (notably of Sir R. *Walpole) with some of Gay's most brilliant songs and scenes of genuine pathos, was an unparalleled success, and is said to have brought Gay some £800. (It was said to have made Gay rich, and *Rich—the producer—gay.) It was frequently revived in the 20th cent., and a *Brecht-Weill version was performed in 1928.

BEHAN, Brendan (1923-64), Irish playwright, born in Dublin, the son of a house-painter. He was arrested in 1939 for his involvement with the IRA, and his subsequent period of Borstal training is described in his autobiographical *Borstal Boy* (1958). His bestknown works are *The Hostage* (1958), a sprawling tragi-comedy about an English soldier kidnapped and held hostage in a Dublin brothel, and *The Quare Fellow* (1959), set in an Irish prison on the eve of a hanging. Both were first directed in Britain by Joan *Littlewood. **BEHN**, Mrs Afra or Aphra, probably née Johnson (1640-89). She was born in Kent and visited Surinam, then a British colony, in 1663 with members of her family. On her return to England the following year she married Behn, a city merchant probably of Dutch descent, who died within two years. She was employed in 1666 by Charles II as a spy in Antwerp in the Dutch war. Her first play, *The Forced Marriage* (1670), was followed by some 14 others, including her most popular, *The Rover* (in two parts, 1677-81), dealing with the adventures in Naples and Madrid of a band of English Cavaliers during the exile of Charles II; its hero, the libertine Willmore, was said to be based on * Rochester, though another model may have been her lover John Hoyle, lawyer and son of the regicide Thomas Hoyle. *The City Heiress* (1682) is a characteristic satiric comedy of London life and, like Otway's * *Venice Preserv'd*, contains a caricature of * Shaftesbury. *The Lucky Chance* (1686) explores one of her favourite themes, the ill consequences of arranged and ill-matched marriages. Her friends included *Buckingham, *Etherege, *Dryden, and *Otway, and she was

a staunch defender of the Stuart cause. She also wrote poems and novels and edited a *Miscellany* (1685). Her best-remembered work is **Oroonoko, or The History of the Royal Slave*, based on her visit to Surinam. Perhaps the earliest English philosophical novel, it deplors the slave trade and Christian hypocrisy, holding up for admiration the nobility and honour of its African hero. Despite her success she had even in her lifetime to contend with accusations of plagiarism and lewdness, attracted in her view by her sex, and as late as 1905, in an edition of her novels, Ernest Baker described her work as 'false, lurid and depraved'. V. Woolf in **A Room of One's Own* (1928) acclaims her as the first English woman to earn her living by writing, 'with all the plebeian virtues of humour, vitality and courage', and comments that she was buried 'scandalously but rather appropriately' in Westminster Abbey. See M. **Duffy, The Passionate Shepherdess* (1977). (See RESTORATION.)

Belarius, in Shakespeare's **Cymbeline*, the banished lord who, under the name of Morgan, acts as fosterfather to the king's two sons.

Belch, Sir Toby, in Shakespeare's **Twelfth Night*, a roistering humorous knight, uncle to Olivia.

Belford, John, Lovelace's principal correspondent in Richardson's **Clarissa*.

Belgravia, an illustrated monthly edited by M. E. **Braddon*, which ran from 1866 to 1899, and published work by many well-known writers, including **Hardy*, Wilkie **Collins*, **Harte*, and **Ouida*. See also GHOST STORIES.

Belial, adapted from the Hebrew words *beli-ya'al*, means literally 'worthlessness' and 'destruction', but in

Deut. 13: 13, and elsewhere, in the phrase 'sons of Belial', it is retained untranslated in the English version, as a proper name. It has thus come to mean the spirit of evil personified, and is used from early times as a name for the devil or one of the fiends, and by Milton (*^Paradise Lost*, I. 490) as the name of one of the fallen angels. The phrase 'sons of Belial' was a republican term of odium for Cavaliers in the English Revolution: Milton evokes them in *Paradise Lost*, I. 501, as 'the sons I Of Belial, flown with insolence and wine'.

Believe as You List a tragedy by **Massinger*, acted 1631, not published until 1849. The original play was banned because it dealt with recent Spanish and Portuguese history. Massinger ingeniously transferred the story back to the safer days of the Roman Empire. Antiochus, king of lower Asia, returns years after his defeat and supposed death at the hands of the Romans. In his fight for recognition he is constantly opposed by the ruthless and indefatigable Roman envoy Flaminius. The Carthaginian Senate is too frightened to back him, and Prusias, king of Bithynia, who at first shelters and encourages him, is intimidated into changing his mind. Antiochus, imprisoned and humiliated, refuses to deny his own identity, and is led out to death. The play is a fine study of the recurring conflict between nationalism and imperialism.

The manuscript of the play is one of the most interesting of those preserved from the earlier 17th cent. It is in Massinger's own hand, and has been extensively worked over by the book-keeper of the King's Men to prepare it for performance.

83 BELINDA I BELLERUS

Belinda, (1) a character in Vanbrugh's **The Provok'd Wife*; (2) the heroine of Pope's **The Rape of the Lock*; (3) the title of a novel by M. *Edgeworth; (4) a novel by H. *Belloc.

BELINSKY, Vissarion Grigorevich (1811-48), Russian literary critic whose influence on Russian and Soviet aesthetic theory has been immense. Particularly in his final years, he used literary criticism for the discussion of moral and social issues, and was thus the first in a continuing line of 'civic' critics. His major work is contained in *Literary Reveries* (1834), in numerous annual literary surveys, and in his work on *Pushkin and *Gogol, particularly the *Letter to Gogol* (1847). Belinsky wrote a long and interesting essay on **Hamlet* (1838), and admired *Byron, Sir W. *Scott, and J. F. *Cooper. His work can be read in English in *Selected Criticism* (trans. Ralph Matlaw, 1962).

BELL, (Arthur) Clive (Heward) (1881-1964), art critic, educated at Cambridge where he came under the influence of G. E. *Moore and met members of what was to be the *Bloomsbury Group. In 1907 he married Vanessa Stephen (see BELL, V.). In 1910 he met R. *Fry, whose views contributed to his own theory of 'Significant Form', outlined in *Ari* (1914), which held that form, independent of content, was the most important element in a work of art. With Fry, he was a champion of the Post-Impressionists. In *Civilization* (1928) he argued (with provocative and ironical undertones) that civilization, in itself artificial and characterized by tolerance, discrimination, reason, and humour, depended on the existence of a (not necessarily hereditary)

leisured élite. His other works include *Old Friends: Personal Recollections* (1956).

BELL, Currer, Ellis, and Acton, see BRONTË, C, E., and A. **BELL**, Gertrude Margaret Lowthian (1868-1926), the daughter of an ironmaster baronet, born at Washington Hall, Co. Durham, and educated at Lady Margaret Hall, Oxford, where she was the first woman ever to get a first in modern history. At 23 she became engaged to a diplomat who died a few months later, and in middle life she was passionately attached to a married man who was killed at Gallipoli. After a dozen years of world travel and mountaineering, in which she distinguished herself by redoubtable first ascents in the Alps, she began her solitary travels as a field archaeologist in Syria, Asia Minor, and Mesopotamia. Her knowledge of the desert Arabs and Middle East politics caused her recruitment to the Arab Bureau in Cairo in 1915, and later her appointment in Iraq as oriental secretary to the British high commissioner. She died in Baghdad. Apart from important specialized archaeological works and political reports, her best-known books were *Safar Nameh: Persian Pictures* (1894), *The Desert and the Sown* (1907), and *Amurath to Amurath* (1911). In these, and in her brilliant *Letters* (1927) and diaries—largely quoted in *Gertrude Bell: From Her Personal Papers*, ed. Elizabeth Burgoyne (1958 and 1961)—she vividly conveyed the landscapes and personalities of the desert, wittily recapturing in remembered dialogue the idiomatic flavour of the original; she was an accomplished linguist in Arabic and Persian, and published a translation of *Häfiz. See H. V. F. Winstone, *Gertrude Bell* (1978).

BELL, Martin (1918-78), poet, born in Southampton, educated at the University of Southampton. He was a member of the *Group; his *Collected Poems 1937-66* (1967) celebrates fellow poets, provincial schoolmasters, the French symbolists, Groucho Marx, grand opera, and 'the shining rebels' of his pantheon, while satirizing conventional notions of patriotism and religion.

BELL, Vanessa, née Stephen (1879-1961), painter, and elder sister of V. *Woolf. She married Clive *Bell in 1907, was a central figure in the *Bloomsbury Group, and from c.1914 lived with the painter Duncan Grant (1885-1978).

Bella Wilfer, a character in Dickens's **Our Mutual Friend*.

Bellair, a character in Etherege's **The Man of Mode*.

Bellamira, a comedy by Sir C. *Sedley, produced 1687. Founded on *Terence's *Eunuchus*, it is coarse but lively. Dangerfield, a braggart and a bully, whose cowardice is exposed in an adventure similar to that of *Falstaff at Gadshill, is an amusing character.

BELLAMY, Edward (1850-98), American novelist and political theorist, born in Massachusetts, whose fame rests upon his popular *utopian romance *Looking Backward: 2000-1887* (1888). Its hero, Julian West, a young Bostonian, falls into a hypnotic sleep in 1887 and wakes in the year 2000 to find great social changes. Squalor and injustice have disappeared, private capitalism has been replaced by public, and everyone works for and is a member of the state. The moral, social, and cultural benefits of the new system are everywhere apparent. This work had an immense

vogue; a Nationalist Party was formed to advocate its principles, and Bellamy lectured widely and wrote other works to further his views before dying of tuberculosis. He was widely read in Europe, and imitated by, among others, H. G. *Wells.

Bellarion, (1) in Shakespeare's **The Merchant of Venice*, Portia's lawyer cousin; (2) the name assumed by the heroine of Beaumont and Fletcher's **Philaster*, when disguised as a page.

Bellaston, Lady, a character in Fielding's **Tom Jones*. 'Belle Dame sans Merci, La', see LA BELLE DAME SANS MERCI.

BELLENDEN, or **BALLANTYNE**, John (C.1500-C.1548), Scottish poet and translator into Scots of *Livy.

Bellerus, the name of a fabulous person introduced by BELLE'S STRATAGEM | BELLOW **84**

Milton in his **Lycidas* to account for Bellerium, or Bolerium, the Roman name of Land's End, in Cornwall. **Belle's Stratagem, The**, a comedy by Mrs H. *Cowley, produced 1780.

Doricourt returns from his travels to marry Letitia Hardy, whom he has not seen since his childhood, the match having been arranged by their parents. He finds her beautiful but lacking in animation; she falls in love with him at once. Distressed by his cold reception, she determines to win him by first disgusting him through the assumption of the manners of a country hoyden, and then conquering his heart by her sprightliness at a masquerade, and this scheme she successfully accomplishes.

BELLI, Giuseppe Gioachino (1791-1863), Italian poet, whose vernacular Roman sonnets (/ *sonetti*, ed. G. Vigolo, 1952) represent the outlook and customs of

Roman plebeians. They were written between 1827 and 1849, but because of their blasphemous and erotic satire he kept them secret and seems to have tried to suppress them after the revolutionary threat of 1848-9. Some critics postulate an early liberal period up to this point, followed by Catholic reaction: it is more likely that Belli's intense questioning of the mysteries denotes that he was always fundamentally devout. His mask of ethnography, using sonnet form not as the trajectory of his own feeling but as a sampling device for social reality, allows him to attribute forbidden thoughts to his interlocutors. In more than 2,000 sonnets he presents a *comédie humaine* that embraces the Bible, Roman history, ancient and modern, and the daily lives of characters ranging from popes to prostitutes and ghetto Jews. For the sounds of 'Romanesque' he devised his own spelling, yet he is not a 'dialect' poet: his idiom is his own, using all the resources of literary Italian, as well as popular speech, to explore an extreme range of poetic registers. He also wrote some 45,000 verses in academic Italian, of little poetic value. First described in English by F. *Trollope, various of his works have been translated by R.

*Garioch, by Harold Norse, and by A. *Burgess.

Bell Jar, The, a novel by S. *Plath, published 1963 under the pseudonym of Victoria Lucas, and under her own name in 1966.

It opens in New York in the summer of 1953 (the year of the execution of the Rosenbergs, an event which provides a recurrent motif) as the narrator, Esther Greenwood, a highly ambitious, intelligent college girl from Boston, spends time working on a

trainee programme for a women's magazine with a group of other award-winning young women, and throws herself recklessly into the dangers of city life. Her story is interwoven with recollections of her boyfriend, Yale medical student Buddy Willard, who represents in part the threats of the flesh, in part the dullness of the provincial existence she fears will engulf her. She returns home, suffers a nervous breakdown, undergoes ECT, attempts suicide, is kept in psychiatric care, and in the penultimate chapter succeeds in losing her virginity to a mathematics professor. At the end of the novel, after the suicide of one of her old friends and fellow inmates, she prepares to leave the asylum and return to college. The subject matter of the novel, which is written in a taut, controlled, colloquial yet poetic prose, is highly autobiographical. **BELLOC**, Hilaire (Joseph Hilary Pierre) (1870-1953), born in France, of part-French Catholic ancestry, and educated at *Newman's Oratory School and at Balliol College, Oxford. From 1906 to 1909, and again in 1910, he was Liberal MP for Salford. He became a prolific and versatile writer of poetry and verses; essays on religious, social, and political topics; biography; travel; literary criticism; and novels. His first publications were, in 1896, *A Bad Child's Book of Beasts and Verses and Sonnets* (which he later withdrew); other books of verse included *Cautionary Tales* (1907) and *Sonnets and Verse* (1923). His most celebrated serious lyrics are probably 'Tarantella' ('Do you remember an inn, Miranda?') and 'Ha'nacker Hill'. He was an active journalist, literary editor of the *Morning Post* from 1906 to 1910, founder of the *Eye-witness* (1911), and writer

of innumerable essays and reviews. His books attacking and satirizing Edwardian society (some with G. K. *Chesterton) include *Pongo and the Bull* (1910) and *The Servile State* (1912); of his many books propounding Catholicism, *Europe and Faith* (1920) was well regarded. His many biographies include *Danton* (1899), *Marie Antoinette* (1909), *Cromwell* (1927), and *Charles II* (1940); and his histories *The French Revolution* (1911) and a substantial *History of England* (1915). *The Cruise of the Nona* (1925), the most intimate of his books, contains many of his most personal reflections. His most successful book of travel, *The Path to Rome* (1902), which was published with his own sketches and illustrations, is an account of a journey which he undertook, largely on foot, from the valley of the Moselle to Rome; it is interspersed with anecdotes, reflections, and dialogues between 'Lector' and 'Auctor' and ends with his arrival; other travel books include *Sussex* (1906) and *The Pyrenees* (1909). Of the novels *Mr Clutterbuck's Election* (1908), *The Girondin* (1911), *The Green Overcoat* (1912), and *Belinda* (1928) were among the most highly regarded. The last, the author's favourite, is a brief and highly individual love story, related with romantic feeling but much irony as well. A biography by A. N. *Wilson was published in 1984.

BELLOW, Saul (1915-), novelist. He was born in Canada of Russian-Jewish parents, and educated from the age of 9 in Chicago, a city evoked in many of his works, including his first short novel *Dangling Man* (1944), a first-person account of a man waiting, unemployed, for his army draft. *The Victim* (1947)

deals with the relationship between Jew and Gentile.

85 BELLS I BELSHAZZAR'S FEAST

The Adventures of Augie March (1953) opens in Chicago, 'that sombre city', and provides a lengthy, episodic, first-person account of Augie's progress from boyhood, moving to Mexico, then Paris. *Seize the Day* (1956), a novella, deals with middle-aged Wilhelm, still oppressed by his powerful father. *Henderson the Rain King* (1959), designed on a grand and mythic scale, records American millionaire Gene Henderson's quest for revelation and spiritual power in Africa, where he becomes rainmaker and heir to a kingdom. *Herzog* (1964) reveals the inner life of a Jewish intellectual, Moses Herzog, driven to the verge of breakdown by his second wife's adultery with his close friend; he writes unsent letters about himself and civilization to the living and the dead, seeking above all the intensity that drives so many of Bellow's characters. ('The soul requires intensity. At the same time virtue bores mankind.') *Mr Sammlers Planet* (1969), set in New York, reflects, through the one-eyed Polish-Jewish elderly survivor Sammler, on evolution and the future of civilization, combining metaphysical speculation with a vivid physical sense of daily city life. *Humboldt's Gift* (1974) is the story of Charlie Citrine, a successful writer and academic plagued by women, lawsuits, and mafiosi, whose present career is interwoven with memories of the early success, failing powers, and squalid death of his friend Von Humboldt Fleischer, whose poetic destiny he fears he may inherit, together with his manuscripts. *The Dean's December* (1982) is a 'tale of two cities', both seen through the eyes of Albert

Corde, who visits Bucharest to see his dying mother-in-law, where he reflects on the contrasts between the violence and corruption of Chicago and the bureaucratic chill of eastern Europe; the novel has, like much of Bellow's work, a strongly apocalyptic note. Other works include *Him with His Foot in His Mouth and Other Stories* (1984) and *More Die of Heartbreak* (1987). Two novellas, *A Theft* (1989) and *The Bellarosa Connection* (1989), were included, with the title story, in *Something to Remember Me by* (1991). *The Actual* (1997), a novella set amongst the Chicago super-rich, recounts the enduring love of ageing narrator Harry Trellman for his old school friend Amy. *It All Adds up* (1994) is a collection of non-fiction pieces. Bellow has also written a play (*The Last Analysis*, 1964), and has lectured in many universities. He was awarded the Nobel Prize for literature in 1976.

Bells, The (1871), a dramatic adaptation by L. Lewis of *Le Juif polonais* by Erckmann-Chatrian, the story of a burgomaster haunted by the consciousness of an undiscovered murder that he has committed. It provided H. Irving with one of his most successful parts.

Bells and Pomegranates, the covering title of a series of plays and collections of shorter dramatic poems by R. Browning, published 1841-6, comprising *Pippa Passes* (1841), *King Victor and King Charles* (1842), *Dramatic Lyrics* (1842), *The Return of the Druses* (1843), *A Blot in the Scutcheon* (1843), *Colombe's Birthday* (1844), *Dramatic Romances and Lyrics* (1845), and *Luria and A Soul's Tragedy* (1846). The title baffled the critics; Elizabeth Barrett finally persuaded Browning to explain it in the last number,

which he did by saying that it indicated 'an alternation, or mixture, of music with discoursing, sound with sense, poetry with thought; which looks too ambitious, thus expressed, so the symbol was preferred'. The 'symbol' derives from Exod. 28: 33-4, where it relates to the ornamentation and embroidery of the high priest's robe. The separate numbers were bound together and sold as a single volume after 1846. **Beloved**, a novel by Toni Morrison (1987), set in 1873 in America. The narrative technique is deliberately non-linear and complex, the language richly poetic and suffused with biblical references. Sethe, a former slave, lives with her daughter Denver and the ghost of her dead baby girl. The book opens with the unexpected arrival of Paul D., one of the five men with whom Sethe had formerly been enslaved at Sweet Home, a Kentucky farm. Paul D. moves in, and as they face the past together, their tragic story unfolds. Meanwhile, an uncanny girl called Beloved comes to live with them. It emerges that Beloved is an incarnation of the daughter Sethe had murdered, in a fit of hysteria, in order to prevent their being torn apart. In three sections of poetry, the meaning of 'Beloved' is explored; the word transcends its character, and becomes a symbol for all dead and suffering slaves. The book is dedicated to 'Sixty Million and more'. See SLAVERY, LITERATURE OF. **Belphegor**, the Septuagint and Vulgate form of the Moabitish 'Baal-peor' mentioned in Num. 25. In Machiavelli's *Novella di Belfagor* (probably written c.1518), the name is given to an archdevil sent by Pluto to the world to investigate the truth of the complaints made by many souls reaching hell, that

they have been sent there by their wives. Belphegor has orders to take a wife, arrives in Florence well provided with money and a retinue of devils as servants, and marries. But he is unable to put up with his wife's insolence and prefers to run away from her and return to hell. There are echoes of this legend in one of the stories of B. *Rich's *Farewell to Militarie Profession* (1581), and in Jonson's *The Devil Is an Ass* (1616). J. *Wilson produced a tragicomedy, *Belphegor; or The Marriage of the Devil*, in 1677-8.

Belphoebe, in Spenser's *Faerie Queene*, the chaste huntress, daughter of the nymph Chrysogone and twin sister of *Amoret; she partly symbolizes Queen Elizabeth. Belphoebe puts *Braggadocchio to flight (il. iii), finds herbs to heal the wounded *Timias ('whether it divine *Tobacco* were, I Or *Panachaea*, or *Polygony*', III. v), and rescues Amoret from *Corflambo (IV. VÜ).

Belshazzar's feast, the feast made by Belshazzar the son of Nebuchadnezzar and the last king of Babylonia, at which his doom was foretold by writing on the wall, BELTON ESTATE | BEND IN THE RIVER 86 as interpreted by Daniel (Dan. 5). Belshazzar was killed in the sack of Babylon by Cyrus (538 BC). He is the subject of dramas by H. *More and *Milman, R. *Landor's *The Impious Feast*, a poem by *Byron, and an oratorio by W. *Walton.

Belton Estate, The, a novel by A. *Trollope, published 1866.

Will Belton unexpectedly becomes the heir to an entailed estate in Somerset. On his first visit to Belton Castle he falls in love with the squire's daughter, Clara

Amedroz, only to find that Clara has already promised herself to a lukewarm cousin, Captain Aylmer MP. When her father dies Clara, feeling bound by her engagement, goes to live for a trial period at Aylmer Park. But the family—particularly the ferociously condescending Lady Aylmer—find neither Clara's independence of mind nor her want of fortune to their liking. This inevitably leads to a quarrel with Captain Aylmer and, when Will Belton renews his suit, Clara is only too happy to accept the man to whom she has, all along, been attracted.

Belvidera, the heroine of Otway's *Venice Preserv'd*.

BELY, Andrei (Boris Nikolaevich Bugaev) (1880-1934), Russian novelist, poet, and literary theorist, born in Moscow, who became a key figure in the Russian symbolist movement. In 1903, after an exalted correspondence, he met *Blok, with whom he was to have a long 'inimical friendship', and for whose wife he conceived a complex passion. His reputation was established with three books of poetry, *Gold in Azure* (1904), *Ashes* (1909), and *The Urn* (1909), the last of which was inspired by his love for Lyubov Bloka. In 1912 he met the anthroposophist Rudolf Steiner, and after following him around Europe he settled in Dornach in 1914. In 1916 he returned to Russia, and after the revolution he engaged in teaching both literature and anthroposophy. During this period Bely wrote *Kotik Letaev* (1915-16), a fictionalized account of his consciousness as a young child, memorably described by *Zamyatin as the only anthroposophical novel in existence. Bely's most important novel is *Petersburg* (1913-16), which is written in a

rhythmical prose that at times approximates the rhythms of poetry: it is set in the revolution of 1905: against a background of hallucinatory St Petersburg, a group of radicals attempt the assassination of a senator. *Petersburg* is overwhelmingly concerned with questions of identity and consciousness, and the appearance of its definitive version the same year as *Joyce's *Ulysses* is a remarkable coincidence, for their shared interest in neologism, leitmotif, mythology, parody, and experiment has been much noted. Its reputation as an inaccessible masterpiece has at last been modified by the appearance of an excellent translation (by Robert Maguire and John Malmstad, 1978). Bely's four-part memoirs, *Diary of an Eccentric* (1921), *Reminiscences of Blok* (1923), *On the Border of Two Centuries* (1930), and *Between Two Revolutions* (1935), are widely regarded as Russia's finest autobiography.

BEMBO, Pietro (1470-1547), Italian humanist, who became bishop of Bergamo, a cardinal, and historiographer of Venice. He wrote prose and verse in Latin and Italian, his Italian being studiously modelled on Petrarchan Tuscan, as his Latin was on the Ciceronian. He was a devoted admirer of Lucrezia *Borgia, to whom he dedicated his dialogue on love, *Gl'Asolani* (1505); this work provided the title of R. *Browning's last volume of poems, **Asolando*. (Asolo is a small town north of Venice.) *Gl'Asolani*, modelled on *Plato's *Symposium*, also provided Castiglione with the philosophical basis for his *Courtier* (in which Bembo himself figures prominently), and was useful to *Spenser in composing his *Fowre Hymnes*.

Ben Cunn, a character in Stevenson's *Treasure Island*.

BENAVENTE Y MARTÍNEZ, Jacinto (1866-1954), Spanish playwright and critic, who was awarded the *Nobel Prize in 1922. He was the author of many satirical comedies (in all he wrote some 170 plays) which include *La noche del sábado* (1903, *Saturday Night*) and *Los intereses creados* (1907, *Vested Interests*).

Bend in the River, A, a novel by V S. *Naipaul, published 1979.

It is the first-person narration of trader and storekeeper Salim, a Muslim from the east coast of Africa, whose family, of Indian origin, had been settled there for centuries. He buys a small business in a town in a French-speaking Central African state, and sets himself up there. The novel traces his personal relationships—with his servant Metty, the son of slaves from the coast; with the handsome, self-absorbed Indian couple Mahesh and Shoba, who win the Bigburger franchise; with village trader and reputed witch Zabeth and her lycée-educated son Ferdinand, who becomes commissioner and rescues Salim from prosecution in the last chapter; with Indar, English-university-educated boyhood friend; with Nazruddin, entrepreneur from the coast who becomes a property-owner in Gloucester Road, London; with Father Huisman, whose knowledge of and veneration for African religion ends in assassination and decapitation; and with Raymond, white historian of Africa and adviser to the president, and his wife Yvette, with whom Salim has a violently sensual affair. It also charts the progress of the state itself, through revolution, counter-revolution, the nationalization of property (including Salim's), prosperity, and bloodshed, as the president

attempts to combine new technology and new mythology in his image of the new Africa. Predominantly pessimistic in tone, with something of *Conrad's sense of the futility and corruptibility of human endeavour, the novel is an unsparing investigation of the cost of change and the meaning of culture.

87 **BENEDICK I BENNETT**

Benedick, in Shakespeare's * *Much Ado about Nothing*, a sworn bachelor who falls in love with *Beatrice; 'Benedict' has been used subsequently to refer to a newly married erstwhile bachelor.

BENEDICT BISCOP, St (7628-89), a thegn of Oswiu, king of Northumbria, who after making two pilgrimages to Rome retired to the Isle of Lérins, where he adopted the monastic life. After two years he again went to Rome and was directed by the pope, Vitalian, to accompany Theodore of Tarsus from Rome to Canterbury. He was then appointed abbot of St Peter's, Canterbury (669), resigning the dignity two years later to visit Rome once more. During this journey he collected and brought back many volumes and relics. On his return he founded (in 674) the monastery of St Peter at the mouth of the river Wear, importing workmen to build a church of stone and to glaze the windows. Once more he went to Rome, bringing back a further store of books and relics. After this he founded the sister monastery of St Paul at Jarrow. He was buried in his church at Wearmouth, having left directions for the careful preservation of his library. He is regarded as one of the originators of the artistic and literary development of Northumbria in the next century, celebrated by *Bede in his *Lives of the Abbots*

(716-20).

BENÉT, Stephen Vincent (1898-1943), American poet, born in Pennsylvania and educated at Yale. He is best known for his narrative poem of the Civil War, *John Brown's Body* (1928), and for some of the poems in *Ballads and Poems* (1931), including the popular 'American Names', with its resounding last line, 'Bury my heart at Wounded Knee'. He also wrote what he called 'bread-and-butter' novels and short stories, and worked as a screenwriter in Hollywood for sometime. His folk opera *The Devil and Daniel Webster*, performed in 1939, for which he wrote the libretto, was based on his own short story (1937), and presents the successful appeal of the legendary *Webster against the devil's claim to the soul of New Hampshire farmer Jabez Stone.

Ben-Hut: A Tale of the Christ, a historical novel, published 1880, about the early days of Christianity by Lew (Lewis) Wallace (1827-1905), an American novelist who had been a general in the Civil War. It was filmed twice by MGM, in 1925 as a silent epic, and in 1959 as an expensive spectacle.

'Benito Cereño' (1856), a short story by H. * Melville. A Gothic tale of white masters and implacable black revenge, it is set off the coast of Peru in 1799, where the amiable, condescendingly racist Yankee Captain Delano goes to the aid of a drifting slave-ship. Delano suspects piracy from the erratic Captain Benito Cereño and his devoted black servant Babo, when in fact the slaves have rebelled, enslaving Cereño and slaughtering their master Don Aranda, whose skeleton has been turned into a ghoulish figurehead with the slogan

'Follow Your Leader'. Cereño escapes with Delano, only to die later, and the recaptured slaves are executed, unrepentant. *Benito Cereño* was dramatized by R. *Lowell in 1967.

BENJAMIN, Walter (1892-1940), German critic and essayist, born to a Jewish family in Berlin, and educated in Berlin, Freiburg, Munich, and Bern. He failed to gain academic employment, his thesis on German baroque drama being rejected as incomprehensible by the University of Frankfurt, and worked as a literary journalist, translator, and radio scriptwriter. Adopting the principles of Marxism, he befriended *Brecht, writing in defence of the playwright's methods. Upon Hitler's accession to power in 1933 he went into exile in Paris, where he undertook a study of *Baudelaire and the urban experience. The invasion of France in 1940 led him to seek an escape route to the USA through neutral Spain, but when he was stopped at the Spanish border he took his own life. His essays on literature, criticism, modern culture, and the philosophy of history show an unusual combination of Jewish mysticism, *Modernism, and Marxism. Posthumously selected and republished, notably in *Illuminationen* (1961, ed. H. *Arendt) and *Versuche über Brecht* (*Understanding Brecht*, 1966), they have been influential in the reshaping of *Marxist literary criticism and more widely in cultural studies and philosophy. Portions of his unfinished Paris project have been translated as *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (1973).

BENLOWES, Edward (1602-76), poet, heir to a wealthy Catholic family, though he became a Protestant.

He was a friend of *Quarles and P. *Fletcher in Oxford. His principal work was *Theophila, or Love's Sacrifice* (1652), in 13 cantos, celebrating the epic progress of the soul in learned, obscure, and occasionally grotesque conceits and language; it was praised by *D'Avenant but ridiculed by Samuel *Butler, *Pope, and *Warburton. A critical biography by H. Jenkins appeared in 1952.

Bennet, Mr and Mrs, Jane, Elizabeth, Mary, Kitty, and Lydia, characters in J. Austen's **Pride and Prejudice*. **BENNETT**, Alan (1934-), dramatist and actor, born in Yorkshire and educated at Exeter College, Oxford. He made his name with the satirical review *Beyond the Fringe* (1960, pub. 1963, with Jonathan Miller and others), and his other works, most of which are satirical comedies, include *Forty Years on* (1968, pub. 1969), set in a public school, which has much fun at the expense of the *Bloomsbury Group, T. E. *Lawrence, and other fashionable cultural figures; *Getting on* (1971, pub. 1972); and *Habeas Corpus* (1973). A more sombre work, *The Old Country* (1977, pub. 1978), deals with the theme of exile through the life of an English spy in the Soviet Union; one of his many television plays, *An Englishman Abroad* (pub. 1982, broadcast 1983), deals with the same subject through a poignant evocation of **BENNETT | BENSON** 88

Guy Burgess's real-life encounter in Moscow with the actress Coral Browne. Other works include *The Insurance Man* (1986); *Single Spies* (1988); *A Question of Attribution* (staged 1988, televised 1991), a brilliant treatment of the treachery of the spy and art historian Sir Anthony Blunt; *The Madness of George HI* (perf.

1991, pub. 1992); and *Talking Heads*, a series of six monologues originally written for television (1987, pub. 1988). *Writing Home* (1994) is a collection of journal entries, reminiscences, and reviews, including his celebrated piece 'The Lady in the Van', on a female tramp who camped out in his garden. The volume as a whole shows Bennett at his characteristic best.

BENNETT, (Enoch) Arnold (1867-1931), novelist, born in Hanley, Staffordshire, the son of a self-educated solicitor. He was destined to follow in his father's footsteps, but at the age of 21 he went to London where he worked as a clerk before establishing himself as a writer. His first stories were published in **Tit-Bits* (1890) and the **YellowBook* (1895), and his first novel, *A Man from the North*, appeared in 1898. In 1893 he became assistant editor and subsequently editor of the periodical *Woman*, launching himself on a career of remarkable versatility. In 1902 he moved to Paris, returning to England to settle permanently in 1912 with his French wife Marguerite, from whom he later separated. In 1926 at the suggestion of his friend **Beaverbrook* he began an influential weekly article on books for the *Evening Standard* which continued until his death from typhoid. He had a lifelong passion for the theatre and wrote several successful plays, notably *Milestones* (1912, with E. Knoblock, author of *Kismet*), but his fame rests chiefly on his novels and short stories, the best known of which were set in the Potteries of his youth, a region he recreated as the 'Five Towns'. *Anna of the Five Towns* (1902), the story of a miser's daughter, shows clearly the influence of the French realists whom he much admired. *The Old Wives'*

Tale (1908) was followed by the Clayhanger series (*Clayhanger*, 1910; *Hilda Lessways*, 1911; *These Twain*, 1916; *The Roll Call*, 1918). The novels portray the district with an ironic but affectionate detachment, describing provincial life and culture in documentary detail, and creating many memorable characters—Darius Clayhanger, the dictatorial printer who started work aged 7 in a pot-bank, the monstrous but goodhearted Auntie Hamps, Edwin Clayhanger, frustrated architect, and Hilda Lessways, the independent and strong-willed young woman who marries Edwin. Two volumes of short stories, *The Grim Smile of the Five Towns* (1907) and *The Matador of the Five Towns* (1912), are set in the same region, as are several minor novels. Bennett shows a concern for obscure and ordinary lives which also manifests itself in the best novel of his later period, *Riceyman Steps* (1923), the story of a miserly second-hand bookseller, set in drab Clerkenwell. But he also wrote many entertaining lighter works, displaying a love of luxury and fantasy, among them *The Grand Babylon Hotel* (1902), *The Card* (1911), and *Mr Prohack* (1922). His *Journal*, begun in 1896, modelled partly on that of the **Goncourt* brothers, was published in 1932-3, and offers a striking portrait both of the period and of his own highly disciplined working life. Bennett's letters, ed. James Hepburn, were published in four volumes (1966-86); there is a biography by M. **Drabble* (1974).

BENOÎT DE SAINTE-MAURE, a 12th cent trouvère, born probably at Sainte-Maure in Touraine and patronized by Henry II of England, for whom he composed a verse history of the dukes of Normandy.

His best-known work is the *Roman de Troie*, based on the writings of *Dares Phrygius and *Dictys Cretensis. The *Roman* was translated into Latin prose by *Guido delle Colonne, and thus served as a source on which many subsequent writers drew including *Boccaccio, followed by *Chaucer, who is believed to have made considerable direct use of Benoît. His works have been edited by L. Constance (6 vols, 1904-12).

BENSON, A(rthur) C(hristopher) (1862-1925), eldest surviving son of E. W. Benson (1829-96), archbishop of Canterbury, and brother of E. E and R. H. Benson (below). He was from 1915 master of Magdalene College, Cambridge. He published many volumes of biography, family reminiscences, reflection, criticism, etc., and had a facility for writing public odes and verses, typified by his 'Land of Hope and Glory'. From 1897 until 1925 he kept a diary, amounting to five million words; extracts were published by *Lubbock in 1926, but the papers were locked away for 50 years. David Newsome makes use of them in his biography *On the Edge of Paradise: A. C. Benson, the Diarist* (1980, a work which reveals Benson's deeply depressive tendencies) and edited *Edwardian Excursions* (1981), selections from the manuscript covering 1898-1904.

BENSON, E(dward) F(rederic) (1867-1940), brother of A. C. and R. H. *Benson, an extremely prolific and popular novelist, whose works include *Dodo* (1893, followed by other 'Dodo' novels) and *Queen Lucia* (1920, followed by other 'Lucia' novels), and various volumes of reminiscences (*As We Were*, 1930; *As We Are*, 1932; etc.) which are a rich source of anecdote. In his later years he lived at Lamb House, Rye, once the

home of H. *James.

BENSON, R(ober) H(ugh) (1871-1914), younger brother of A. C. and E. F. Benson (above), and like them an extremely prolific writer. He was ordained in 1895 but became a Roman Catholic in 1903, and most of his work consists of Catholic apologia: he wrote sensational apocalyptic novels (e.g. *The Lord of the World*, 1907), melodramatic historical novels (e.g. *Come Rack! Come Rope!*, 1912), and modern novels usually involving an impossible moral conundrum (e.g. *The Average Man*, 1913), and also published sermons, poems, etc. He was, briefly, a friend and collaborator of F. W. *Rolfe.

89 BENTHAM | BENTLEY

BENTHAM, Jeremy (1748-1832), educated at Westminster and the Queen's College, Oxford. He was called to the bar at Lincoln's Inn, but found the practice of the law courts morally and intellectually distasteful; he set himself the task of working at and giving theoretical justification for a simple and equitable legal system. He published anonymously in 1776 *Fragment on Government*, in form a criticism of *Blackstone's *Commentaries*, in which he first sketched his theory of government. While in Russia, 1785-8, he wrote his *Defence of Usury* (1787) and a series of letters on a **Panopticon* (1791), a scheme for improving prison discipline. In 1789 he published *Introduction to Principles of Morals and Legislation* (which had first been printed in 1780). Besides these he produced a number of works on ethics, jurisprudence, logic, and political economy, his influence proving greatest in the first two of these spheres, but he did not care to publish; the vast

mass of his papers were never properly prepared for publication. His only large work was the *Principles*; the rest were pamphlets. In the dissemination of his views Bentham was greatly assisted by his devoted disciple Etienne Dumont of Geneva, who compiled a number of treatises based on Bentham's manuscripts and published them between 1802 and 1825 in French. A considerable number of Bentham's published works are retranslations of Dumont.

It is in the *Fragment on Government* and more fully in the *Principles* that he enunciates the political and ethical theory of Utility by which he is best remembered. 'It is the greatest happiness of the greatest number that is the measure of right and wrong.' Pain and pleasure are the 'sovereign masters' governing man's conduct; 'it is for them alone to point out what we ought to do.' Pleasures and pains can be quantitatively measured according to their duration, intensity, certainty, and propinquity. When the pleasures and pains resulting from any act to all the members of the community affected have been measured by these standards, we are in a position to determine the moral quality of the act. The criterion of the goodness of a law is the principle of Utility, the measure in which it subserves the happiness to which every individual is equally entitled. The motive of an act always being selfinterest, it is the business of law and education to make the sanctions sufficiently strong to induce the individual to subordinate his own happiness to that of the community. Bentham believed it possible that the quantitative value of pains and pleasures as motives of action could be minutely calculated, which would give

scientific accuracy to morals and legislation. Bentham did not share the theoretical views of the French revolutionists, and he criticized the *Declaration of the Rights of Man* in his *Anarchical Fallacies* (included in his collected works). His democratic views are expressed in his *Constitutional Code* (1830). His *Chrestomathia*, a series of papers on education, appeared in 1816. He also propounded a number of valuable reforms in the administration of English justice, which since his time have been applied. In 1824 with the assistance of J. *Mill he founded the * *Westminster Review*, the organ of the philosophical radicals, which lasted until 1914. J. S. *Mill, in his essay *Bentham* in this same review (1838), gives an interesting summary of Bentham's notorious hostility to imaginative literature, quoting the aphorisms 'Quantity of pleasure being equal, push-pin is as good as poetry', and 'All poetry is misrepresentation', and criticizing Bentham's own involuted prose. True to his own utilitarian principles, Bentham left his body to be dissected and his skeleton, dressed in his own clothes, is still to be seen at University College London.

BENTLEY, Edmund Clerihew (1875-1956), son of a civil servant, born in London and educated at St Paul's (where he became a lifelong friend of *Chesterton) and Merton College, Oxford. He was called to the bar, but made his career as a journalist on the **Daily News* and * *Daily Telegraph*. In *Biography for Beginners* (1905) he invented the wittily absurd verse-form called *clerihew after his second name, and in *Trent's Last Case* (1913) he produced the prototype of the modern detective novel. See E. C. Bentley, *Those Days*

(1940); introduction by B. R. Redman to *Trent's Case Book* (1953).

BENTLEY, Phyllis, see REGIONAL NOVEL.

BENTLEY, Richard (1662-1742), born at Oulton in Yorkshire, educated at St John's College, Cambridge, and appointed by *Stillingfleet tutor to his son, 1683-9. He made his reputation as a scholar with his *Letter to Mill* (1691), a critical letter in Latin on the Greek dramatists, and the following year delivered the first Boyle Lectures, printed in 1693 as *The Folly and Unreasonableness of Atheism*. He became keeper of the king's libraries in 1694, and during 1697-9 was engaged in the famous Phalaris controversy, during which he proved the *Epistles of* Phalaris* to be spurious (see BATTLE OF THE BOOKS, THE) and queried the antiquity of *Aesop's fables. In 1699 he was appointed master of Trinity College, Cambridge, which he ruled with such despotic power that his mastership was a succession of quarrels, scandals, and litigation. Among his greatest critical works were his bold revisions of the texts of *Horace and Manilius; he was the last great classical scholar before the divergence of Greek and Latin studies. He was caricatured in **The Dunciad* (IV. 201 ff.) and elsewhere; *Pope's enmity was said to be based on Bentley's dismissal of his version of *Homer. Bentley's arbitrary revision of **Paradise Lost*, published in 1732 with over 800 suggested emendations, was based on the belief that Milton had been ill-served by an incompetent amanuensis and a careless editor; the quality of his proposals may be judged by his attempt at improving the last two lines of the epic: Then hand in hand with social steps their way

Through Eden took with heav'nly comfort cheer'd.

There is a life of Bentley by *Jebb (1882).

BENTLEY | BÉRANGER 90

BENTLEY, Richard (1708-82), son of R. Bentley (above). He is remembered as the friend of Horace *Walpole and *Gray, and made a considerable contribution to the Gothic fantasy of *Strawberry Hill, designing chimney-pieces, ceilings, etc. He also illustrated Gray's poems in 1753 with designs described by *Clark as 'the most graceful monument to Gothic Rococo' (*The Gothic Revival*, 1928). He was idle and improvident, and lived for a while in Jersey to escape his creditors. Walpole quarrelled with him in 1761, and Bentley struggled on in London as a playwright and pamphleteer. (See also CHUTE.)

BENTLEY, Richard (1794-1871). He learned the printing and publishing trades with his uncle John *Nichols, and began in business on his own in 1819. He included T. *Moore, both *Disraelis, and *Dickens among his authors. In 1830 he joined with Henry *Colburn to found the firm of Colburn and Bentley, which in 1837 established **Bentley's Miscellany*, a magazine which was immensely successful. A cheap series of 'Standard Novels', comprising 127 volumes, was also popular. Bentley was succeeded in the business by his son George Bentley (1825-95), who introduced many novelists to the public, including Wilkie *Collins and Mrs H. *Wood.

Bentley's Miscellany (1837-69), a very successful periodical consisting of essays, stories, and poems, but mainly of fiction, begun by R. Bentley (above). *Dickens was the first editor, and **Oliver Twist* appeared in

its pages in 1837-8. J. H. * Reynolds, *Hook, *Maginn, *Ainsworth, and later *Thackeray and *Longfellow were among its contributors. *Cruikshank and *Leech provided lively illustrations. In its early heyday the *Miscellany* covered, with biography or critical articles, all the important writers of the early 19th cent.

Benvolio, in Shakespeare's **Romeo and Juliet*, a cousin and friend of Romeo.

Benwick, Captain, a character in J. Austen's **Persuasion*.

Beowulf, an Old English poem of 3,182 lines, surviving in a 10th-cent. manuscript. It tells of two major events in the life of the Geatish hero Beowulf: the first when, in his youth, he fights and kills first Grendel, a monster who has been attacking Heorot, the hall of the Danish king Hrothgar, and then Grendel's mother who comes the next night to avenge her son; the second, 50 years later, when Beowulf, who has for a long time been king of the Geats, fights a dragon who has attacked his people, in a combat in which both Beowulf and the dragon are mortally wounded. The historical period of the poem's events can be dated in the 6th cent, from a reference to Beowulf's King Hygelac by the historian ^Gregory of Tours; but much of the material of the poem is legendary and paralleled in other Germanic historical-mythological literature in Norse, Old English, and German.

Although it has been suggested that the date of the poem may be nearer to that of its manuscript in the 10th cent., the poem is generally dated in the 8th cent., perhaps in its second quarter, at a time when England was being won over from paganism to Christianity. This date is taken to account for the strong thread of

Christian commentary which runs through the poem, seemingly inappropriate to the date of its historical events. The degree of Christian morality inherent in the poem has been one of the two principal critical talking points about *Beowulf*, the second is the consistency or otherwise of the poem's construction. W. P.

*Ker (in *Epic and Romance*, 1896) regarded the monster stories as insignificant and the peripheral historical allusions as weighty and important. This view was most famously opposed by *Tolkien in 'The Monsters and the Critics' (1936) where he argued that it was precisely the superhuman opposition of the heathen monsters that elevated the poem to heroic stature, and that all the other allusions were related directly to the transient grandeur of Beowulf's life and battles with the monsters.

Beowulf is much the most important poem in Old English and it is the first major poem in a European vernacular language. It is remarkable for its sustained grandeur of tone and for the brilliance of its style, both in its rather baroque diction and in the association of the elements of its plot.

Ed. F. Klaeber (1922, etc.); C. L. Wrenn (1953; rev. W. F. Bolton, 1973); trans. E. T. Donaldson (1966); G. N. Garmonsway and others in *Beowulf and Its Analogues* (1968); R. W. *Chambers, *Beowulf: An Introduction* (yâ edn with supplement by C. L. Wrenn, 1959); L. E. Nicholson (ed.), *An Anthology of Beowulf Criticism* (1963). *Heaney's new translation appeared in 1999.

Beppo: A Venetian Story, a poem in *ottava rima* by *Byron, published in 1818. This poem, in which Byron

began to find the voice and style of * *Don Juan*, marked a turning point in his career. Digressive, witty, and informal, it tells with great zest and style the story of a Venetian carnival, at which a lady's husband, Beppo, who has been absent for many years, returns in Turkish garb, and confronts her and her *cavalier servente*. Full reconciliation follows, in what the narrator implies is the civilized Venetian manner, over a cup of coffee. Byron's praise of Italy's climate and women is offset by his lengthy satirical asides about English rain and English misses who 'smell of bread and butter'.

BÉRANGER, Pierre-Jean de (1780-1857), French poet. He gained a great reputation in the post-Napoleonic period for his popular songs, many of which display his sympathy for the oppressed and his hostility to the restored Bourbon monarchy. He published a series of *Chansons* from 1815 onwards, and from the 1830s to the end of the century his poetry was widely translated both in Britain and the USA. *Thackeray wrote four 91 BERENICE I BERKELEY 'Imitations of Béranger', including a version of 'Le Roi d'Yvetot', one of the best-known of Béranger's satirical poems.

Berenice, daughter of Agrippa I (grandson of Herod the Great), and wife of her uncle Herod, king of Chalcis. After his death in AD 48, she lived with her brother Agrippa II. She is the Bernice of Acts 25. Titus during his campaigns in Judaea fell in love with her and she accompanied him on his return to Rome. But the Romans disapproved of the connection and he dismissed her. The rupture of their relations is the subject

of *Racine's *Bérénice* and of *Otway's *Titus and Berenice*.

BERENSON, Bernard (1865-1959), art historian and philosopher, born in Lithuania and educated in America. In 1887 he settled in Europe. In *Italian Painters of the Renaissance* (first published as separate essays, 1894-1907) he developed the theory that the 'tactile values' of a work of art, i.e. its ability to communicate a sense of form, stimulated in the spectator a state of increased awareness of 'life enhancement'. *Italian Pictures of the Renaissance* (1932) is a list of attributions and locations of all important Italian paintings of the Renaissance. He also wrote on history, aesthetics, and politics.

BERGER, John (1926-), novelist and art critic, born in London and educated at the Chelsea College of Art and Central School of Art. He became well known as a broadcaster and journalist holding Marxist views, and also published several novels: *A Painter of Our Time* (1958), *The Foot of Clive* (1962), *Corker's Freedom* (1964), *G* (*Booker Prize, 1972), and *To the Wedding* (1995). Works of non fiction include *A Fortunate Man* (1967), the story of a country doctor. *Pig Earth* (1979), a study in stories, poems, and narrative of the plight of the French peasant facing the threat of migrant industrialized labour, *Once in Europa* (stories, 1989) and *Lilac and Flag* (1991) form a trilogy. Other works include *Keeping a Rendezvous* (1992), a collection of essays and poems. One of his most influential texts has been *Ways of Seeing* (1972), based on a BBC TV series, and written with colleagues, which explores painting and commercial imagery in a context of cultural

capitalism: it drew on and helped to popularize the concepts of W. *Benjamin. See *Ways of Telling* (1986), a commentary by Geoff *Dyer.

BERGERAC, Cyrano de, see CYRANO DE BERGERAC.

BERGSON, Henri (1859-1941), French philosopher, professor at the Collège de France from 1900 to 1921, awarded the *Nobel Prize for literature in 1927. His major works, all of them clearly and vividly written and accessible to the non-specialist reader, are: *Essai sur les données immédiates de la conscience* (1889), *Matière et mémoire* (1896), *L'Évolution créatrice* (1907), *Les Deux Sources de la morale et de la religion* (1932). In these studies Bergson elaborated a philosophical position in broad opposition to scientific materialism and positivism. Centring his enquiry on the self and its direct intuitions, he argued for the importance to a true understanding of experience of 'real duration', in contrast to measured time, as an immediate datum of consciousness which is intuitively perceived. Consciousness itself was above all the operation of memory, not mere habitual recollection but that pure memory which retains the totality of our conscious states, to be selected by the brain when necessary in order to guide spontaneous action in relation to what is about to happen. This conviction of the primacy of creative inner experience was extended to the cosmic plane in the notion of the *élan vital*, or vital impulse, which Bergson conceived as directing the evolutionary process towards ever new forms and increasingly complex states of organization. Hence the pre-eminent value in morals and religion of what is spiritual, creative, 'open', over what is formal, fixed, 'closed'.

Bergson explored the aesthetics of comedy in *Le Rire: essai sur la signification du comique* (1900), where the comic is found to arise when we perceive in human actions those automatic, repetitive, or disjointed qualities that make against the essential spontaneity of life. Laughter is regarded as society's defence against such failure of adaptive power.

Berinthia, a character in Vanbrugh's *The Relapse* and Sheridan's *A Trip to Scarborough*.

BERKELEY, George (1685-1753), philosopher, born at Dysart Castle in Co. Kilkenny, and educated at Kilkenny College and Trinity College, Dublin. He visited England in 1713 and became associated with *Steele, *Addison, *Pope, *Arbuthnot, *Swift, and others. He travelled abroad for the next seven years, and in 1728 went to America in connection with an abortive scheme for a missionary college in Bermuda. He was appointed dean of Derry in 1724 and bishop of Cloyne in 1734, remaining at Cloyne till 1752. He then retired to Oxford, where he died.

His chief philosophical works are *An Essay towards a New Theory of Vision* (1709, 1710, 1732), *A Treatise Concerning the Principles of Human Knowledge* (1710, 1734), and *Three Dialogues between Hylas and Philonous* (1713, 1725, 1734). In 1712 he published controversial sermons on 'passive obedience' and a year later contributed essays against the Whig freethinkers to the **Guardian*. His three-volume compilation *The Ladies Library* appeared in 1714. Returning to the attack on the freethinkers and the defence of his own philosophy in the 1730s, he issued his dialogue *Alciphron* (1732, 1752) and *The Theory of Vision*

Vindicated and Explained (1733). In 1734 he published *The Analyst*, criticizing *Newton's theory of fluxions; and in 1735-7 *The Querist*, dealing with questions of economic and social reform. *Siris*, a miscellany on the virtues of tar-water for the body and of a more mystical philosophy than that of his earlier years for the soul, appeared in 1744. The standard critical edition of BERKELEY | BERLIN

92

Berkeley's works, ed. Luce and Jessop, was published in 1948-57; a defective supplement to vol. i was added by the publishers of the 1979 reprint. A new critical edition of Berkeley's philosophical notebooks (G. H. Thomas) appeared in 1976.

In his works on vision, Berkeley seeks to show the mind-dependence of the ideas derived from sight, and explains their 'arbitrary' though constant connection with the more primary ideas of touch by analogy with the way in which written words 'signify' speech. His other philosophy is partly inspired by, and partly a reaction to, the work of *Locke (see ESSAY CONCERNING HUMAN UNDERSTANDING) and of Nicolas Malebranche, who accepted variant versions of *Descartes's dualism of spirit and matter which would logically lead, in Berkeley's view, to scepticism and atheism. Only particular things exist, and since these are only a complex of sensations, if we abstract from them that of which we have perception, nothing remains. The 'support' of ideas or sensations is percipient mind. The *esse* of material things is *percipi*. Locke's distinction between the primary and secondary qualities of bodies therefore has no validity; both are exclusively

mind-dependent. Spirit is the only real cause or power. Of the existence of our own percipient mind we each have knowledge from experience. The existence of other finite spirits is inferred by analogy from their effects. For the same reason we believe in the existence of God, who speaks to us in the whole system of nature, through the sense-experiences produced in our minds in a regular and uniform manner. In redefining his philosophical position against the freethinkers in *Alciphron*, Berkeley sees a fruitful parallel between the language of religion and the language of science; both use their artificial notations not as marks for nonspiritual realities, but in the formulation of general rules of practice for sentient beings.

Berkeley was a master both of English prose and of the dialogue form; he is remarkable for his lucidity, grace, and dignity of expression. Before leaving for America he wrote a set of 'Verses on the prospect of planting arts and learning in America', in which occurs the often quoted line, 'Westward the course of empire takes its way'.

BERKELEY, Sir Lennox (1903-89), English composer. Of partly French descent, he always stood a little apart from the mainstream of the English musical tradition. His earlier compositions are predominantly instrumental, and some of the best of his vocal works have texts from foreign sources, but there are several beautiful settings of English words, including two groups by *de la Mare, *5 Songs*, and *Songs of the Half-Light* (1964); *5 Poems of W. H. Auden* (1958); *Herrick Songs* with accompaniment for harp (1974); and choral settings of *Crashaw, *Donne, *Herrick, *Bridges, and

G. M. *Hopkins. For the stage he wrote incidental music for **The Tempest* (1946) and **The Winter's Tale* (1960) and four operas: *Nelson* (1954), with a libretto by Alan Pryce-Jones; *Ruth* (1956) to a text by Eric Crozier; and two one-act operas, *A Dinner Engagement* (1954) and *Castaway* (1967), both with words by Paul Dehn. His son Michael (1948-) is also a composer.

BERKENHEAD, or **BIRKENHEAD**, Sir John (1617-79), the principal editor and writer of the influential Royalist Oxford-based newsbook *Mercurius Aulicus* (1643-5), which was renowned for its cavalier insouciance and wit and condemned by its opponents as a 'Court Buffon', putting off everything with 'a jest and a jeer'. Berkenhead also wrote many pamphlets and much polite and satiric verse, including a mock-heroic piece called 'A Jolt', based on an incident when *Cromwell was thrown from his coach in Hyde Park. He is notable as one of the first writers to make a career in journalism, but he also maintained contact with the more fashionable world of letters, including among his friends K. *Philips and W. *Cartwright. A life by P. W. Thomas appeared in 1969, which describes him as 'a caricaturist of invention and exceptional acuteness' and credits him with raising journalistic standards. (See also NEWSPAPERS, ORIGINS OF.)

BERKOFF, Steven (1937-), actor, director, playwright, born of immigrant Russian Jewish parentage in the East End of London. After schooling in Hackney—like *Pinter and *Wesker—he worked as a waiter and a salesman. He trained as an actor in London and with the mime artist Jacques le Coq in

Paris. He formed the London Theatre Group in 1968 and caused a sensation with his adaptation of *Kafka's *The Trial* (1969). He remained a vigorous maverick in the fringe theatre movement of the subsequent two decades, playing the leading role in his own productions of his own demotic verse plays *East* (1975), *Greek* (1979), *Decadence* (1981), and *West* (1983). His hilarious domestic fantasy *Kvetch* won the Best Comedy in the Evening Standard Awards in 1991. Success as a screen villain in Hollywood subsidizes his singleminded stage career, and a prolific writing output includes two essential volumes: *I Am Hamlet* (1989) and his memoirs *Free Association* (1996).

BERLIN, Sir Isaiah (1909-97), distinguished philosopher and historian of ideas, educated at St Paul's School and Corpus Christi College, Oxford, and later, among many other academic distinctions, Chichele professor of social and political theory (1957-67) and president of the *British Academy (1974-8). Berlin is best known as a political philosopher for his defence of liberalism and moral pluralism (see *Four Essays on Liberty*, 1969), views which, as historian of ideas, he has explored in his work on the recognition of the historical dimension of philosophical thought in, among others, *Vico and *Herder (*Vico and Herder*, 1976). His *Russian Thinkers* (1978), a collection of essays about the intelligentsia of 19th-cent. Russia, includes 'The Hedgehog and the Fox', a discussion of *Tolstoy focusing on the tension between monist and pluralist visions of the world and of history. There is a life (1998) by M. *Ignatieff.

BERLIOZ, Hector (1803-69), French composer, whose

enthusiasm for English literature is manifested in many of his works. The early *Waverley*, *RobRoy*, and *Le Lear* overtures proclaim their origins clearly, though *Le Corsaire*, which seems to suggest *Byron in its final version (1852), began with a different title and later became *Le Corsaire rouge* (after J. F. *Cooper's *The Red Rover*). More specifically Byronic in inspiration is the symphony with viola solo *Harold en Italie* (1834). The *Neuf Mélodies irlandaises* (later renamed *Irlande*) are settings of poems by T. *Moore, and include a version of the *Elegy on the Death of Robert Emmet* that is one of Berlioz's most powerful songs. This appears to have been composed under the overwhelming impact of Berlioz's passion for Harriet Smithson, the Irish actress whom he had first seen as Ophelia in September 1827: five years later she became his wife. This had been his first experience of Shakespeare—'a voice of the burning bush, amid the storm clouds, the thunder and the lightning of a poetry that was new to me'. The astonishingly original *Fantaisie sur la Tempête* (1830) preceded the *Lear* overture by a year: it was later incorporated in the lyric monodrama *Lélio, ou le retour à la vie* (1832) in which the composer's Shakespearian obsession is worked out in a mixture of music and spoken monologue. Later Hamlet works include the 'Marche funèbre' (1848) and 'La Mort d'Ophélie' (1842). Meanwhile 1839 brought to fruition the huge dramatic symphony *Roméo et Juliette*, a masterpiece that contains the most deeply felt music ever written on a Shakespearian theme. For his last composition Berlioz turned **Much Ado about Nothing* into the witty and enchanting *Béatrice et Benedict* (1962).

Shakespeare could not be excluded from *Les Troyens*, the vast Virgilian epic which he finished in 1858 but never heard complete: the words for the love duet in Act IV are drawn entirely from the last act of **The Merchant of Venice*. 'It is Shakespeare who is the real author of both words and music,' wrote the composer. 'Strange that he, the poet of the North, should have intervened in the masterpiece of the poet of Rome . . . What singers, these two!'

'**Bermudas**', see MARVELL.

BERNANOS, Georges (1888-1948), French novelist and essayist. He emigrated to Brazil in 1938, returning to France with the Liberation in 1945. His novels, notably *Sous le soleil de Satan* (1926), *Journal d'un curé de campagne* (1936), and *Nouvelle Histoire de Mouchette* (1937), dramatize through the tormented lives of priests or outcasts an intensely religious vision of the world. His polemical attacks on 20th-cent. values, especially after the emergence of Fascist Spain and Germany, are scarcely less original. He has been widely translated into English, especially by P. Morris.

BERNARD, St (1090-1153), abbot of the Cistercian foundation of Clairvaux at the age of 24 and a developer of the Augustinian contemplative theological tradition with its emphasis on Faith rather than Reason, was one of the foremost figures of the 12th cent. monastic Reformation. He preached the Second Crusade, and opposed the dialectical theological method of *Abelard which he had condemned at Soissons and Sens. The characteristic quality of his thought was a lively and personal mysticism; he developed and preached 'the Cistercian Programme',

a progression from carnal to spiritual love which, in its literary application, became one of the most important elements of medieval poetry from the *troubadours to *Dante. In his mysticism the stress is on God's grace, according to the Augustinian school, rather than on the deliberate achievement of man's contemplative efforts which was the aspect emphasized by the *Neoplatonists and their followers in the prose mysticism of the 14th cent. See B. S. James, *St Bernard of Clairvaux* (1959)-

BERNARD OF MORLAIX (12th cent.), a Benedictine monk of the monastery of Cluny in Burgundy who wrote the Latin poem 'De Contemptu Mundi', c. 1140, a powerful satire. J. M. *Neale translated several of his hymns from part of Bernard's output.

BERNARDIN DE SAINT-PIERRE, Jacques Henri (1737-1814), French natural philosopher and novelist, a friend and follower of *Rousseau, of whom he left an account in *La Vie et les ouvrages de Jean-Jacques Rousseau* (1820). His *Études de la Nature*, a series of essays in natural history and philosophy discovering the operations of Divine Providence in the order and harmony of Nature, appeared in 1784; in the third edition of the *Études* (1788) he included the work of fiction now regarded as his masterpiece and which was to achieve phenomenal popularity, *Paul et Virginie*. This pastoral romance tells the story of the idyllic childhood of two children of French parentage, Paul and Virginie, who are brought up as brother and sister by their mothers on a tropical island, the île de France (Mauritius). The two mothers, refugees from social disgrace in France, determine that their children shall

be reared in conformity with Nature's laws, and accordingly accustom them to a simple, frugal, and hardworking existence free from social prejudice, religious superstition, or fear of authority. In these conditions Paul and Virginie grow to adolescence, healthy, humane, pious, and benevolent, actively supporting their less fortunate neighbours. But Virginie is sent to Paris at the behest of a rich maiden aunt who desires to educate her to receive her fortune. On her return, her vessel is caught in a hurricane and thrown onto the reefs within sight of shore; Virginie refuses to undress to save herself, and is drowned when the ship founders. Paul and the two mothers die soon after of shock and grief. The novel was translated by H. M. *Williams (1796).

BERNERS I BESANT 94

BERNERS, Lord (Gerald Hugh Tyrwhitt-Wilson), 14th Baron Berners (1883-1950), composer, novelist, painter, and conspicuous aesthete, perhaps best remembered for his ballet music of the 1920s and 1930s, notably *The Triumph of Neptune* (1926) with scenario by S. *Sitwell; he also wrote the music and designed the settings and costumes of the choral ballet *A Wedding Bouquet* (1936, text by G. *Stein). He published several novels, including *Far from the Madding War* (1941), and two volumes of memoirs, *First Childhood* (1934) and *A Distant Prospect* (1945).

BERNERS, John Bouchier, second Baron (1467-1533), statesman and author. He was chancellor of the exchequer in 1516 and attended Henry VIII at the Field of the Cloth of Gold. He translated the *Chronicles* of *Froissart (1523-5); **Huon of Bordeaux* (probably

printed c.1515); Guevara's *II libro aureo di Marco Aurelio* (1535); and a Spanish work, the *Castell of Love* (printed in about 1548).

BERNERS, Juliana, see BOOK OF ST ALBANS, THE.

BERNHARDT, Sarah (Marie-Henriette) (1844-1923), French actress. In a career that spanned 60 years and took her to many parts of the world, including numerous appearances in London and New York, she attained great celebrity in both tragedy and comedy. Among her famous roles were Doña Sol in *Hugo's *Hernani*, Adrienne Lecouvreur in the play of the same name by Scribe and Legouvé, Phèdre in *Racine's tragedy, Marguerite in the younger *Dumas's *La Dame aux camélias*, several parts in plays by Sardou, and Napoleon's son in *Rostand's *L'Aiglon*. From 1899 she managed her own Théâtre Sarah Bernhardt, taking the role of Hamlet there. Her memoirs, *Ma Double Vie*, were published in 1907.

BERNI, Francesco (1496/7-1535), a Tuscan poet, author of facetious, burlesque compositions, whose style was imitated by Byron in his **Don Juan* and **Beppo*. Berni also wrote a Tuscan version of Boiardo's **Orlando innamorato*, which for a long time was regarded as superior to the original.

Berowne, or **Biron**, one of the three lords attending the king of France in Shakespeare's **Love's Labour's Lost*. From scoffing at love he becomes an extravagant lover of Rosaline, but she dismisses him at the end of the play to 'jest a twelvemonth in an hospital'.

BERRY, James (1924-), poet, born in Jamaica, who came to London in 1948 and worked until 1977 as an overseas telegraphist. Since then he has done much

work in the field of multicultural education, and edited various anthologies, including *Bluefoot Traveller: An Anthology of Westindian Poets of Britain* (1976), *Dance to a Different Drum* (1983, a Brixton Festival anthology), and *News from Babylon* (1984). His own collections include *Fractured Circles* (1979) and *Lucy's Letter and Loving* (1982). *When I Dance* (1988) is a volume of poems, songs, and 'work-sing' for children, mixing inner city subject matter with rural Caribbean motifs. *AThiefin the Village* (1987), *Anancy-Spiderman* (1989), and *The Future-Telling Lady* (1991) are collections of stories for children. (See also JAZZ POETRY.)

BERRYMAN, John (1914-72), American poet. He was born John Smith in Oklahoma but took his stepfather's name after his father's suicide. Much of his poetry is anguished and confessional, exploring personal guilts and religious doubts, but it is also learned and often witty, and technically highly organized if idiosyncratic. His work includes *Poems* (1942), *The Dispossessed* (1948), and *Homage to Mistress Bradstreet* (1956), the last a complex biographical ode inspired by the first New England poet Anne *Bradstreet. 77 *Dream Songs* (1964), with their imaginary and protean protagonist Henry, were completed by His *Toy*, *His Dream*, *His Rest* (1968), and together form his major work. He committed suicide in Minneapolis.

Bertram, count of Rousillon, in Shakespeare's **All's Well that Ends Well*, the reluctant husband of *Helena.

BERTRAM, Charles (1723-65), sometimes self-styled Charles Julius, literary forger, English teacher in a school for naval cadets at Copenhagen. He produced between 1747 and 1757 an alleged transcript of a

manuscript work on Roman antiquities by Richard of *Cirencester, together with a copy of an ancient itinerary of Britain, at many points supplementing and correcting the itinerary of Antoninus. He also published works of *Gildas and *Nennius, with the text of his forgery and a commentary on it, at Copenhagen, 1757, and several philological works. His imposture was finally exposed by B. B. Woodward in the **Gentleman's Magazine*, 1866-7.

Bertram, Sir Thomas and Lady, their sons Thomas and Edmund, and their daughters Julia and Maria, characters in J. Austen's **Mansfield Park*.

Bertram; or *The Castle of St Aldobrand*, a tragedy by C. R. *Maturin, produced with great success by *Kean, 1816. An overwrought drama, centred on a *Byronic hero, of love, madness, and suicide, it was the object of hostile criticism by Coleridge in his **Biographia Literaria*.

BESANT, Mrs Annie, née Wood (1847-1933). After an unhappy marriage with a brother of Sir W *Besant, she became a secularist, a Fabian, a trade union organizer, and, in association with *Bradlaugh, an enthusiast for birth control. She then became a theosophist and pupil of Mme *Blavatsky, and an active supporter of the Indian nationalist movement.

BESANT, Sir Walter (1836-1901), educated at King's College, London, and Christ's College, Cambridge. He published *Early French Poetry* (1868) and *The French Humourists* (1873). He was secretary to the Palestine Exploration Fund (1868-86) and with W. H. Palmer wrote *Jerusalem* (1871). From 1871 to 1882 Besant

95 BESS OF HARDWICK | BETJEMAN

collaborated with J. *Rice and together they produced several best-selling novels, including *Ready-Money Mortiboy* (1872), *The Golden Butterfly* (1876), and *The Chaplain of the Fleet* (1881). He was deeply interested in the life of the poor, especially in the East End of London, and the terrible social conditions of industrial workers, and draws attention to these in *All Sorts and Conditions of Men* (1882) and *Children of Gibeon* (1886); he stimulated the foundation of the People's Palace, Mile End (1887), for intellectual improvement and rational amusement. In 1884 he founded the *Society of Authors, and became editor of the *Author* in 1890; he defined the financial position of authors in *The Pen and the Book* (1899). His other books include the historical works *Rabelais* (1879) and *Captain Cook* (1890) and several histories of different parts of London. *A Survey of London* (1902-12) and his autobiography (1902) appeared posthumously.

Bess of Hardwick, Elizabeth Talbot, countess of Shrewsbury (c.1520-1608), daughter and co-heir of John Hardwick of Hardwick, Derbyshire. She is described as 'a woman of a masculine understanding and conduct; proud, furious, selfish, and unfeeling' (T *Lodge). To her care and to that of her husband, the sixth earl of Shrewsbury, Mary Queen of Scots was entrusted in 1569 at Tutbury. She married her daughter to Charles Stuart, younger brother of Darnley (Arabella Stuart was the issue of the marriage), and was imprisoned in the Tower in consequence. She was herself four times married and inherited the fortunes of her four husbands, her income being estimated at £60,000. She built Chatsworth (not the present building) and

Hardwick Hall.

Bessus, in Beaumont and Fletcher's **A King and No King*, a cowardly braggart.

Bessy, one of the stock characters, a man dressed as a woman, in the medieval **sword-dance* and in the **mummers' play*.

bestiaries, medieval treatises derived from the Greek *Physiologus*, which was a collection of about 50 fabulous anecdotes from natural (mostly animal) history, followed by a 'moralization' of the anecdotes for a Christian purpose. The Greek original dates from some time between the 2nd and 4th cents AD, and it was translated into many languages, most influentially Latin. In the 12th cent, additions began to be made to the Latin version from the popular encyclopaedia of the Middle Ages, the *Etymologiae* of **Isidore of Seville*. Those written in England in the 12th and 13th cents were often richly illustrated with miniatures. The Old* English poems 'The Panther' and 'The Whale' are isolated examples of the kind; the Middle English Bestiary, coming from the north-east Midlands in the second half of the 13th cent., has 802 lines in various metres. Their method of moralization was influential on the relations between story and moral in many medieval texts, as well as being a popular source for such works as Sir T. Browne's **Pseudodoxia Epidemica*. F. McCulloch, *Medieval Latin and French Bestiaries* (1960); T H. **White*, *The Book of Beasts* (1954: a translation of a 12th-cent. Latin bestiary); Middle English version ed. R. Morris in *An Old English Miscellany* (EETS OS 49, 1872; repr. 1927, 1-25).

Bethgelert, or **Beddgelert**, a village at the foot of

Snowdon, where Llewelyn the Great had his abode.

Gelert was a hound given by King John to Llewelyn. On one occasion this favourite hound was missing when Llewelyn went hunting. On his return he found the hound smeared with blood, his child's bed in disorder, and the child not to be seen. Thinking that the hound had devoured the child, the father killed Gelert with his sword. The child, awakened by the hound's dying yell, cried out from under a heap of coverings, and under the bed was found a great wolf which the hound had slain. The earliest published version of this story is in *Musical and Poetical Relicks of the Welsh Bards* (1784), by Edward Jones. It is also the subject of a ballad by William Robert Spencer (1769-1834, one of the many translators of Burger's **Lenore*), entitled 'Beth Gelert, or The Grave of the Greyhound', published in his *Poems* (1811).

BETJEMAN, Sir John (1906-84), poet, born in Highgate, the son of a manufacturer of household articles; the name is of Dutch origin. He was educated at Marlborough, which he disliked, and at Magdalen College, Oxford, where he became friendly with **Auden* and **MacNeice*, was encouraged by **Bowra*, and adopted the pose of aesthete and bon viveur, while remaining, as he always maintained, essentially middle-class in his outlook. He left without taking a degree, worked briefly as a schoolmaster, then began to write, in 1931, for the *Architectural Review*; meanwhile he was beginning to publish poems in magazines ('Death in Leamington' appeared in the **London Mercury* in 1930), and his first collection of verse, *Mount Zion*, appeared in 1931. This was followed

by other collections, including *Continual Dew: A Little Book of Bourgeois Verse* (1937), *New Bats in Old Belfries* (1945), *A Few Late Chrysanthemums* (1954), and his extremely successful *Collected Poems* (1958, expanded 1962). His blank-verse autobiography, *Summoned by Bells* (1960), which covers his boyhood and life at Oxford, was followed by two more collections, *A Nip in the Air* (1972) and *High and Low* (1976). He was appointed poet laureate in 1972. His poetry, which has reached an unusually wide public (while numbering Auden and Larkin amongst its advocates), is predominantly witty, urbane, satiric, and light of touch, a comedy of manners, place names, and contemporary allusions, but many have commented on the underlying melancholy, the chill of fear, the religion which dwells more on hope than faith; Larkin points to his 'heterogeneous world of farce and fury, where sports girls and old nuns jostle with town clerks and impoverished Irish peers' (*Observer*, 1983). In the preface to *Old Lights for New Chancels* (1940) Betjeman writes of his own 'topographical predilection' for 'suburbs and gaslights and Pont Street and Gothic Revival churches and mineral railways, provincial towns and garden cities', a predilection also displayed in his editing and writing of *Shell Guides* (some illustrated by his friend John Piper), and various works on architecture, beginning with *Ghastly Good Taste* (1933). Betjeman's popularity as a public personality and the apparent facility of his verse contributed to a neglect of his poetry in critical circles in the late 1950s and early 1960s, when it was seen as lightweight, but it has since

found new admirers in a second generation of readers and poets. *Letters 1926-1951*, edited by his daughter Candida Lycett-Green, was published in 1994.

BETROTHED, *The*, a novel by Sir W. * Scott, published 1825.

This, the first of Scott's two *Tales of the Crusaders*, was so much disliked by James *Ballantyne and *Constable that publication was suspended while he embarked on *The Talisman*. Eventually the two were published as a package, the success of *The Talisman* redeeming what Scott himself perceived as the failure of *The Betrothed*. The Crusades feature in *The Betrothed* only to explain the absence of Hugo de Lacy, to whom the heroine is betrothed, the action, which includes some fine battle descriptions, taking place entirely on the Welsh Marches.

BETTERTON, Mrs Mary (c.1637-1712), the wife of T. *Betterton, at first known on the stage as Mrs Saunderson, the first notable actress on the English stage (until 1660 female parts were taken by men or boys). Mrs Betterton was the first woman to act a series of Shakespeare's great female characters, such as Lady Macbeth, Ophelia, and Juliet.

BETTERTON, Thomas (1635-1710), the greatest actor in the Restoration. He joined *D'Avenant's company at Lincoln's Inn Fields, and was associated in the management of the Dorset Gardens Theatre from 1671.

With most of his fellow actors he revolted against the harsh management of C. Rich (father of John *Rich) and established a rival company at Lincoln's Inn Fields in 1695, opening with Congreve's *Love for Love*. In 1705 his company moved into the theatre erected by

*Vanbrugh in the Haymarket. His 180 roles included Hamlet, Mercutio, Sir Toby Belch, Macbeth, Bosola (in the **Duchess of Malfi*), and Heartwell (in Congreve's **The Old Bachelor*). His dramas include *The Roman Virgin*, acted 1669, adapted from * Webster's *Appius and Virginia*; *The Prophetess* (1690), an opera from the *Prophetess* of *Beaumont and *Fletcher; *King Henry IV* (1700, in which he played Falstaff) from Shakespeare; *The Amorous Widow* (1670), from *Molière's *George Dandin*.

BETTY, William Henry West (1791-1874), a phenomenally successful boy actor, known as 'the Young Roscius', in reference to the famous Roman actor. He made his debut in Belfast at the age of 12, playing four roles in four nights, one being that of Romeo. Proceeding to Dublin, he added Hamlet, Prince Arthur, and other parts to his repertoire. He continued his success in Scotland, and arrived in London in 1804, aged 13. At Covent Garden he played many major roles, including Richard III and Macbeth; there were riots for admission, he was presented to the royal family, and the House of Commons suspended a sitting to enable MPs to see his Hamlet. His final appearance as a boy actor was in 1808. He then went to Cambridge to study, returning to the stage in 1812. But his career as an adult actor was not a success, and he finally retired, a very rich man, in 1824.

Between the Acts, the last novel of V. *Woolf, published shortly after her death in 1941. Although much of its composition was overshadowed by the war, it has a richness of invention missing from her previous work, **The Years*, and has been seen as her

final statement on art as the transforming and unifying principle of life.

The action takes place at a middle-sized country house, Poyntz Hall, the home for a mere 120 years of the Oliver family, and Woolf's central metaphor is the enacting of a village pageant, which aspires to portray nothing less than the sweep of English history, by means of songs, tableaux, parody, pastiche, etc.; it ends by presenting the audience its own mirror image, in the present, as a megaphoned voice demands how civilization could be built by 'orts, scraps and fragments like ourselves?' The pageant is directed by the sexually ambiguous Miss la Trobe, who represents the everdissatisfied artist ('A failure', she groans, at the end), and its scenes are interwoven with scenes in the lives of the audience; together, the illusion and the reality combine as a communal image of rural England, past and present—a 'rambling capricious but somehow unified whole', as Woolf originally envisaged the novel.

Beulah, Land of, see Isa. 62: 4. Derived from the Hebrew word for 'married', Beulah was traditionally equated with the erotic garden-paradise of the biblical Song of Songs allegorized by Christians as the marriage of Christ and his Church. In Bunyan's **Pilgrim's Progress* Beulah is a pastoral paradise of birdsong and eternal flowers. Hearing the 'voice of the turtle in the land' the pilgrims learn that 'the contract between the bride and bridegroom' is renewed, and view the New Jerusalem from its borders. Beulah signifies God's bounty and the promise of the soul's eternal union with Its creator. Beulah is used by *Blake to represent a state

of Light (often associated with the third state of vision and sexual love): its symbol is the moon.

Beuves de Hanstone, see BEVIS OF HAMPTON.

BEVINGTON, Louisa S. (1845-95), Poet and progressive thinker, born in London. She married a German

97 BEVIS I BIBLE

artist, Ignatz Guggenberger, in 1883. She published several volumes of poetry, including *Key-Notes* (1876) and *Poems, Lyrics and Sonnets* (1882), which explore the nature of evolution, at times with a spare questioning lyricism in the vein of T. *Hardy. She also wrote and lectured on rationalism, religion, property, and evolutionary theory. Her last collection of poems, *Liberty Lyrics*, was published by James Tochetti's Liberty Press in 1895, and expresses her radical political sympathies.

Bevis: The Story of a Boy, a novel by R. *Jefferies, published 1882.

In this joyful evocation of a country childhood, revealing the secret world of two imaginative and adventurous boys, Bevis and Mark, Jefferies draws largely on his own boyhood in Wiltshire. The farm, the woods, the lake, become the Roman world (or any other world), the Unknown Island becomes the Hesperides, and the solemn games, adventures, and incidental terrors are played out in storm and sun, by day and under the stars, almost always out of doors.

Bevis of Hampton, a popular verse romance from the late 13th or early 14th cent, in 4,620 lines (12-line tailrhyme 1-474 and short couplets 475-end), based on a 12th-cent. Anglo-Norman *chanson de geste* entitled *Beuves de Hanstone* and on a subject popular throughout

Europe, from Ireland, to Italy, to Russia. Bevis's mother, the wife of Guy, earl of Southampton, has her husband murdered, marries the murderer, and sells Bevis into slavery in the East. The rest of the story is taken up with Bevis's conversion of and marriage to Josian, the daughter of the king of Arabia, and their adventures in Europe, England (where he kills the emperor of Germany, his father's murderer), and the East. The story is told in Drayton's **Poly-Olbion* (II. 259); Bevis's sword was called 'Morglay' and his horse 'Arundel'.

Ed. E. Kölbing (EETS ES 46, 48, 65, 1885-94; repr. 1 vol., 1973); discussion in L. A. Hibbard, *Medieval Romances in England* (2nd edn, 1960, 115-26).

BEWICK, Thomas (1753-1828), wood-engraver, son of a Northumbrian farmer. He was apprenticed to, and subsequently partner of, Ralph Beilby (1744-1817), a metal-engraver in Newcastle. He engraved blocks for **Gay's Fables* (1779), *Select Fables* (1784), *A General History of Quadrupeds* (1790), *Fables of Aesop* (1818), the poems of *Goldsmith and T. *Pamell (1795), and other books; his most celebrated and successful work was *A History of British Birds* (1797, 1804). *Ruskin wrote of the 'flawless virtue, veracity, tenderness, the infinite humour of the man', and his vignettes of country life, as well as his close observations of animal life in its natural setting, were much admired by *Wordsworth, C. *Brontë, *Carlyle, and *Audubon, who visited him in his workshop in 1827. His *Memoir* (1862) is a vivid record of a north-country childhood and a craftsman's life.

Bhagavad-gītā, a section of the **Mahābhārata*, in

dialogue form, in which Krishna, an incarnation of the deity, instructs and exhorts his pupil and favourite, Arjuna, one of the five sons of the Pandavas, as they stand poised for battle. It was the first section to be translated into English by Charles Wilkins, a senior merchant in the East India Company, as *The Bhagvat-Geeta, or, Dialogues of Kreeshna and Arjoon* (1785). In an advertisement prefacing the translation, Wilkins states that he has been authorized by the court of directors of the company, at the particular desire of Warren *Hastings: Hastings responded in a letter to the chairman, 'I should not fear to place, in opposition to the best French versions of the most admired pages of the *Iliad* or the *Odyssey*, or the 1st or 6th books of our own Milton, highly as I venerate the latter, the English translation of the Mahabarat.'

BHATT, Sujata (1956-), Indian poet, born in Ahmedabad; she has lived, studied, and worked in the USA and graduated from the Writers' Workshop at the University of Iowa. Her first collection *Brunizem* (1988) won the Commonwealth Poetry Prize, and attracted attention for its juxtaposition of bilingual Gujarati and English texts within the construct of the poems, a device used to invoke the otherness and alienation of the poet from the reader. This was followed by *Monkey Shadows* (1991) and *The Stinking Rose* (1994).

Bianca, (1) sister of Katherina, the title character in Shakespeare's **The Taming of the Shrew*, (2) a Venetian courtesan, mistress of *Cassio, in his **Othello*.

Biathanatos, see DONNE.

Bible, the, (1) The Old Testament. The oldest surviving

Hebrew text (Codex Babylonicus Petropolitanus) is comparatively recent, dating only from AD 916. It is a Masoretic text, i.e. one prepared by the guild of scholars called Masoretes. Of much earlier date (5th cent. BC) is the Samaritan text of the Pentateuch. We have also the Targums or Aramaic paraphrases, written at various times subsequent to the date when Aramaic superseded Hebrew as the language spoken by the Jews (shortly before the Christian era). The Greek version, known as the Septuagint, of the 3rd cent. BC is of far greater importance. Other translations into Greek were made in the 2nd cent. AD and were collected in parallel columns, together with the current Hebrew text and a revised text of the Septuagint, by *Origen in his Hexapla. This has perished with the exception of the revised Septuagint, of most of which we possess an 8th-cent. copy. In addition to the above, there was an old Latin version (known as *Vetus Itala*) of an early Greek translation, of which fragments alone remain, and which was superseded by Jerome's Latin text, known as the *Vulgate.

(2) The New Testament. Manuscripts in Greek and manuscripts of translations from the Greek into Latin, Syriac, and Coptic are extant. The most important of

BIBLE I BIBLE 98

these are the Greek, of which the chief are the Codex Vaticanus and the Codex Sinaiticus, uncial manuscripts of the 4th cent.; the Codex Bezae, containing the Greek text on the left-hand page and the Latin on the right, probably earlier than the 6th cent.; and the Codex Alexandrinus, an uncial of the 5th cent. Of the Latin versions there were, before Jerome undertook their

revision in the Vulgate, two main types current respectively in Africa and Europe. Several manuscripts of these survive. Of the Vulgate text there are a large number of manuscripts, of which the best are Northumbrian (based on Italian originals), Irish, and Spanish.

(See in this connection AMIATINUS CODEX and LiNDiSFARNE GOSPELS. See also BIBLE, THE ENGLISH; POLYGLOT BIBLE; LUTHER; GUTENBERG; and ULFILAS.)

Bible, the English. Apart from paraphrases attributed to *Caedmon and the translation by *Bede of part of the Gospel of St John, the earliest attempts at translation into English of the Holy Scriptures are the 9th- and 10th-cent, glosses and versions of the Psalms, followed by the 10th-cent, glosses and versions of the Gospels (the Durham Book, or *Lindisfarne Gospels, and the West-Saxon Gospels), and *^lfric's translation of the OT at the close of the same cent. After this little was done until the time of *Wyclif, to whom and his followers we owe the two 14th-cent. versions associated with his name, the first complete renderings into English of the Scriptures. Of these two versions taken from the Latin text, which appeared about 1382 and 1388, it is doubtful how much was Wyclif's own work. The second, or revised version, was a great improvement on the first, and is a readable and correct translation.

*Tyndale was the first to translate the NT into English from the Greek text; this he probably did in Wittenberg, the translation being printed first at Cologne, and when this was interrupted, at Worms (1525-6). In 1530 his translation of the Pentateuch was printed at Marburg, followed by a translation of the Book of Jonah. These translations were made from the

Hebrew, with reference also to the *Vulgate, *Erasmus' Latin version, and *Luther's Bible. The Authorized Version (see below) is essentially the text of Tyndale. The complete English Bible that bears the name of *Coverdale was printed in 1535. It is not a translation from the original texts, but probably from Luther's version, the Zurich Bible, and the Vulgate, with assistance from Tyndale's version. A second edition was issued in 1537. The Prayer Book text of the Psalms is largely Coverdale's version.

'Matthew's Bible' was issued in 1537, under the pseudonym of Thomas Matthew, by John Rogers (71500-55). He was a friend of Tyndale, was converted to Protestantism, and prepared and annotated his version for publication. Rogers was burnt at Smithfield in Mary's reign.

'Taverner's Bible' was a revision of Matthew's. It appeared in 1539. Richard Taverner (71505-75) was a religious author who was patronized by Wolsey and Cromwell, was sent to the Tower on the latter's fall, but subsequently obtained the favour of Henry VIII.

The 'Great Bible', also called 'Cranmer's Bible', was brought out in 1539 under the auspices of Henry VIII; Coverdale was placed by Cromwell in charge of its preparation. The printing of it was begun in Paris and finished in London.

Towards the end of Henry VIII's reign there were interdictions on the use of the Bible. During Mary's reign, the reformers took refuge, some in Frankfurt am Main, some in Geneva, where in 1560 appeared the Genevan or 'Breeches' Bible. It had a marginal commentary which proved agreeable to the Puritans.

In 1568 was published the 'Bishops' Bible', an edition promoted by Archbishop *Parker to counteract the popularity of the Calvinistic Genevan Bible; while Romanists made a translation, known as the Douai-Rheims version, which appeared, the NT in 1582, the OT in 1609-10. It is characterized by the frequent use of Latinisms. (See ALLEN, WILLIAM.)

The 'Authorized Version' arose out of a conference at Hampton Court, convened by James I in 1604, between the High Church and Low Church parties. The undertaking was proposed by Dr Reynolds, president of Corpus Christi College, Oxford, and was supported by the king. The revisers were 47 in number, divided into companies dealing with various sections of the Bible, and were drawn from the most eminent scholars and divines of the day. They were instructed to follow the text of the 'Bishops' Bible' wherever they could. The work of revision and retranslation occupied three years and a half, and the so-called 'Authorized Version' (it was not authorized by any official pronouncement) appeared in 1611. It is practically the version of Tyndale with some admixture from Wyclif. Two issues of it were made in 1611, known respectively as the 'He Bible' and the 'She Bible', because in the first the words in Ruth 3:15 read 'and he went into the citie', and in the second 'and she went into the citie'. Modern bibles are based with slight variations on the 'She Bible'. Various editions of the Bible, such as the Breeches Bible and the Vinegar Bible, are named after eccentricities of wording or mistakes in the printed text.

In 1870 the Convocation of Canterbury appointed a committee to consider the question of revision of the

Authorized versions. The Revised Text was published, of the NT in 1881, of the OT in 1885.

The Revised Standard Version (RSV), a translation produced in the United States and published between 1946 and 1957, stood in the tradition of the Authorized Version, but aimed to eliminate excessively archaic language. The RSV became the standard text in many churches and scholarly communities, and remained in widespread use until the early 1990s, when a further revision, the New Revised Standard Version (NRSV) was published (1990). This brought the text into more contemporary language, and adopted a gender-inclusive style; an Anglicized edition was published in 1995.

99 BIBLE IN SPAIN | BIERCE

In 1947, a new translation into modern English was begun by a Joint Committee of the Churches in the United Kingdom (excepting the Roman Catholics). A team, made up largely of British scholars, worked in separate groups on the OT, Apocrypha, and the NT. The result of their work appeared as the New English Bible (NEB), the NT being published in 1961, and the OT and Apocrypha, with a limited revision of the NT, in 1970. The work of translation continued after 1970, now with the full support of the Roman Catholic Church, and a further extensive revision, the Revised English Bible (REB), was published in 1989.

From the 1960s onwards, the work of revision became a constant process, reflecting changes in language, culture, and new textual evidence, especially from the Dead Sea Scrolls found at Qumran. The USA in particular spawned numerous translations and paraphrases, each attempting to address a particular

perceived need. Amongst the most popular versions were the Good News Bible or Today's English Version, the NT appearing in 1966 with a complete Bible in 1976. This translation relied heavily on the principle of dynamic equivalence, and sought to express biblical language in everyday terminology; a limited revision was published in 1994. The New International Version (NIV) (NT 1973, complete Bible 1978, Anglicized 1979) became immensely popular in the 1980s and 1990s, especially amongst British and American evangelicals, whilst the Roman Catholic Church produced the Jerusalem Bible (JB) in 1966, based largely on the work of French scholars of the 1940s; the JB was thoroughly revised as the New Jerusalem Bible (NJB) in 1985, with some books extensively retranslated to achieve a more readable and dignified style.

Bible in Spain, The, a narrative of travel by * Borrow, published 1843.

Borrow travelled in Spain as distributor of bibles for the British and Foreign Bible Society from 1835 to 1840, and this book purports to be an account of his adventures in a country racked by civil war. It is difficult to say how far the various incidents recounted actually occurred; but the vivid picture that the author gives of Spain is unquestionably realistic, and the work is one of the finest of English travel books.

Bibliographical Society, the, founded in 1892. Its *Transactions* were first published in 1893 (merged with the **Library* in 1920). The Society also published separate monographs, and in 1926 issued the invaluable *Short-Title Catalogue of English Books, 1475-1640* (work continued by *Wing). Volume ii (I-Z) of a

revised and enlarged version was published in 1976; volume i (A-H) appeared in 1986.

Bickerstaff, Isaac, a fictitious person invented by *Swift. A cobbler, John Partridge, claiming to be an astrologer, had published predictions in the form of an *almanac. Swift in the beginning of 1708 produced a parody entitled *Predictions for the Ensuing Year, by Isaac Bickerstaff*, in which he foretold the death of Partridge on 29 Mar. On 30 Mar. he published a letter giving an account of Partridge's end. Partridge indignantly protested that he was still alive, but Swift retorted in a *Vindication* proving that he was really dead. Other writers took up the joke, and *Steele, when he launched the **Tatler* in 1709, adopted the name of Bickerstaff for the supposed author.

BICKERSTAFFE, Isaac (1733-71808), an Irish playwright who arrived in London in 1755 and produced many successful comedies and opera librettos. His *Love in a Village* (1762), with music by *Arne, has a claim to be the first comic opera, and contains the well-known song about the Miller of Dee ('There was a jolly miller once'). *The Maid of the Mill* (1765, with music by Samuel Arnold and others) was also very successful; Bickerstaffe acknowledged Richardson's **Pamela* as the source of his plot. **The Padlock*, with music by *Dibdin, was performed in 1768, as was *Lionel and Clarissa*, which reappeared as *The School for Fathers* in 1772. *The Hypocrite* (1768, adapted from Molière's **Tartuffe* and *Cibber's *The Nonjuror*) contains the well-known character of a hypocrite, Mawworm. Bickerstaffe also wrote adaptations of *Wycherley and *Calderon, and a version of **Inkle and Yarico*. In

1772 Bickerstaffe fled to France, suspected of a homosexual offence, and spent the rest of his life in obscurity.

*Garrick was implicated in the scandal in a lampoon, *Love in the Suds* by W. Kenrick (1725-79), subtitled 'the lamentations of Roscius for the loss of his Nyky'. Long after Bickerstaffe's disappearance, his ex-colleague Dibdin was defending himself from the charge of plagiarizing his songs. Nothing is known of the circumstances of his death. See *The Dramatic Cobbler* (1971), a life by Peter Tasch.

Bidpai or **Pilpay**, *The Fables of, or Kalilah and Dimnah*, is the title taken from the Arabic version of a lost original of the *Panchatantra*, a celebrated Sanskrit collection of fables, the source of much European folklore. 'Bidpai' is a corruption of 'bidbah', the title of the chief scholar at the court of an Indian prince. The fables were translated into many European languages, the first English version coming via the Italian in a version by Sir T. North as *The Morali Philosophia of Doni* (1570). See *The Ocean of Story* (1928) by Norman Penzer.

BIERCE, Ambrose (1842-71914), American writer, born in Ohio. He served in the Civil War, 1861-5, and afterwards became a prominent journalist, living and working for a time in England (1872-6). He returned to San Francisco, and later worked as a correspondent in Washington. He published much, and collected his writings together in 12 vols (1909-12), but is best known for his short stories, realistic, sardonic, and strongly influenced by *Poe. They were published in *Tales of Soldiers and Civilians* (1891), a title which was changed to *In the Midst of Life* (1892;

BIG BROTHER | BIOGRAPHY 100

rev. edn 1898). Tired of life and America, he travelled to Mexico in 1913 and mysteriously disappeared, it is thought in the fighting of the Mexican Civil War.

Big Brother, in Orwell's *Nineteen Eighty-Four*, is the head of the Party, who never appears in person, but whose dominating portrait in every public place, with the caption 'Big Brother is watching you', is inescapable. **Bildungsroman**, the term applied to novels of 'education' (in the widest sense), of which many of the best examples are German. Wieland's *Agathon* (1765-6) is usually thought of as the first example of the genre, but the best and most imitated was *Goethe's *Wilhelm Meisters Lehrjahre* (*Wilhelm Meisters Apprenticeship*, 1795-6), which became celebrated in England through *Carlyle's translation in 1824. Wilhelm provides the model of the innocent, inexperienced, well-meaning, but often foolish and erring, young man who sets out in life with either no aim in mind or the wrong one. By a series of false starts and mistakes and with help from well-disposed friends he makes in the course of his experiences, he finally reaches maturity and finds his proper *profession*. T. *Mann was Goethe's most distinguished successor with his philosophical novel *Der Zauberberg* (*The Magic Mountain*, 1924). The genre overlaps with the older type of the *picaresque novel, but is more philosophical. The German term *Bildungsroman* has been adopted in English criticism as a result of the fame during the 19th cent, of *Wilhelm Meister* and Carlyle's semi-fictional * *Sartor Resartus* (1833-4). **Billickin**, Mrs, in Dickens's *Edwin Drood*, a cousin of Mr Bazzard, who lets lodgings in Bloomsbury.

Billy Budd, Foretopman (written 1891, published 1924), a novella by H. *Melville, a symbolic tale built out of Melville's egalitarian meditations on the mutiny at Spithead in 1797 and a family story of how Melville's older brother presided over the court martial and execution of an insubordinate sailor.

Billy, 'the handsome sailor', wrongly accused by the satanic master-at-arms Claggart and unable to defend himself verbally because of a stammer, strikes Claggart dead. After being tried by the liberal Captain Vere, Billy is hanged, his last words being 'God bless Captain Vere!' Then, in apparently Christ-like apotheosis, 'the East was shot through with a soft glory as of the fleece of the Lamb of God', and the sailors question whether Billy has actually died. *Britten's setting of *Billy Budd* (1951) has become one of the most admired operas in the modern repertoire.

Billy Liar, see WATERHOUSE.

BINGHAM, Joseph (1668-1723), fellow of University College, Oxford. He withdrew from the university, being unjustly charged with preaching heretical doctrine, and became rector of Headbourne Worthy, near Winchester, where he wrote *Origines Ecclesiasticae, or The Antiquities of the Christian Church* (1708-22), a very learned work which long retained its authoritative character.

Bingley, Charles, and his sister Caroline, characters in J. Austen's **Pride and Prejudice*.

Binnorie, or *The Twa Sisters*, an old ballad, possibly of Scandinavian origin, in *Child's collection. Two sisters are in love with the same knight; the elder drowns the younger, whose body drifts downstream to the mill. A

harper makes a harp from her breastbone, strung with her hair, and when he visits her father's hall it sings in reproach 'Woe to my sister, false Helen!'

BINYON, (Robert) Laurence (1869-1943), educated at St Paul's and Trinity College, Oxford; he entered the British Museum where in 1909 he became assistant keeper in the department of prints and drawings. He published many works on art, chiefly English and oriental, including *Painting in the Far East* (1908) and a study of oriental aesthetics, *The Flight of the Dragon* (1911). His dramas included *Attila* (1907) and *Arthur* (1923), the latter with music by T *Elgar. His war poems include his much anthologized 'For the Fallen' ('They shall grow not old, as we that are left grow old'); two long odes, *The Sirens* (1924) and *The Idols* (1928), received much acclaim among traditionalists. The *Collected Poems* appeared in 1931. His last volume of verse, *The Burning of the Leaves*, was published posthumously in 1944, and *The Madness of Merlin*, the unfinished first part of a lengthy projected verse drama, in 1947.

Biographia Literaria, a work of philosophical autobiography and Romantic literary criticism, by S. T *Coleridge, published 1817.

Originally conceived in 1814 as a short explanatory preface to the *Sibylline Leaves*, it rapidly expanded into a two-volume apologia for his 'literary life and opinions'. Part I is broadly autobiographical, describing Coleridge's friendship with *Southey and with the *Wordsworths at Stowey, and going on to trace his struggle with the 'dynamic philosophy' of *Kant, *Fichte, and *Schelling in Germany. The humorous

narrative is gradually overwhelmed by Romantic metaphysics; ch. XIII contains his famous distinction between Fancy and Imagination. Part II is almost entirely critical, attacking Wordsworth's preface to the **Lyrical Ballads* and then marvellously vindicating the poetry itself. Coleridge concentrates on the psychology of the creative process, and propounds new theories of the origins of poetic language, metre, and form, as the interpenetration of 'passion and will' (chs XV-XVIII). Other chapters discuss the poetry of Shakespeare, *Milton, *Daniel, G. *Herbert, etc., as exemplary of true 'Imagination' and the 'language of real life'. Though maddeningly unsystematic in structure, the book is a touchstone of Romantic criticism; it also gives some impression of Coleridge in full conversational flight.

biography, see overleaf.

†OI BION | BLACKLOCK

BION (c. 100 BC), a Greek pastoral poet who is reputed to have been born in Smyrna and to have died prematurely in Sicily. His best-known work is a lament for Adonis, which was imitated by *Ronsard and other continental poets and of which echoes can be found in Shakespeare's **Venus and Adonis*, in T. *Lodge, and in Abraham *Fraunce. Keats's **Hyperion* is indebted to its picture of Adonis, and it served as one of Shelley's models for **Adonais*. Later *Bridges' *Achilles in Scyros* took some of its detail from Bion's idyll.

BIRD, Isabella Lucy (1831-1904), traveller, born in Yorkshire, who spent much of her life when in Britain with her sister in Edinburgh and on the Isle of Mull. Advised to recuperate abroad after a spinal operation in 1850, she embarked on a series of travels which

clearly suited her naturally restless disposition, and she wrote several vivid accounts of them, notably *A Lady's Life in the Rocky Mountains* (1879), *Unbeaten Tracks in Japan* (1880), and *The Golden Chersonese* (1883, a journey through Malaysia). She appears as a character and as a type of the intrepid Victorian woman in Caryl Churchill's **Top Girls*.

Birds of America, The, (1) an ornithological work by J. }. *Audubon; (2) the title of a novel by M. *McCarthy.

Birkin, Rupert, a character in D. H. Lawrence's **Women in Love*.

Birnam Wood, see MACBETH.

Biron, see BEROWNE.

BIRRELL, Augustine (1850-1933), chief secretary for Ireland, 1907-16. He made his name as an author with a volume of lightweight essays, *Obiter Dicta* (1884), which he followed with other essays and works on *Hazlitt (1902), *Marvell (1905), and others. His son Francis Birrell (1889-1935), journalist and dramatic critic, was associated with the *Bloomsbury Group.

BISHOP, Elizabeth (1911-79), American poet, born in Massachusetts, and brought up by her maternal grandparents in Nova Scotia after the death of her father and collapse of her mother. She was educated at Vassar, where in 1934 she met Marianne *Moore, with whose work her own has much affinity. She later travelled widely, finally settling in Brazil; the titles of some of her volumes (*North and South*, 1946; *Questions of Travel*, 1965; *Geography III*, 1976) reflect her preoccupation with place and movement, and her verse is reticent, objective, spare yet colloquial. Her *Complete Poems 1927-1979* appeared in 1983. Robert Giroux

edited her *Collected Prose* (1984) and *One Art: The Selected Letters* (1994).

BISHOP, Sir Henry Rowley (1786-1855), highly regarded in his day as a prolific composer of songs and opera; but the enormous list of his stage works (which includes eight pieces based on *Scott, all served up within a year of the respective novels) does not bear inspection today, and he is chiefly remembered for the song 'Home, Sweet Home'. The tune originally appeared as a 'Sicilian Air' in a volume of *National Airs* edited by Bishop in 1821, and was reused as the theme song of the opera *Clari* (1823) with words by the American actor and playwright John Howard Payne (1791-1852).

BISHOP, John Peale (1892-1944), American poet and story writer, educated at Princeton with E. * Wilson and F. S. * Fitzgerald. His *Collected Essays* and *Collected Poems* were published in 1948.

BLACK, William (1841-98), Scottish novelist, an early member of the *'Kailyard school', whose first triumph was *A Daughter of Heth* (1871) followed by *The Strange Adventures of a Phaeton* (1872), *A Princess of Thule* (1873), *Madcap Violet* (1876), and *Macleod of Dare* (1879). He continued to write prolifically/ but without his earlier success.

Blackacre, the widow, a character in Wycherley's **The Plain-Dealer*.

Black Beauty, see SEWELL; also CHILDREN'S LITERATURE.

Black Book of Carmarthen, The, a Welsh manuscript of the 12th cent., containing a collection of ancient Welsh poetry, interesting among other things for references to King *Arthur.

Black Book of the Admiralty, an ancient code of rules for the government of the navy, said to have been compiled in the reign of Edward III.

black British literature, see p. 104.

Black Dwarf, The, a novel by Sir W * Scott, in **Tales of My Landlord*, 1st series, published 1816. The first of the *Tales of My Landlord* and published anonymously, the novel's most interesting feature today is Scott's treatment of deformity. At the time of writing, he was preoccupied by the possible influence of Byron's lameness (which Scott himself shared) on his character. There are other correspondences between Scott's personal history and the situation of the Dwarf, who was superficially based on an actual dwarf, David Ritchie.

Blackfriars Theatre was built within the boundaries of the old Dominican monastery lying between Ludgate Hill and the river. The first theatre on the site was adapted for performances by Richard Farrant, master of the Children of Windsor Chapel in 1576; the second, in a different part of the old building, was bought and adapted by J. * Burbage in 1596, but was handed over to the Children of the Chapel because of local opposition. It reverted to James's son R. * Burbage in 1608. Shakespeare had a share in the new company that performed there. The building was demolished in 1655.

BLACKLOCK, Thomas (1721-91), 'the blind bard', born in Dumfriesshire, the son of a bricklayer; he lost his (*cont. on p. 106*)

Biography is as old as gossip, and may be as

ephemeral. Yet in the last 40 years it has achieved a Golden Age, and found a favoured if controversial place in literary and intellectual life. It has risen to power as virtually a new genre, challenging the novel in its ability to depict character and explore ideas through narrative, with some 3,500 new subjects appearing each year. But it has also courted sensationalism and scandal. The modern form is comparatively recent. The Greeks and Romans bequeathed a public tradition of life-writing to English authors through the works of *Xenophon, *Suetonius, and *Pliny, and notably through T. *North's great Tudor translation of *Plutarch's *Lives of the Noble Grecians and Romans* (1579), with its emphasis on political and military prowess. There was also a native tradition of early hagiography, as in */Ælfric's *Lives of the Saints* (993-8), in which homily and legend mingled with lurid descriptions of 'conversion' experiences. In the 17th cent. Izaak *Walton wrote pious lives of the poets *Donne (1640) and *Herbert (1670). The eccentric

antiquary John *Aubrey gathered a splendid collection of donnish scurrilities and courtly tattle ('the very *puerenda* are not covered') in his *Brief Lives* (MS 1693), though these were not published until 1813. But the true English form really became popular in the 18th cent., with numerous biographical collections such as the lives of criminals in the **Newgate Calendar* (gathered in five volumes, 1773) and Samuel Johnson's **Lives of the English Poets* (1779-81); Johnson combined both in his *Life of Mr Richard Savage* (1744), a gripping account of the illstarred career of a *Grub Street poet and convicted murderer, told as a black comedy of moral outrage played against a passionate apologia for his friend. The rich human appeal that Johnson saw in the new form was set out in his seminal essay 'On the Genius of Biography', in **Rambler* No. 60 (1750). 'No species of writing . . . can more certainly enchain the heart by irresistible interest, or more widely diffuse instruction to every diversity of condition . . . We are all prompted by the same motives, all deceived by the same fallacies, all animated by hope, obstructed by danger, entangled by desire, and seduced by pleasure.'

The scope for emotional intimacy was further explored by the philosopher William *Godwin in the moving biographical *Memoir* (1794) of his wife, the embattled feminist Mary *Wollstonecraft who

twice tried to commit suicide as the result of an unhappy love affair in Paris at the time of the French Revolution. He depicted her memorably as 'a female Werther'.

But it was James *Boswell, in his celebrated *Life of Samuel Johnson* (1791), who created the first distinctive masterpiece of English biography, using vividly dramatized scenes (worked up from his *Journals*) within a meticulous chronological narrative. Boswell gives Johnson both a sombre inner life (touched by the tragedy of his melancholia and physical disabilities) and a robust social existence in tavern and drawing room, drawn with penetrating humour.

The imaginative tension between the two selves—the private and the public Johnson—became a hallmark of what the English form could achieve, a true rival to the novel. It also clearly reflects the ethos of the European *Enlightenment (Boswell knew *Hume, *Voltaire, and *Rousseau): fearless and rational enquiry into the human condition, bringing better understanding of ourselves, and greater toleration of other natures and beliefs. This too became a touchstone of the developing genre. The great flowering of Victorian biography that followed (virtually unmatched in Europe except for *Sainte-Beuve's essays) is still being reassessed. Though many biographers like Boswell were close

friends of their subjects—*Lockhart writing of his father-in-law *Scott (1837-8), John *Forster of his confidant *Dickens (1872-4), *Carlyle of lost companion *Sterling (1851), and *Froude of his master Carlyle (1881)—the public was again demanding monuments to virtue. This affected even such a sympathetic study as Mrs *Gaskell's *Life of Charlotte Brontë* (1857), with its deliberate suppression of romantic episodes. An apotheosis was reached in Leslie ^Stephen's editorship of the * *Dictionary of National Biography*, a collection of more than 10,000 public life-notices launched in 26 volumes between 1885 and 1890, as much a feat of Victorian teamwork and engineering as the Forth Bridge. Yet perhaps we still see these too much through the eyes of Lytton *Strachey. His four elegant and mocking studies (with a satiric preface) in *Eminent Victorians* (1918)—of Cardinal *Manning, Florence Nightingale, Dr T. *Arnold of Rugby, and General Gordon—refreshingly liberated the artistic form of English biography once more. But at the same time (as a contemporary of *Freud) Strachey played gleeful havoc with easy accusations of hypocrisy, debunking any notion of spiritual heroism. Nonetheless, his work encouraged valuable experiments in the structure of biographical narrative, and a much more sophisticated approach to the contradictions of human character. These experiments

have become an influential part of the modern English tradition, already pioneered by Edmund *Gosse, who followed a standard Victorian life of his father, the botanist and Christian fundamentalist P. H. Gosse (1890), with a devastating reappraisal in *Father and Son* (1907), transformed by the radical device of rewriting the story through his own eyes as a child.

Other influential experiments include Virginia *Woolf's glamorous *Orlando* (1928, a disguised life of V. *Sackville-West through four centuries and a sex change), and *Flush* (1933), a light-hearted life of the *Brownings seen through the eyes of their pet dog. A. J. A. *Symons explored biography as an ornate and labyrinthine detective story, in *The Quest for Corvo* (1934). An actual legal case, an embargo on biographical research brought by a living subject, turned Ian *Hamilton's *In Search of J. D. Salinger* (1988) into a mordant study of the ethics and psychology of life-writing itself. Julian *Barnes's *Flaubert's Parrot* (1984) was a brilliant postmodern parody of the art of biographical misinterpretation, interweaving the figure of a pedantic, fictional biographer with genuinely illuminating scholarship. Far from undermining mainstream biography, these experiments have encouraged ever more detailed research, with finer and more stylish narrative techniques. This is especially true in

literary biography, which has returned with great confidence to the large, comprehensive form of 'Life and Work' considered as a single dramatic and psychological unity. Outstanding among these are Richard *Ellmann's scholarly Irish trilogy, lives of *Yeats (1948), *Joyce (1959), and *Wilde (1987), and Michael *Holroyd's flamboyant and socially expansive portraits of Lytton Strachey (1967-8, a tragicomic masterpiece of Bloomsbury life), Augustus *John (1974-5), and G. B. *Shaw (1988-92). New ground has also been broken with Ray Monk's limpid philosophical lives of *Wittgenstein (1990) and Bertrand *Russell (1995), Peter *Ackroyd's *Dickens* (1990, with fictional interludes), and Hermione Lee's fine thematic approach to the life of Virginia Woolf (1996). An older tradition of colonizing European subjects, initiated by G. H. *Lewes's *Goethe* (1855), has reemerged with George Painter's *Proust* (1959), David Sweetman's *Picasso* (1973), and Graham Robb's vigorous portraits of *Balzac (1994) and *Hugo (1997)-

One of the most remarkable developments is the renewed interest in lives of women, in a response to feminism. Notable work has been done here by Hilary Spurling on the life of Ivy *Compton-Burnett (1974, 1984), Victoria *Glendinning on the adventures of Vita Sackville-West (1983), and Claire

*Tomalin on Mary Wollstonecraft (1974) and the 19th-cent. actress Dorothy *Jordan (1994). Tomalin's *The Invisible Woman* (1990) transforms the life of Dickens by investigating it through the eyes of his secret mistress, Nellie Ternan; and this form of 'microbiography'—concentrating on a single significant relationship or episode—may herald a movement away from the monolithic, single life. There is also increasing interest in the lives of scientists such as Humphry *Davy and *Newton; and a number of the formative intellectual figures of modern culture—*Darwin, Freud, Einstein, *Sartre—have been the subject of revealing and controversial studies. A new *DNB* is under way. Altogether a new kind of biographical pantheon is emerging, a sort of collective British memory—a literary equivalent of the National Portrait Gallery. There is now a considerable body of theoretical and discursive work on biography as an artistic form. Early explorations were Woolf's lively essays on the 'New Biography' (1925), and the French biographer André *Maurois's shrewd appraisal *Aspects of Biography* (1928). Several modern practitioners have also defended the form: Robert *Gittings in his short but panoramic overview *The Nature of Biography* (1978); Richard Ellmann with mischievous wit in *Golden Codgers* (1976), which popularized Joyce's term 'biografiend'; and

Leon Edel (biographer of Henry *James) in his striking meditations *Writing Lives: Principia Biographica* (1984).

These try to deal with a number of recurrent issues: the ethics of 'invading' privacy; the ambiguity of the links between art and life; the questionable objectivity of such sources as letters and diaries; the distortions involved in 'plotting' a life as a continuous narrative; the role of empathy and psychological 'transference' between author and subject; and the vexed question of the 'celebrity' life which produces endless new and competing versions (some 500 lives of Napoleon, 200 lives of *Byron, 40 lives of Marilyn Monroe, and already five lives of Sylvia *Plath).

If the form has seen a Golden Age, its future is by no means certain. It may be petrified by the growing weight of academic research; it may be liquefied by the populist demands of television documentaries, historical feature films, or simply sensationalist journalism (the life of Diana, princess of Wales, is a cautionary tale). It is difficult to tell what effect the vast increase in electronically available historical databases will eventually have. It is possible that the professional biographer, who works out of lonely passion for his subject, intent on creating a work of historical art in 'trying to bring the dead back to life again' (Richard *Holmes, *Footsteps*, 1984), will soon

become a quaint, antiquarian figure, outmoded by anonymous software experts and fashionable spindoctors. Or it is possible that the English form, which combines so wonderfully the imaginative and the critical spirit, has triumphs yet to come.

Black British literature has its origins in slave

narratives of the 18th cent., the most famous of which was Olaudah Equiano's *The Interesting Narrative* (1789), which became an instant best-seller, with thousands of copies being bought by sympathizers of the Abolition movement (widely regarded by historians as the first mass philanthropic movement in Britain). The book, which went through 17 editions and reprints between 1789 and 1827, tells the story of Equiano's Ibo childhood; his kidnapping and enslavement in the Caribbean; his successful efforts to emancipate himself; and his subsequent travels in Britain and Europe as a free man. Equiano's story, packed with remarkable adventures, is a moving testimony to courage in the face of tragedy and despair; but although he did not hesitate to describe the brutalities

of slavery, Equiano expressed no resentment against his masters: indeed it was the stress he placed on Christian forgiveness that engaged many of his readers. Rather than risk alienation by strident denunciations of slavery, Equiano adopted an almost self-deprecatory tone. His strategy was to persuade people of the injustices of slavery by calm reasoning and appeals to the heart. He was also aware of the need to craft his writing, to use language vividly and with deliberate artistry, in order to prove that an African was just as capable of creative expression as any white man, and should therefore be accorded the same rights.

Equiano was not the first African to publish a book in England. That distinction belongs to Ignatius *Sancho, whose *Letters* were published in 1782. Sancho was born in 1729 on board a slave ship crossing the Atlantic. His mother died soon afterwards and his father committed suicide rather than face a life of slavery. After being brought to England, Sancho was taken up by the duke of Montague, under whose patronage he acquired a classical education. During his life he wrote poetry, two stage plays, and musical works, and became friendly with a number of distinguished figures of the day, including *Gainsborough (who painted his portrait), Laurence *Sterne, and Samuel *Johnson. Sancho's letters, written somewhat in the style of

Sterne, were enormously popular. The first edition attracted more than 1,200 subscribers and the book was cited by Abolition sympathizers as evidence of the African's intellect and humanity.

Other ex-slaves living in England who also published their memoirs included Ukawsaw Gronniosaw (*A Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw*, 1770), Ottobah Cugoana (*Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species*, 1787), John Jea (*The Life, History and Unparalleled Sufferings of John Jea, African Preacher of the Gospels*, 1814), and Mary Prince (*The History of Mary Prince, a West Indian Slave*, 1831). The achievement of such writers was all the more extraordinary given the unimaginably difficult circumstances they had been forced to endure, and the fact that they were largely self-educated. Where once black people had been packed in the holds of slave ships 'like books upon a shelf (in the words of the Revd John *Newton, an exslave-ship captain), by the end of the 18th cent, they had become articulate and creative, using the medium of print to establish a new strand of English literary culture.

Black people continued to publish books throughout the 19th cent., amongst them Mary Seacole, whose *Wonderful Adventures of Mary Seacole in*

Many Lands (1857) provides a rare record of a black woman's experience of the male-dominated world of the British Empire. Seacole, a self-taught nurse, practised in her home country of Jamaica before travelling through Latin America, where she treated diseases such as cholera and yellow fever. She came to London in 1854 intending to volunteer for nursing duties in the Crimea, but was rejected because of her colour. Nevertheless, at her own expense, she set off for the Crimea, where she established a hospital for the care of British troops. As a result of her exceptional work she became a household name, and in 1857 a benefit festival in her honour was held in the Royal Surrey Gardens, attracting 40,000 people over four consecutive nights. 'Never', commented *The Times*, 'was hearty and kindly greeting bestowed upon a worthier object.'

British black literature in the 20th cent, continued largely in an autobiographical mode, grafting fiction on to self-confession. The post-war arrival of immigrants into Britain generated a literature preoccupied with both the perils and pleasures of exile. There was an eager British readership for accounts of the immigrants' cultural background, as well as of their struggles to integrate into British society. Black writers saw post-war Britain through West Indian eyes, giving new vigour to descriptions

of familiar urban and rural scenes. The Trinidadian Sam *Selvon's *Lonely Londoners* (1963), for instance, revisits the grand historical sites of London (Trafalgar Square, Westminster Bridge, Piccadilly Circus) and describes them from the perspective of the naive foreigner and small-islander. In so doing, Selvon resurrects and adapts the 18th-cent. English literary genre of fictionalized travel writing (such as James Miller's *Art and Nature*, 1738), in which the character of a foreigner is used to comment satirically on British life and manners. Selvon's immigrants engage not only with the day-to-day realities of racist violence and discrimination, but also with the 'grand narratives' of British history. Selvon's novel was an early attempt to use a West Indian creolized English as a narrational mode. West Indian Creole (sometimes called 'patois', or 'nation language') evolved from the language of slaves, who were forced to learn English but who did so while retaining some of the grammatical structures of their own African languages. Although derided by many British people as 'broken English', or as worthy only of comic expression, creolized English continues to be the literary language of choice amongst many black British writers. Selvon's purpose in using such language was to give a naturalistic flavour to his account of immigrant life. Later writers, such as David *Dabydeen, Linton

Kwesi *Johnson, James *Berry, Fred *D'Aguiar, Grace *Nichols, John Agard, and Amryl Johnson, use West Indian Creole or black British English selfconsciously, thereby asserting self-sufficiency and spiritual independence from 'the mother country', as well as confessing alienation from the wider society. Their writings, in a dense and difficult version of standard English, deliberately resist what one writer has called 'an easy consumption' by British readers. If writers like Selvon were concerned to show the West Indian as a likeable, poignant figure, deserving of acceptance by British society, the generation that followed were keen to assert the qualities of difference, signalled by the language they used. A crucial concern in contemporary black British literature continues to be the memorializing of slave history. Grace Nichols's *I Is a Long Memoried Woman* (1983), Caryl *Phillips's *Cambridge* (1991), David Dabydeen's *Turner* (1994), and Fred D'Aguiar's *Feeding the Ghosts* (1997) all either rework British slave narratives or reimagine the experiences of *slavery. The lives of hundreds and thousands of labourers shipped from India to work in the Caribbean plantations during the 19th cent, are also remembered in the novels of both V. S. *Naipaul (*A House for Mr Biswas*, 1961) and Lakshmi

Persaud (*Butterfly in the Wind*, 1990). Poets like Linton Kwesi Johnson see a continuum of racial violence from the era of slavery to presentday Britain. His *Dread Beat and Blood* (1975) is suffused with a sense of historical hurts, and explores the desire of the African to retaliate with violence, as in earlier slave revolts. Others, like Faustin Charles (*Days and Nights in the Magic Forest*, 1986), relish the retaliation symbolized by cricketing victories over English teams by the West Indies. The violence of bat against ball is located within the black experiences of enslavement and degradation: 'The game swells with blood,' in Charles's words. A different kind of violence concerns women writers—namely that of black male upon black female. Joan Riley's *The Unbelonging* (1985) echoes Alice Walker's *The Color Purple* in telling of sexual abuse of a young girl by a cruel and perverse father. If black British literature is now largely set in degraded urban landscapes, and has as its themes loneliness, harassment, and exploitation, it is not only because black writers remain passionately conscious of their slave past; they also continue to perceive British society as being racially determined. See: Peter Fryer, *Staying Power: The History of Black People in Britain* (1984); Pabhu Guptara, *Black British Literature: An Annotated Bibliography*

(1986); David Dabydeen, *A Reader's Guide to West Indian and Black British Literature* (rev. edn, 1997).

BLACKMORE | BLACKWOOD 106

sight when six months old. He published his first volume of poems in 1746, republished with an account by }. *Spence in 1754. He was befriended by *Hume, and in turn wrote in praise of *Bums, whom he received with kindness in Edinburgh. His poetry was, Dr * Johnson pointed out, largely derivative. There is an account of his meeting with Johnson in Boswell's * *Journal of a Tour to the Hebrides*. His collected poems with a life by H. *Mackenzie appeared in 1793.

BLACKMORE, Sir Richard (1654-1729), physician to Queen Anne who produced some indifferent poems of great length, heroic and epic, and *Creation: A Philosophical Poem* (1712), which was warmly praised by Dr * Johnson. He was one of the few poets added to **Lives of the English Poets* by Johnson's own choice. Pope in **The Dunciad* mocked his 'sonorous strain'.

BLACKMORE, R(ichard) D(oddridge) (1825-1900), son of a clergyman, educated at Blundell's School, Tiverton, and at Exeter College, Oxford. He was called to the bar, but his occasional epileptic fits forced him to take up a country life, first as a schoolmaster, then as a fruitgrower at Teddington, where he lived till his death. He was happily married to an Irishwoman, Lucy Maguire; they had no children. He published several volumes of poems and translations from *Theocritus and * Virgil, but his fame rests almost entirely on one of his novels, **Lorna Doone* (1869). He wrote 13 other novels, including *Cradock Nowell* (1866), *The Maid of*

Sker (1872), *Alice Lorraine* (1875), and *Springhaven* (1887). These pastoral tales, stirring in incident and with a slightly grotesque humour, are often ill-constructed and prolix, and sometimes over-lush in style, but their great excellence is the intricacy of their descriptions of lovingly observed climate, wildlife, and vegetation. Blackmore was a sincere and kindly but reserved and eccentric man, absorbed in his experimental fruit-farming. See Waldo H. Dunn, *R. D.*

Blackmore, the Author of 'Lorna Doone' (1956); Kenneth Budd, *The Last Victorian: R. D. Blackmore and His Novels* (1960).

Black Mountain poets, a group of poets associated with Black Mountain College, an experimental liberal arts college founded in 1933 near Asheville, North Carolina, which became in the early 1950s a centre of anti-academic poetic revolt. A leading figure was Charles Olson (1910-70), rector of the college from 1951 to 1956, whose *Projective Verse* (1950) was a form of manifesto, laying much emphasis on the dynamic energy of the spoken word and phrase and attacking the domination of syntax, rhyme, and metre. His students and followers included R. Creeley, Robert Duncan (1919-), and Denise Levertov. The *Black Mountain Review* (1954-7; edited by Creeley) also published work by Ginsberg and Kerouac, thus heralding the Beat Generation.

BLACKMUR, Richard Palmer (1904-65), American poet and critic, associated for many years with Princeton, where he was professor from 1948 to 1965. His critical works, which include *The Expense of Greatness* (1940), *Language as Gesture* (1952), and

The Lion and the Honeycomb (1955), link him with the New Criticism; he was one of the early champions of the art of W. Stevens.

Black Papers, see EDUCATION, LITERATURE OF.

Blackpool, Stephen, a character in Dickens's *Hard Times*.

Black Prince, the (1330-76), a name given (apparently by 16th-cent. chroniclers) to Edward, the eldest son of Edward III and father of Richard II. The origin of the title is unknown; it has been conjectured that it may have been because of the fear he inspired in battle (as at Poitiers in 1356) or because of his wearing black armour. His death led to a return to the domination of the English court by John of Gaunt, opposition to whom had been led by the Black Prince. See R. Barber, *Edward, Prince of Wales and Aquitaine: A Biography of the Black Prince* (1978).

BLACKSTONE, Sir William (1723-80). He became the first Vinerian professor of English law at Oxford in 1758 and lectured there until 1766; his annual lectures became the basis of his *Commentaries on the Laws of England* (4 vols, 1765-9) which exerted a powerful influence, remained for many years the best historical account of English law, and is still regarded as a classic. It was criticized by Bentham in his *A Fragment on Government* (1776) for its acceptance of the existing state of the law.

BLACKWOOD, Algernon (1869-1951). He led an adventurous early life and when almost starving found work in journalism in New York—a period described in *Episodes before Thirty* (1923). His work included travel, adventure, humour, and some work of a semimystical

nature, but the stories for which he is chiefly remembered deal in the psychic and macabre. *The Empty House and Other Ghost Stories* appeared in 1906, at which time he was greatly encouraged by *Belloc. More than 30 books followed, culminating in *Tales of the Uncanny and Supernatural* (1949).

BLACKWOOD, Lady Caroline (1931-96), novelist, short story writer, reporter, born in Ulster. Her first husband was the artist Lucian Freud (1922- , grandson of S. *Freud) and her third Robert *Lowell. Her publications include *The Stepdaughter* (1976, novel), and *Good Night Sweet Ladies* (1983, stories). Nonfiction includes *On the Perimeter* (1984), an account of the pacifist anti-nuclear Women's Group encamped outside the American airbase at Greenham Common, Berkshire, and *The Last of the Duchess* (1995), a sardonic description of the last days of the duchess of Windsor. Her most remarkable work is the novella *Great Granny Webster* (1977) which describes the austere, empty life of the title character, seen through the eyes of her great granddaughter: the old woman's

loveless fate is contrasted with that of suicidal socialite Aunt Lavinia, and that of the narrator's grandmother, who is in a mental institution. It also contains a notable addition to the 'decaying country house' motif in Anglo-Irish fiction.

BLACKWOOD, William (1776-1834), Scots publisher, founder of the firm of William Blackwood and Son, and of the highly successful **Blackwood's (Edinburgh) Magazine* in the conduct of which he took a decided interest. He early recognized the talent of *Galt, whose

**The Ayrshire Legatees* he published, and of S. *Ferrier. In 1810 he bought the *Edinburgh Encyclopaedia*, which he saw finally completed in 1830. His sons, in turn, became editors of *Blackwood's*; his son John (1818-79) was an admirer of G. *Eliot, published much of her work, and became a friend.

Blackwood's Magazine (1817-1980), or 'the Maga', was an innovating monthly periodical begun by W. *Blackwood as a Tory rival to the Whiggish **Edinburgh Review*. It began in April 1817 as the *Edinburgh Monthly Magazine* and in October that year continued as *Blackwood's Edinburgh Magazine* until Dec. 1905; from Jan. 1906 onwards it became *Blackwood's Magazine*. Although its politics were the same as those of the **Quarterly Review*, it was intended to be sharper, brighter, and less ponderous. The first editors were shortly replaced by *Lockhart, John *Wilson, and J. *Hogg, who gave the 'Maga' its forceful partisan tone. Its notoriety was early established with the publication in 1817 of the so-called *'Chaldee MS', in which many leading Edinburgh figures were pilloried; and with the beginning, also in 1817, of the long series of attacks on the *'Cockney School of Poetry', directed chiefly against Leigh *Hunt, *Keats, and *Hazlitt. Blackwood had to pay damages more than once, notably to Hazlitt, for the venom of his writers' pens, and John *Murray gave up the London agency for the magazine in protest. *Blackwood's* did however give considerable support to *Wordsworth, *Shelley, *De Quincey, *Mackenzie, *Galt, Sir W. *Scott, and others, and did much to foster an interest in German literature. Unlike the *Edinburgh* and the *Quarterly* it published short stories

and serialized novels. The **Noctes Ambrosianae*, though of ephemeral interest, was a highly popular series of sketches. Soon after 1830 the magazine became a purely literary review, and continued through the 19th cent, as a prosperous and respected literary miscellany, publishing **Conrad*, **Noyes*, **Lang*, and many others. It continued, in a diminished form, until 1980.

BLAIR, Eric, see ORWELL.

BLAIR, Hugh (1718-1800), Scottish divine and professor of rhetoric in Edinburgh, remembered for his famous sermons (5 vols, 1777-1801) and for his influential and often reprinted *Lectures on Rhetoric and Belles Lettres* (2 vols, 1784). He belonged to a distinguished literary circle which included **Hume*, **Carlyle*, Adam **Smith*, and W. **Robertson*. He was a warm defender of **Macpherson*; his *A Critical Dissertation on the Poems of Ossian* (1763) found that **Fingal* possessed 'all the essential requisites of a true and regular epic'.

BLAIR, Robert (1699-1746), educated at Edinburgh and in Holland, and ordained minister of Athelstaneford in 1731. He published in 1743 *The Grave*, a didactic poem of the **graveyard school*, consisting of some 800 lines of blank verse. It celebrates the horrors of death (Tn that dread moment, how the frantic soul I Raves round the walls of her clay tenement'), the solitude of the tomb, the pains of bereavement, the madness of suicide, etc., ending more perfunctorily with thoughts of the Resurrection. It has passages of considerable power and, like Young's **Night Thoughts*, was illustrated by **Blake*.

BLAKE, William (1757-1827), the third son of a London hosier. He did not go to school, but was apprenticed to James Basire, engraver to the Society of **Antiquaries*, and then became a student at the **Royal Academy*. From 1779 he was employed as an engraver by the bookseller J. **Johnson*, and in 1780 met **Fuseli* and **Flaxman*, the latter a follower of **Swedenborg*, whose mysticism deeply influenced Blake. In 1782 he married Catherine Boucher, the daughter of a marketgardener; their childless marriage was a lasting communion. Flaxman at this period introduced him to the progressive intellectual circle of the Revd A. S. Mathew and his wife (which included Mrs **Barbauld*, H. **More*, and Mrs E. **Montagu*), and Mathew and Flaxman financed the publication of Blake's first volume, *Poetical Sketches* (1783). In 1784, with help from Mrs Mathew, he set up a print shop at 27 Broad Street, and at about the same period (although not for publication) wrote the satirical **An Island in the Moon*. He engraved and published his **Songs of Innocence* in 1789, and also *The Book of Thel*, both works which manifest the early phases of his highly distinctive mystic vision, and in which he embarks on the evolution of his personal mythology; years later (in **Jerusalem*) he was to state, through the character Los, 'I must Create a System, or be enslav'd by another Man's', words which have been taken by some to apply to his own need to escape from the fetters of 18th-cent. versification, as well as from the materialist philosophy (as he conceived it) of the **Enlightenment*, and a Puritanical or repressive interpretation of Christianity. *The Book of Thel* presents the maiden Thel lamenting transience and mutability

by the banks of the river of Adona; she is answered by the lily, the cloud, the worm, and the clod who assure her that 'He, who loves the lowly' cherishes even the meanest; but this relatively conventional wisdom is challenged by a final section in which Thel visits the house of Clay, sees the couches of the dead, and hears 'a voice of sorrow' breathe a characteristically Blakean protest against hypocrisy and restraint—'Why a tender curb upon the youthful, burning boy? Why a
BLAKE 108

tender little curtain of flesh upon the bed of our desire?'—a message which sends Thel back 'with a shriek' to the vales of Har. The ambiguity of this muchinterpreted poem heralds the increasing complexity of his other works which include *Tiriël* (written 1789, pub. 1874), introducing the theme of the blind tyrannic father, 'the king of rotten wood, and of the bones of death', which reappears in different forms in many poems; **The Marriage of Heaven and Hell* (engraved c. 1790-3), his principal prose work, a book of paradoxical aphorisms; and the revolutionary works *The French Revolution* (1791); *America: A Prophecy* (1793); and *Visions of the Daughters of Albion* (1793), in which he develops his attitude of revolt against authority, combining political fervour (he had met *Paine at Johnson's) and visionary ecstasy; *Urizen*, the deviser of moral codes (described as 'the stony law' of the Decalogue) and *Orc, the Promethean arch-rebel, emerge as principal characters in a cosmology that some scholars have related to that of *Gnosticism. By this time Blake had already established his poetic range; the long, flowing lines and violent energy of the

verse combine with phrases of terse and aphoristic clarity and moments of great lyric tenderness, and he was once more to demonstrate his command of the lyric in *Songs of Experience* (1794) which includes 'Tyger! Tyger! burning bright', 'O Rose thou art sick', and other of his more accessible pieces.

Meanwhile the Blakes had moved to Lambeth in 1790; there he continued to engrave his own works and to write, evolving his mythology further in *The Book of *Urizen* (1794); **Europe, a Prophecy* (1794); *The Song of *Ios* (1795); *The Book of Ahania* (1795); *The Book of Los* (1795); and **The Four Zoas* (originally entitled *Vaia*, written and revised 1797-1804), and also working for the booksellers. In 1800 he moved to Felpham, Sussex, where he lived for three years, working for his friend and patron *Hayley, and working on **Milton* (1804-8); in 1803 he was charged at Chichester with high treason for having 'uttered seditious and treasonable expressions, such as "D-n the King, d-n all his subjects . . ."', but was acquitted. In the same year he returned to London, to work on *Milton* and *Jerusalem: The Emanation of the Giant Albion* (written and etched, 1804-20). In 1805 he was commissioned by *Cromek to produce a set of drawings for R. *Blair's poem *The Grave*, but Cromek defaulted on the contract, and Blake earned neither the money nor the public esteem he had hoped for, and found his designs engraved and weakened by another hand. This was symptomatic of the disappointment of his later years, when he appears to have relinquished expectations of being widely understood, and quarrelled even with some of the circle of friends who supported him. Both his

poetry and his art had failed to find a sympathetic audience, and a lifetime of hard work had not brought him riches or even much comfort. His last years were passed in obscurity, although he continued to attract the interest and admiration of younger artists, and a commission in 1821 from the painter John Linnell produced his well-known illustrations for the Book of Job, published in 1826. (It was Linnell who introduced Blake to Samuel *Palmer in 1824.) A later poem, 'The Everlasting Gospel', written about 1818, shows undiminished power and attack; it presents Blake's own version of Jesus, in a manner that recalls the paradoxes of *The Marriage of Heaven and Hell*, attacking the conventional 'Creeping Jesus', gentle, humble, and chaste, and stressing his rebellious nature, his forgiveness of the woman taken in adultery, his reversing of the stony law of Moses, praising 'the Naked Human form divine', and sexuality as the means whereby 'the Soul Expands its wing', and elevating forgiveness above the 'Moral Virtues'.

At Blake's death, general opinion held that he had been, if gifted, insane; *Wordsworth's verdict, according to C. *Robinson, was that 'There was no doubt that this poor man was mad, but there is something in the madness of this man which interests me more than the sanity of Lord Byron and Walter Scott', a view in some measure echoed by *Ruskin, who found his manner 'diseased and wild' but his mind 'great and wise'. It was not until A. *Gilchrist's biography of 1863 (significantly describing Blake as 'Pictor Ignotus') that interest began to grow. This was followed by an appreciation by *Swinburne (1868) and by W. M. *Rossetti's edition of

1874, which added new poems to the canon and established his reputation, at least as a lyric poet; his rediscovered engravings considerably influenced the development of *art nouveau. In 1893 *Yeats, a devoted admirer, produced with E. J. Ellis a three-volume edition, with a memoir and an interpretation of the mythology, and the 20th cent, saw an enormous increase in interest. The bibliographical studies and editions of G. *Keynes, culminating in *The Complete Writings of William Blake* (1966, 2nd edn), have added greatly to knowledge both of the man and his works, revealing him not only as an apocalyptic visionary but also as a writer of ribald and witty epigrams, a critic of spirit and originality, and an independent thinker who found his own way of resisting the orthodoxies of his age, and whose hostile response to the narrow vision and materialism (as he conceived it) of his *bêtes noires* Joshua *Reynolds, *Locke, and I. *Newton was far from demented, but in part a prophetic warning of the dangers of a world perceived as mechanism, with man as a mere cog in an industrial revolution. There have been many interpretative studies, relating his work to traditional Christianity, to the *Neoplatonic and Swedenborgian traditions, to Jungian *archetypes and to *Freudian and *Marxist theory; the Prophetic Books, once dismissed as incoherent, are now claimed by many as works of integrity as well as profundity. Recently, Blake has had a particularly marked influence on the *Beat Generation and the English poets of the underground movement, hailed by both as liberator; *Auden earlier acclaimed him ('New Year Letter', 1941) as 'Self-educated Blake . . . who Spoke to Isaiah in the

109 BLAMIRE I BLEAK HOUSE

Strand I And heard inside each mortal thing I Its holy emanation sing'.

See also *Blake Books* (1977) by G. E. Bentley Jnr, including annotated catalogues of his writings and scholarly works about him; *The Complete Poetry and Prose of William Blake*, ed. D. V. Erdman (1965, 1988); *Blake's Illuminated Books*, 6 vols (1991-5), gen. ed. D. Bindman; and J. Viscomi, *Blake and the Idea of the Book* (1993), an authoritative account of Blake's graphic process; The William Blake Archive: <http://jefferson.village.virginia.edu/blake> (ed. M. Eaves, R. Essick, J. Viscomi). There is a life by P. *Ackroyd, (1995).

BLAMIRE, Susanna (1747-94), poet, daughter of a Cumberland farmer, whose works were published anonymously, in single sheets and magazines, or circulated among friends during her lifetime: they were collected as *The Poetical Works of Miss Susanna Blamire, The Muse of Cumberland* (pub. 1842) by Patrick Maxwell of Edinburgh with the help of Dr Henry Lonsdale of Carlisle. They range from dialect songs ('The Siller Croun'—'And ye shall walk in silk attire') to chatty, informal verse epistles and the heroic couplets of 'Stoklewath; or, The Cumbrian Village'. She gives a vivid, attractive, and practical picture of rural life and manners.

BLANCH, Lesley (1907-), romantic biographer, Orientalist, and travel writer, best known for her memorably entitled group biography, *The Wilder Shores of Love* (1954), dedicated to her then husband, novelist Romain Gary (1914-80). It tells the lives of four women 'enthralled by the Oriental legend': these

include Isabel Burton née Arundell, wife of Sir R. *Burton, and Frenchwoman Isabelle Eberhardt. *Pavilions of the Heart* (1974) is an anthology of various historic erotic venues. Blanch also edited the memoirs of Harriette *Wilson as *The Game of Hearts* (1957). **Blandamour**, in Spenser's **Faerie Queene*, Bk IV, a 'jollie youthfull knight', 'His fickle mind full of inconstancie', who consorts with *Paridell and *Duessa.

blank verse, verse without rhyme, especially the iambic pentameter of unrhymed heroic, the regular measure of English dramatic and epic poetry, first used by *Surrey c.1540.

Blast, see VORTICISM.

Blatant Beast, in Spenser's **Faerie Queene*, Bk VI, a monster, the personification of the calumnious voice of the world, begotten of Envy and Detraction. Sir *Calidore pursues it, finds it despoiling monasteries and defiling the church, overcomes it, and chains it up. But finally it breaks the chain, 'So now he raungeth through the world againe.' Cf. QUESTING BEAST.

BLATCHFORD, Robert Peel Glanville (1851-1943), journalist and socialist, and son of a touring actor and actress; he wrote for the Manchester *Sunday Chronicle*, was one of the founders of the Manchester Fabian Society in 1890, and in 1891 left the *Sunday Chronicle* with four colleagues to start a socialist weekly, the **Clarion*, in which appeared his series of articles, *Merrie England*; these appeared as a book in 1893, sold enormously, and made many converts to the cause of socialism. His autobiography, *My Eighty Years*, appeared in 1931.

BLAVATSKY, Madame Helena Petrovna (1831-91), a Russian whose adventurous career took her to Mexico, Europe, India, and Tibet. She became interested in spiritualism in New York in 1873, and in 1875 founded, with Col. H. S. Olcott and W. Q. Judge, the Theosophical Society, which she and Olcott re-established in India in 1879. It aimed to promote universal brotherhood, the study of Eastern literature and religion, and research into the unfamiliar laws of nature and the latent faculties of man. Despite widespread scepticism about her powers, she had many followers, including A.

*Besant, and *Yeats in an account of his visits to her in London described her as 'a great passionate nature, a sort of female Dr Johnson' (*The Trembling of the Veil*, 1926). She was in many ways a forerunner of the 20thcent.

*New Age movement. See SOCIETY FOR PSYCHICAL RESEARCH.

Bleak House, a novel by *Dickens, published in monthly parts 1852-3.

The book contains a vigorous satire on the abuses of the old court of Chancery, the delays and costs of which brought misery and ruin on its suitors. The tale centres in the fortunes of an uninteresting couple, Richard Carstone, a futile youth, and his amiable cousin Ada Clare. They are wards of the court in the case of Jarndyce and Jarndyce, concerned with the distribution of an estate, which has gone on so long as to become a subject of heartless joking as well as a source of great profit to those professionally engaged in it. The wards are taken to live with their kind elderly relative John Jarndyce. They fall in love and secretly marry. The weak Richard, incapable of sticking to any profession

and lured by the will-o'-the-wisp of the fortune that is to be his when the case is settled, sinks gradually to ruin and death, and the case of Jarndyce and Jarndyce comes suddenly to an end on the discovery that the costs have absorbed the whole estate in dispute. When Ada goes to live with John Jarndyce she is accompanied by Esther Summerson, a supposed orphan, one of Dickens's saints, and the narrative is partly supposed to be from her pen.

Sir Leicester Dedlock, a pompous old baronet, is devotedly attached to his beautiful wife. Lady Dedlock hides a dreadful secret under her haughty and indifferent exterior. Before her marriage she has loved a certain Captain Hawdon and has become the mother of a daughter, whom she believes dead. Hawdon is supposed to have perished at sea. In fact the daughter lives in the person of Esther Summerson, and Hawdon in that of a penniless scrivener. The accidental sight of BLEASDALE | BLIND 1 IO

his handwriting in a legal document reveals to Lady Dedlock the fact of his existence, and its effect on her alerts the cunning old lawyer Tulkinghorn to the existence of a mystery. Lady Dedlock's enquiries bring her, through the medium of a wretched crossingsweeper, Jo, to the burial-ground where her former lover's miserable career has just ended. Jo's unguarded revelation of his singular experience with this veiled lady sets Tulkinghorn on the track, until he possesses all the facts and tells Lady Dedlock that he is going to expose her next day to her husband. That night Tulkinghorn is murdered. Bucket, the detective, presently reveals to the baronet what Tulkinghorn had

discovered, and arrests a former French maid of Lady Dedlock, a violent woman, who has committed the murder. Lady Dedlock, learning that her husband knows her secret, flies from the house in despair, and is found dead near the grave of her lover, in spite of the efforts of her husband and Esther to save her.

Much of the story is occupied with Esther's devotion to John Jarndyce; her acceptance of his offer of marriage from a sense of duty and gratitude, though she loves a young doctor, Woodcourt; Jarndyce's discovery of the state of her heart; and his surrender of her to Woodcourt.

There are a host of interesting minor characters, among whom may be mentioned Harold Skimpole (drawn 'in the light externals of character' from Leigh Hunt), who disguises his utter selfishness under an assumption of childish irresponsibility; Mrs Jellyby, who sacrifices her family to her selfish addiction to professional philanthropy; Jo, the crossing-sweeper, who is chivied by the police to his death; Chadband, the pious, eloquent humbug; Turveydrop, the model of deportment; Krook, the 'chancellor' of the rag and bone department, who dies of spontaneous combustion; Guppy, the lawyer's clerk; Güster, the poor slavey; the law-stationer Snagsby; Miss Flite, the little lunatic lady who haunts the Chancery courts; and Jarndyce's friend, the irascible and generous Boythorn (drawn from W. S. Landor).

For many of Dickens's contemporaries, this novel marked a decline in his reputation; individual characters (notably Jo and Bucket) were praised, but it was charged with verbosity and 'absolute want of construction'.

Later readers, including G. B. Shaw, Chesterton, Conrad, and Trilling, have seen it as one of the high points of his achievement, and the herald of his last great phase.

BLEASDALE, Alan (1946-), playwright, born and educated in Liverpool. He is the author of several stage plays, including *Having a Ball* (1981), a comedy set in a vasectomy clinic, *Are You Lonesome Tonight?* (1985), about the singer Elvis Presley, and *On the Ledge* (*National Theatre, 1993), which is dramatically staged in a tower block with rioters below. He is perhaps best known for his TV work, which includes *Boys from the Blackstuff* (1982), about a group of unemployed men in Liverpool, and *G.B.H.* (1991), a seven-part serial about corrupt left-wing local politics. His streetwise Liverpool lad Scully first emerged on *BBC Radio 4, then on TV in 1984.

Blefuscu, in Swift's *Gulliver's Travels*, an island separated from Lilliput by a narrow channel.

Blenheim, battle of (1704), at which the first duke of Marlborough defeated the French and Bavarians, was celebrated in poems by * Addison (*The Campaign*, 1705) and * Southey. Southey's version ('The Battle of Blenheim', 1798) is a sharply anti-militaristic ballad in which old Kaspar describes Marlborough's victory to his grandchildren, Peterkin and Wilhelmine; in spite of the bloodshed and carnage of the battle, it was (he repeatedly and ironically assures them) 'a famous victory'. Blenheim Palace at Woodstock was built (1705-22) for Marlborough by *Vanbrugh, with gardens by Henry Wise and Launcelot *Brown.

'Blessed Damozel, The', a poem by D. G. Rossetti, of

which the first version appeared in the **Germ* (1850); many revised versions appeared subsequently. In this poem, heavily influenced by **Dante*, Rossetti describes the blessed damozel leaning out from the ramparts of Heaven, watching the worlds below and the souls mounting to God, and praying for union with her earthly lover in the shadow of the 'living mystic tree'. One of his earliest and most influential poems, it shows the **Pre-Raphaelite* interest in medieval sacramental symbolism (she has three lilies in her hand, seven stars in her hair, and a white rose in her robe) and Rossetti's concept of an ideal **platonic* love, which he was to develop in later works. He also painted the same subject in later years.

BLESSINGTON, Marguerite, countess of (1789-1849), travelled on the Continent with her husband and with **D'Orsay*, with whom she ultimately lived. She published *A Journal of Conversations with Lord Byron* (1832), which records in lively detail her encounters with **Byron* in Italy, and is of great importance in any consideration of *Byron's* life abroad. She also wrote *The Idler in Italy* (1839) and *The Idler in France* (1841), as well as a number of novels.

BLICHER, Steen Steensen (1782-1848), Danish pastor, poet, and short story writer, who was born and spent most of his life in Jutland, a region which he celebrated in his work. He is best known for his *Diary of a Parish Clerk* (1824), a poignant and stoic tale of endurance and disappointment, and a masterly character study, written in the form of a journal by an unreliable narrator. He translated **Ossian* and **Goldsmith*, and was much influenced by **Scott*.

Blifil, Master, a character in *Fielding's *Tom Jones*.

Blimber, Dr, and his daughter Cornelia, characters in *Dickens's *Dombey and Son*.

BLIND, Mathilde (1841-96), poet, born Mathilde I 11

Cohen in Mannheim, Germany; she took the name of her stepfather Karl Blind (1826-1907), who came to England in 1852 as a political refugee. Her brother Ferdinand committed suicide at the age of 17 after a failed assassination attempt upon Bismarck. Her unorthodox and eventful upbringing led her to challenge religious and social orthodoxies: she translated D. F. **Strauss's The Old Faith and the New* (1873), became involved in the women's movement, and translated the journals of Marie **Bashkirtseff* from the French (1890). Her first volume of poetry was published pseudonymously in 1867: this was followed by several others, all of which show a keen sense of social concern and a positivist outlook. They include *The Heather on Fire: A Tale of the Highland Clearances* (1886), and the intellectually ambitious and challenging *The Ascent of Man* (1889), a poem in three parts and varied verse forms, which gives a vivid account of Darwinian evolution from chaos, through the 'cruel strife', 'eternal hunger', and indifference of nature, to Man—'from Man's martyrdom in slow convulsion I Will be born the infinite goodness—God'. She wrote a life of G. **Eliot* (1884).

Blind Beggar of Bethnal Green, The, see BEGGAR'S DAUGHTER OF BEDNALL GREEN, THE.

Blind Harry, see HENRY THE MINSTREL.

BLISS, Sir Arthur (1891-1975), composer, who became known as an *enfant terrible* of music with works like

Madam Noy (1918), a 'witchery' with words by E. H. W. Meyerstein, and *Rout* (1920), which uses nonsense syllables in the vocal part, but later works reverted to a more romantic idiom in the tradition of *Elgar. His first substantial setting of literary texts was the *Pastoral: Lie Strewn the White Flocks* (1928), which brings together poems by *Jonson, *Fletcher, *Poliziano, W. *Owen, R. *Nichols and *Theocritus. The choral symphony *Morning Heroes* (1930), with words by *Homer, *Whitman, Li-Tai-Po, Owen, and Nichols, provided a deeply personal expression of the composer's attitude to war. He also wrote settings for G. M. *Hopkins, *Day-Lewis, *Pope, T. S. *Eliot, and others. In 1934-5 Bliss worked in close collaboration with *Wells on music for the film *Things to Come*—the best known of several film scores he produced during the next twenty years. Works for the stage include incidental music for *The Tempest* (1921) and a full-scale opera, *The Olympians* (1949), with a libretto by J. B. *Priestley.

Blithedale Romance, The, a novel by *Hawthorne, published 1852, and based on Hawthorne's own residence in 1841 at the *Transcendental co-operative community at Brook Farm.

It is narrated by a poet, Miles Coverdale, who visits Blithedale Farm, near Boston, where he meets the exotic, wealthy, and queenly Zenobia (said to be based on Margaret *Fuller, although she is mentioned by name in the text, possibly to warn readers against the identification), the philanthropic, but self-engrossed, BLIND BEGGAR OF BETHNAL GREEN | BLOK inhuman, and fierce, social reformer Hollingsworth, and the gentle, delicate girl Priscilla. Coverdale broods

on *Fourier, *Carlyle, and *Emerson, while both the women (who turn out to be half-sisters) fall in love with Hollingsworth; Zenobia is rejected and drowns herself, Hollingsworth marries Priscilla, and Coverdale remains a sceptical, solitary observer of mankind's aspirations and its disappointments.

BLIXEN, Karen Christentze, née Dinesen (1885-1962), Danish writer, who wrote mainly in English, under the name of 'Isak Dinesen'. Born at Rungsted, Denmark, she rebelled against bourgeois Danish society, studied art in Copenhagen, Paris, and Rome, then married her cousin, Baron Bror von Blixen-Finecke, in 1914. They ran a coffee plantation in Kenya, which she continued to manage after her divorce; the story of this failed enterprise is told in *Out of Africa* (1937), written after her return to Denmark in 1931. From childhood she had interested herself in writing, working on sketches for stories, writing plays, and eventually contributing to periodicals, but her first major publication was *Seven Gothic Tales* (1934), a stylish collection exhibiting aristocratic hauteur, a neo-Gothic use of fantasy, the macabre, and the bizarre, and manifesting her admiration for *fin-de-siècle* French decadence. This was followed by several other collections, which won her a considerable international reputation. There is a life by Judith Thurman (1982).

BLOK, Aleksandr Aleksandrovich (1880-1921), Russian Symbolist poet, playwright, and critic. Born into an academic St Petersburg family, he was one of a number of young poets influenced by the philosopher Vladimir Solovyev, from whom Blok took the central theme of his early poetry ('The Verses about the

Beautiful Lady', 1901-2), Sophia, the feminine personification of Divine Wisdom. In 1903 he married Lyubov Dmitrievna Mendeleeva, whom he in some degree identified with this cult, and in 1904 he met *Bely. Loss of faith in his ideal, the experience of urban life, and the disillusionment following the débâcle of the Russo-Japanese War and the failure of the 1905 Revolution are all reflected in the gloom and pessimism of his second period (1904-8). Major works of these years are the narrative poem *The Night Violet* (1906), the cycles *The City* (1904-8), *The Snow Mask* (1907), and *Faina* (1906-8), and a bitter play satirizing his former ideals, *The Puppet Show* (1906). Some of Blok's most powerful work is contained in the cycles of his third period (1907-21), the urban poetry of *The Terrible World* (1907-16), *The Italian Verses* (1909), *Carmen* (1914), resulting from his love affair with the opera singer Lyubov Aleksandrovna Delmas, and *Native Land* (1907-16), which contains his late poems on the theme of Russia. Blok greeted the Russian Revolution romantically, as an expression of cosmic upheaval, and wrote his famous poem 'The Twelve', which ends with the image of Christ leading a band of Red Guards, in Jan. 1918 (trans. C. Bechhofer, **BLONDEL DE NESLE | BLOOMSBURY GROUP 1 1 2** 1920). After the revolution he took part in various state literary activities, but ceased to write poetry. His *Selected Poems* (trans. Jon Stallworthy and Peter France) appeared in 1970.

BLONDEL DE NESLE, a French *trouvère who wrote in Picardy in the late 12th cent, and whose poems keep very close to the terminology and spirit of the troubadours.

A famous legend makes him a friend of * Richard Coeur de Lion: Richard, on his return from the Holy Land in 1192, was imprisoned in Austria. Blondel set out to find him and, when he sat under a window of the castle where Richard was imprisoned, he sang a song in French that he and the king had composed together; half-way through he paused, and Richard took up the song and completed it. Blondel returned to England and told of the king's whereabouts.

BLOOD, Thomas (?1618-80), an adventurer who, among other exploits, headed an unsuccessful attempt to take Dublin Castle from the Royalists in 1663, and tried to steal the crown jewels from the Tower in 1671. He figures in Scott's **Peveril of the Peak*.

Bloodaxe Books, Newcastle-based independent poetry press, founded by editor Neil Astley in 1978. Since then, Bloodaxe has become a major force in poetry publishing in Britain, building up a large and diverse list of new and established English-language poets as well as European and international poetry in translation. A wide net approach to new voices has collected some of the most interesting younger poets, for example * Armitage and *Maxwell, who are published alongside such established figures as *Holub and T *Harrison, and Nobel laureates *Tagore, *Montale and •Elytis.

Bloody Brother, The, or Rollo, Duke of Normandy, a play by J. *Fletcher, B. *Jonson, G. *Chapman, and P. *Massinger, performed c.1616, published 1639. It was very popular in the 17th cent. An edition by J. D. Jump was published in 1948, reissued 1969.

The duke of Normandy has bequeathed his dukedom

to his two sons Rollo and Otto. Rollo, the elder, a resolute and violent man, in order to secure the whole heritage, kills his brother and orders the immediate execution of all who refuse to further his ends, including his old tutor Baldwin. The latter's daughter Edith pleads for his life, and her beauty captivates Rollo, but his reprieve comes too late. Edith determines to avenge her father's death, and prepares to kill Rollo when he comes to woo her. His apparent repentance shakes her determination. While she hesitates, the brother of another of Rollo's victims enters and kills the tyrant. The scene between Latorch, Rollo's favourite, and the Astrologers was probably written by Jonson, as also part of Act IV, sc. i.

It contains the lyric 'Take, O, take those lips away', which occurs with certain changes in **Measure for Measure*.

BLOOM, Harold (1930-), American critic, born in New York and educated at Cornell and Yale. He has spent his working life as a Yale professor, specializing in the Romantic literary tradition, as in *The Visionary Company* (1961), in opposition to T. S. **Eliot's* classical critical orthodoxy. His works on individual poets include *Shelley's Myth-Making* (1959), *Yeats* (1970), and *Wallace Stevens* (1977); but he is better known for his ambitious reconsideration of poetic tradition in *The Anxiety of Influence* (1973) and *A Map of Misreading* (1975), which propose that major poets struggle against the suffocating weight of their predecessors, creating new poems by 'misreading' older ones through a complex series of rhetorical defence mechanisms. Several later works develop this thesis in

more detail. A more popular work is *The Western Canon* (1994), which defends the 'great' writers against egalitarian critical trends.

Bloom, Leopold Paula, and his wife Molly, characters in Joyce's **Ulysses*.

BLOOMFIELD, Leonard (1887-1949), an American linguist whose book *Language* (1933) was a major influence on the development of 'Structural Linguistics', putting forward the idea that the analysis appropriate to a particular language must be inferred from its own structure, not brought to bear on it from general linguistic principles. The approach of the book is behaviourist and empiricist, arguing that a speech act is fully explained by the human needs that cause it to be made (though this full explanation is often not available). This approach, characterized as 'Bloomfieldian', prevailed in some circles up to the 1950s; it was opposed by **Chomsky*, though the origins of his analyses of grammar lie in Bloomfield's system. See **LINGUISTICS**.

BLOOMFIELD, Robert (1766-1823), born in Suffolk. He worked as a farm labourer and then as a shoemaker in London, enduring extreme poverty and often unable to afford paper to write on. He is remembered chiefly as author of *The Farmer's Boy* (1800, ed. **Lofft*), which was illustrated with engravings by **Bewick* and which related the life of Giles, an orphan farm labourer, throughout the seasons. A vogue for tales of rustic life led to the immense sale of 26,000 copies in under three years, and translations into Italian and French. Bloomfield wrote various other tales in verse between 1802 and 1811, but died in penury.

Bloomsbury Group, the name given to a group of friends who began to meet about 1905-6; its original centre was 46 Gordon Square, Bloomsbury, which became in 1904 the home of V *Bell and V * Woolf (both then unmarried). It was to include, among others, *Keynes, *Strachey, D. *Gamett, D. Grant, E. M. *Forster, and R. *Fry. This informal association, based on friendship and interest in the arts, derived many of its attitudes from G. E. *Moore's *Principia Ethica*; 'By far the most valuable things . . . are . . . the pleasures of human intercourse and the enjoyment of beautiful objects; . . . it is they . . . that form the rational ultimate end of social progress.' Its members, many of whom were in conscious revolt against the artistic, social, and sexual restrictions of Victorian society, profoundly affected the development of the avantgarde in art and literature in Britain. Bloomsbury was attacked by *Leavis as dilettante and elitist, and its aims and achievements fell temporarily out of favour, but the late 1960s witnessed a great revival of interest and the publication of many critical and biographical studies (notably *Holroyd's two-volume life of Strachey, 1967-8) seeking to reassess Bloomsbury's influence.

Biotin the 'Scutcheon, A, a tragedy in blank verse by R. *Browning, published in 1843 as no. V of *Bells and Pomegranates*. It was produced at Drury Lane in 1843, ran for three nights, and caused a final rift between Browning and *Macready, who had rejected Browning's two previous plays and expressed doubts about the success of this one. Browning's friends accused

Macready of sabotaging the production, and the quarrel was instrumental in Browning's decision to write no more stage plays. (See also COLOMBE'S BIRTHDAY.) Set in an aristocratic household of the 18th cent., the play concerns the tragic outcome of an illicit love affair between Mildred Tresham and Lord Henry Mertoun, although the central role is that of Mildred's brother and guardian, Lord Tresham.

BLOUNT, Martha (1690-1762), and her sister Teresa (b. 1688), close friends of *Pope, who met them c. 1705. He corresponded with both, and visited them at their family seat of Mapledurham. They were of an old Catholic family. Later he began to address his attentions more exclusively to the less attractive Martha, who was rumoured to be his mistress. He dedicated his *Epistle . . . on the Characters of Women* (**Moral Essays*) to Martha, and also (almost certainly) 'To a Young Lady with the Works of Voiture'; 'To the Same on her Leaving the Town after the Coronation', which describes Zephalinda banished from social delights to 'old-fashion'd halls, dull aunts, and croaking rooks' was probably addressed to Teresa.

Blouzelinda, a shepherdess in **The Shepherd's Week* by J. Gay.

BLOW, Dr John (1649-1708), composer and organist, who became organist at Westminster Abbey at the age of 19, and from 1674 was master of the children of the Chapel Royal, where he exerted an important influence and was 'Master to the famous Mr H. Purcell' (then some 15 years old). He was a prolific composer of church music and anthems and his many court odes include settings of *D'Urfey, N. *Tate, *Cowley, and

*Dryden. He composed what may be considered the first English opera of which the music has survived, *Venus and Adonis* (c.1684), which antedates *Purcell's *Dido and Aeneas*, for which it was clearly an important model, by about five years. The librettist is unknown.

Blue Bird, The, see MAETERLINCK.

Blue Stocking Circle, Blue Stocking Ladies; an informal group of intelligent, learned, and sociable women, which flourished in London in the second half of the 18th cent. The origin of the name almost certainly lies with the stockings of Benjamin Stillingfleet, who was too poor to possess fine evening clothes, and who came to the circle's evening receptions in his daytime stockings of blue worsted. Someone, traditionally Admiral Boscawen, transformed Stillingfleet's stockings into the collective name of the ladies who held the receptions. The group was of considerable size, but the chief hostesses and female members were Mrs *Vesey, Mrs *Montagu, Mrs *Carter, Mrs *Chapone, Mrs *Boscawen, Mrs *Delany, and, later, H. *More. *Swift wrote to Mrs Delany in 1734, 'A pernicious error prevails . . . that it is the duty of your sex to be fools.' Mrs Vesey, who was the first to try to show the world that many women were capable of rational conversation, held her first reception for men and women of both the fashionable and literary worlds in the early 1750s. As described later by Hannah-More, the sole purpose of a Blue Stocking evening was conversation. There were no cards, and no refreshment other than tea, coffee, or lemonade. Learning was to be given free expression, but not be disfigured by pedantry; politics, scandal, and swearing were not

allowed. The evenings became so popular that they were held not only by the circle's most famous hostesses but in the houses of Sir Joshua *Reynolds, Mrs *Thrale, the countess of Cork and Orrery, and many others. The company was divided evenly between men and women; among the most famous of the men in regular attendance were *Garrick, Horace *Walpole, Dr *Johnson, *Boswell, Reynolds, S. *Richardson, *Lyttelton, and *Beattie. Dr Johnson, who was largely ignored by the fashionable world, was lionized at any Blue Stocking evening, with duchesses, lords, knights, and ladies, in Boswell's words of 1781, 'four if not five deep around him'. Hannah More wrote a poem, *Bas Bleu* (1786), describing the charm of Blue Stocking society, and characterizing the chief of her friends. The expression 'Blue Stocking' seems to have been applied in the 18th cent, both affectionately and derisively, but tends now to be used pejoratively to describe a pedantic woman.

Blumine, in Carlyle's *Sartor Resartus*, the lady with whom Herr *Teufelsdröckh falls in love (probably based on a Miss Margaret Gordon, whom Carlyle knew and admired before he met Jane Welsh).

BLUNDEN, Edmund Charles (1896-1974), born in London; his family moved soon after to Kent, the countryside of which was to become one of the chief subjects of his poetry. He was educated at *Christ's Hospital and the Queen's College, Oxford. In 1914 he

BLUNT I BOCCACCIO 114
experienced war in the trenches and later wrote poems, such as 'Third Ypres' and 'Report on Experience', which have come to be regarded as among the best of

their kind; memories of the war, and guilt at his own survival, became important themes in his later writing. In 1920 he published a small edition of manuscript poems of *Clare, whose work he rescued from obscurity. Volumes of poems largely of rural life (*The Waggoner*, 1920; *The Shepherd*, 1922; and *English Poems*, 1925), together with several slim limited editions, were followed by a spell teaching in Tokyo, and in 1928 by his best-known work, *Undertones of War*, which describes the double destruction of man and nature in Flanders. His first *Collected Poems* appeared in 1930, as did a biography of Leigh *Hunt. In 1931 he produced a collected edition of the work of W. *Owen. Further volumes of his own poems were collected as *Poems 1930-1940*; a study of * Hardy appeared in 1941, and a biography of *Shelley in 1946. After another period in Tokyo he published in 1950 a volume of poems, *After the Bombing*, more contemplative and searching than his previous work. In 1953 he was professor in Hong Kong, and in 1954 produced an edition of the poems of the almost unknown I. *Gurney. He was appointed professor of poetry at Oxford in 1966. Throughout his working life as a teacher and scholar he produced a wide variety of critical and editorial work, with an emphasis on Clare, the Romantics, and his fellow war poets. Although heralded as one of the leaders of the *Georgians, Blunden belonged to no group; his precise natural imagery is, in his best work, fused with his own moods and attitudes, and with those of the countrymen and -women who inhabit his landscapes. After many years in the making, his reputation stands high.

BLUNT, Wilfrid Scawen (1840-1922), poet, diplomat, traveller, anti-imperialist, and Arabist, who married in 1869 Annabella King-Noel, *Byron's granddaughter; his own career as amorist appears to have been modelled on that of Byron, and his first volume of poetry, *Sonnets and Songs by Proteus* (1875, subsequently revised), passionately addresses various women. It was followed by several other volumes of verse, which include love lyrics, evocations of the Sussex countryside, and adaptations from the Arabic. He also wrote and agitated in support of Egyptian, Indian, and Irish independence, thus earning the approval of G. B. *Shaw (see the preface to **John Bull's Other Island*) and a brief spell in an Irish prison which inspired his sonnet sequence *In Vinculis* (1889). His many friends in the literary and political world included Lord *Lytton, *Curzon, *Morris, Lady *Gregory, A. *Meynell, and *Wilde, and in later years he received the homage of *Yeats and *Pound. *My Diaries* appeared in two volumes, 1919-20, and there is a life by Elizabeth Longford, *A Passionate Pilgrimage* (1979). **BLYTHE**, Ronald George (1922-), author, born in Suffolk, whose works include *The Age of Illusion* (1963), a study of England between the wars; *Akenfield: Portrait of an English Village* (1969), a study of an East Anglian village, evoked through a series of tape recordings of conversations with its inhabitants, linked by the author's own descriptions and interpretations; *The View in Winter: Reflections on Old Age* (1979), again based on tape-recorded interviews; and various critical and topographical studies. **BLYTON**, Enid, see CHILDREN'S LITERATURE.

BOADICEA, or **BONDUCA**, corrupt forms of the name Boudicca, queen of the Iceni in the east of Britain, who led a revolt against the Romans but was finally defeated by Suetonius Paulinus in AD 61 and killed herself. She is the eponymous subject of a play (**Bonduca*) by J.

*Fletcher, and of an ode by W. *Cowper.

Boar's Head Inn, the celebrated in connection with *Falstaff. It was in Eastcheap, and according to H. B. Wheatley (*London, Past and Present*, 1891) was 'destroyed in the Great Fire, rebuilt immediately after, and finally demolished . . . in 1831'. It is the subject of a paper in W. *Irving's *Sketch Book*, and provides the theme of one of *Goldsmith's essays, 'A Reverie at the Boar's-head-tavern in Eastcheap' originally published in 1760 in the **British Magazine*, in which the author imagines himself dozing by the fire and transported back in time to the days of Mistress Quickly and her guests.

Bobadill, Captain, the boastful, cowardly soldier in Jonson's **Every Man in His Humour*, a part several times acted by *Dickens in the 1840s.

bob and wheel, a metrical pattern used, for example, in *Sir *Gawain and the Green Knight*, at the end of the strophes of the main narrative. The 'bob' is a short tag with one stress and the following 'wheel' is a quatrain of short lines rhyming a b a b:

. . . And al waz hol3 in with, nobot an olde cave
Or a crevisse of an olde cragge, he cou]e hit no3t deme
wij? spelle.

'We! Lorde,' quo)? *pe* gentyle kny3t,

'Whe]er]?is be *pe* grene chapelle?

Here my3t aboute mydny3t

pe dele his matynnes tell!

(*Sir Gawain*, 11. 2, 182-9)

Here the words 'with spelle' form the 'bob', leading into the 'wheel' of the quatrain.

BOCCACCIO, Giovanni (1313-75), Italian writer and humanist, born at or near Florence, the son of a Florentine merchant. His formative years, from about 1325 until 1340, were spent in Naples, where he began his literary studies and wrote some of his first works. His outlook was greatly conditioned by the aristocratic society in which he moved and especially by his contacts with the Angevin court, but the tradition that he fell in love with Maria d'Aquino, illegitimate daughter of King Robert of Naples, is now discredited. He returned to Florence in 1340, and witnessed the 115 BODEL I BOHN

ravages of the Black Death in 1348, described in the introduction to the first day of **The Decameron*. From 1350 onwards the municipality of Florence employed him on various diplomatic missions. His friendship with *Petrarch—whom he first met in 1350—gave a powerful impetus to his classical studies, and his house became an important centre of humanist activity. He wrote a life of *Dante and was the first to deliver a course of public lectures on the text of the **Divina commedia* (1373-4). Boccaccio's chief works, apart from *The Decameron*, were: *Filocolo*, a prose romance embodying the story of *Floris and Blancheflour; *Filostrato*, a poem on the story of Troilus and Cressida; *Teseida*, a poem on the story of Theseus, Palamon, and Arcite, which was translated by *Chaucer in the 'Knight's Tale'; *Ameto*, a combination of allegory

and pastoral romance; the *Amorosa visione*, an uncompleted allegorical poem; *Fiammetta*, a psychological romance in prose, in which the woman herself recounts the various phases of her unhappy love; the *Ninfale fie solano*, an idyll translated into English (from a French version) by an Elizabethan, John Golburne. He also wrote a number of encyclopaedic works in Latin which were widely read in England: the *De Genealogia Deorum*; the *De Claris Mulieribus*; and *De Casibus Virorum Illustrium*, which was a source book for references to tragedy by Chaucer, by *Lydgate in *The Fall of Princes*, and for stories in **A Mirror for Magistrates*. (See Willard Farnham: *The Medieval Heritage of Elizabethan Tragedy*, 1956.)

Boccaccio is an important figure in the history of literature, particularly of narrative fiction; among the poets who found inspiration in his works were Chaucer, Shakespeare, *Dryden, *Keats, *Longfellow, and *Tennyson.

BODEL, Jean, see MATTER OF BRITAIN, FRANCE, ROME.

BODLEY, Sir Thomas (1545-1613), was educated at Geneva, whither his parents had fled during the Marian persecution, and subsequently at Magdalen College, Oxford. From 1588 to 1596 he was English diplomatic representative at The Hague. He devoted the rest of his life to founding at Oxford the great Bodleian Library (see LIBRARIES). It was opened in 1602. In 1609 Bodley endowed it with land in Berkshire and houses in London.

BOECE, see BOETHIUS.

BOECE, or **BOETHIUS**, Hector (71465-1536), a native of Dundee and a student in the University of Paris,

where in the College of Montaigu with *Erasmus he became a professor. In 1498 he was appointed first principal of the newly founded King's College in the University of Aberdeen. He published Latin lives of the bishops of Mortlach and Aberdeen (1522), and a Latin history of Scotland to the accession of James III (1526), the latter including many fabulous narratives, among others that of Macbeth and Duncan, which passed into *Holinshed's chronicles and thence to Shakespeare.

BOEHME, Jacob (1575-1624), a peasant shoemaker of Görlitz in Germany, a mystic. The essential features of his doctrine were that will is the original force, that all manifestation involves opposition, notably of God and nature, that existence emerges from a process of conflict between pairs of contrasted principles (light and darkness, love and anger, good and evil, and so forth) and that in this way the universe is to be seen as the revelation of God. The doctrine of Boehme strongly influenced W. *Law. English translations of Boehme's works, by various hands, appeared in 1645-62. A reprint of the works in English, ed. C. J. Barker, was published in 1910-24.

BOETHIUS, Anicius Manlius Severinus (c.475-525), born at Rome and consul in 510, in favour with the Goth Theodoric the Great who ruled over the city; but he incurred the suspicion of plotting against Gothic rule, was imprisoned, and finally cruelly executed in 525 at Pavia. In prison he wrote the *De Consolatione Philosophiae*, his most celebrated work and one of the most translated works in history; it was translated into English in the 890s by *Alfred and in almost every generation up to the 18th cent, notably by *Chaucer (as

Boece) and by *Elizabeth I into florid, *inkhorn language. It was translated into French by Jean de Meun, and was one of the most influential books of the Middle Ages. It is now generally believed that he was a Christian, though this is rarely explicit in the *Consolation*, whose philosophy is broadly *Neoplatonic. Its form is 'Menippean Satire', i.e. alternating prose and verse. The verse often incorporates a story told by *Ovid or *Horace, used to illustrate the philosophy being expounded—a relationship which was itself influential on medieval moral narrative. But the influence of the book is found everywhere in the work of Chaucer and his 15th-cent. followers. Before the Middle Ages, Boethius was of most importance for his translations of and commentaries on * Aristotle which provided the main part of what was known of Aristotle before the recovery of most of his writings from Arabic scholars in the 12th cent. The works he transmitted include the *Categories*, *De Interpretatione*, the *Topics*, and the *Prior* and *Posterior Analytics*. See C. S. *Lewis, *The Discarded Image* (1964), pp. 75-90; translation by R. Green (1962); H. R. Patch, *The Tradition of Boethius* (1935).

Boffin, Mr and Mrs, characters in Dickens's **Our Mutual Friend*.

BOHN, Henry George (1796-1884), publisher and bookseller, who amassed a valuable collection of rare books and in 1841 published his *Guinea Catalogue*, an important early bibliographical work. In 1846 he started his popular *Standard Library* (followed by the *Scientific Library*, *Classical Library*, *Antiquarian Library*, etc.), the whole series numbering over 600

volumes. He was an accomplished scholar and translated several volumes for his 'Foreign Classics' series, and compiled a *Dictionary of Quotations* (1867).

BOIARDO, Matteo Maria (1441-94), poet and courtier at the Este court in Ferrara. He was one of the finest lyric poets of the Quattrocento, but his reputation rests centrally on his chivalric epic, the unfinished **Orlando innamorato*, which was widely read for centuries in a version in standardized Tuscan Italian by Francesco *Berni.

BOILEAU, (-Despréaux), Nicholas (1636-1711), French critic and poet. A friend of *Molière, *La Fontaine, and *Racine, legislator and model for French *neo-classicism at its apogee, he achieved legendary status in his lifetime. His dozen-odd epistles and satires and his *Art Poétique* (1674), a four-canto poem of great wit and elegance, establishing canons of taste and defining principles of composition and criticism, achieved international currency. His *mock-epic *Le Lutrin* (1674, 1683) was widely influential in England. *Dryden, *Pope, and * Addison regarded him as the supreme post-classical arbiter of literary judgement.

BOITO, Arrigo (1842-1918), Italian composer, poet, and librettist, whose chief importance in musical history is as a producer of librettos for other composers. His first attempt, a version of **Hamlet* (1865), showed exceptional sensitivity and ingenuity, and his two Shakespearian texts for * Verdi are among the best examples of the form ever produced. *Otello* (1887) makes some concessions to the operatic convention, particularly in the treatment of Iago, but the courageous

decision to cut the first act cleverly tightens the dramatic structure and provides a superb operatic opening, as well as reflecting Dr *Johnson's criticism of the original play. *Falstaff* (1893), based on **The Merry Wives of Windsor*, is a still more remarkable achievement:

Boito was ruthless in pruning the incoherent plot and in his determination to 'squeeze all the juice out of that enormous Shakespearian orange without letting useless pips slip through into the glass' he reduced Shakespeare's scenes from 23 to 6, while filling out the figure of *Falstaff with passages lifted wholesale from both parts of **Henry IV*

Boke of Cupide, The, see CLANVOWE.

Boke of the Duchesse, The, see BOOK OF THE DUCHESS, THE.

BOLAND, Eavan (1944-), Irish poet born in Dublin. She spent some of her childhood from the age of 15 in London, an experience evoked in several of her poems. She was educated at Trinity College, Dublin, where she read Latin and English. She began to write when young, and her first collection, *New Territory* (1967), was followed by *The War Horse* (1975), *In Her Own Image* (1980), *Night Feed* (1982), *The Journey* (1987), *Outside History* (1990), *In a Time of Violence* (1994), and *The Lost Land* (1998). Her *Collected Poems* was published in 1995. *Object Lessons* (1995) is a prose work reflecting on women, poetry, and the Irish literary temperament, in which she pays tribute to the powerful early inspiration of * Plath. Her work has a wide thematic range, drawing on classical and Irish myth, on domestic life and maternal experience, informed by a strong visual sense (several of her

works are evocations of works of art), bearing witness to the influence of her painter-mother. She writes evocatively and sensuously of flowers and fabrics, of colours and cosmetics, of the 'sexuality, ritual and history' of female lives, but her verse is characteristically spare, lyric, and condensed. She has worked in Ireland and England and has been from 1995 a professor of English at Stanford University, California, and more recently director of the Creative Writing Program there.

Bold, John, a character in Trollope's **The Warden*. Mrs Bold, his widow, figures prominently in its sequel, **Barchester Towers*, and in **The Last Chronicle of Barset*, where she is the wife of Dean Arabin.

Bold Stroke for a Wife, A, a comedy by Mrs *Centlivre, produced 1718.

Colonel Fainall, to win the consent of Obadiah Prim, the Quaker guardian of Anne Lovely, to his marriage with the latter, impersonates Simon Pure, 'a quaking preacher'. No sooner has he obtained it than the true Quaker arrives and proves himself 'the real Simon Pure', a phrase that was long in common use.

Boldwood, Farmer, a character in Hardy's * *Far from the Madding Crowd*.

Bolingbroke, Henry, duke of Hereford, son of * John of Gaunt. He deposes * Richard II in Shakespeare's play of that name, and becomes *Henry IV.

BOLINGBROKE, Henry St John, first Viscount (1678-1751), sometimes said to have been educated at Eton and Christ Church, Oxford, though there is no record of his having attended either institution. It appears instead that he received his education at Sheriffhales

Academy and at other Dissenting academies, although he subsequently sponsored legislation for the suppression of Nonconformist schools. He was elected to the House of Commons in 1701 for the riding of Wootton Bassett, Wiltshire, a constituency represented previously by his father and his grandfather. In Parliament he soon became a leading figure in the Tory party; he distinguished himself by his eloquence in defending the interests of country or landed gentlemen in opposition to the financial or monied interests associated with the Whigs. He was appointed secretary of war in 1704 and secretary of state in 1710; his efforts as minister to wage war with France were hindered, he claimed, by the lack of support given Britain by other governments, a complaint given forceful expression by his friend * Swift in *The Conduct of the Allies* (1711). St John was made Viscount Bolingbroke in 1712; he took part in negotiating the Treaty of Utrecht in 1713; and he remained a dominant figure in the Tory party until the death of Queen Anne. After the accession of George I, Bolingbroke fled to France and declared his allegiance to the Pretender, James Stuart; he was convicted of high treason and his peerage was withdrawn. Bolingbroke lived in exile in France for the next decade. In an attempt to justify his conduct in the eyes of his fellow Tories he wrote *A Letter to Sir William Wyndham* in 1717; this long letter was widely circulated, but not published until after his death, in 1753. In France, Bolingbroke read widely and wrote several philosophical essays which reflect the influence of *Locke. These

writings provoked the outrage of Dr *Johnson and others when they were published, also posthumously (in 1754), because of their scepticism concerning revealed religion. It has often been supposed that Pope's **Essay on Man* (1734) was inspired by Bolingbroke's philosophical writings, but the influence appears to have been more personal than philosophical; the Renaissance Platonism which informs Pope's 'Essay' has no parallel in Bolingbroke's fragmentary philosophical works.

In 1723 Bolingbroke received a qualified pardon from the king; he was not allowed to resume his seat in the House of Lords, but he returned to England in 1725 to a life of political journalism in the company of Pope, Swift, *Gay, and *Lyttelton. In articles written for the ** Craftsman* he attacked the policies and practices of the Walpole administration. He deplored, in particular, the practice of 'influence' or 'corruption' which allowed the administration to maintain power in Parliament by awarding offices, honours, and salaries to their supporters. Bolingbroke denounced this practice as a violation of the British constitution, which required the independence of Parliament from the Crown. He appealed to Walpole and others to set aside their party differences of Whig and Tory and govern in a manner consistent with the constitution. These articles were collected in two volumes as *A Dissertation upon Parties* (1735) and *Remarks on the History of England* (1743). He retired to France in 1735, disenchanted with government and opposition alike in England. From his retreat he addressed letters on the need for an active and united opposition to corruption (*A Letter on the*

Spirit of Patriotism, written in 1736) and on the role of a monarch in a free government (*The Idea of a Patriot King*, written in 1738). These essays, like his earlier political writings, reflect the influence of Machiavelli and the classical republican tradition, particularly in their insistence on the importance of cultivating the public virtues of prudence, eloquence, and the spirit of liberty. The patriotic politician is enjoined to oppose the government in power, not for the satisfaction of his own ambitions, but out of a deeper allegiance to the constitution. The patriot king, like a Machiavellian prince, must be prepared to act, when necessity requires, to bring the government back to its first principles; if corruption has attacked the constitution itself, the king may be obliged to reconstitute the state or found it anew. This classical republican or civic humanist perspective also appears in Bolingbroke's *Letters on the Study and Use of History*, also written in 1736-8, published in 1752. In this work he denounced contemporary English historical writing as merely antiquarian; he exhorted his readers to find in history illustrations and examples which would inspire men to higher standards of public and private virtue. Like his early philosophical fragments, these writings were circulated among his friends on the understanding they would not be published. His later years, following his return to England in 1743, were filled with acrimony on this account; he found that Pope had printed an edition of *The Idea of a Patriot King* and therefore he decided to publish the two essays on patriotism and a patriot king in 1749, with an introduction in which he denounced the perfidious conduct of his then deceased

friend. Pope was defended by Warburton, who was in turn excoriated by Bolingbroke in *A Familiar Epistle to the Most Impudent Man Living* (1749).

Bolingbroke's many posthumous publications excited intense controversy in the decade which immediately followed his death. The political essays published in his lifetime had a more lasting influence: in England, in the movement for parliamentary reform in the 18th and 19th cents; and, in America, on the ideas of John Adams, Thomas Jefferson, and other publicists and statesmen of the revolutionary era. See S. W. Jackman, *Man of Mercury* (1965); I. Kramnick, *Bolingbroke and his Circle* (1968); H. T. Dickinson, *Bolingbroke* (1970).

BÖLL, Heinrich (1917-85), German author of novels and short stories, mostly on the subject of wartime and post-war Germany. He is highly acclaimed for his realistic portrayal of the social problems of a country recovering from guilt and defeat, for example in *Und sagte kein einziges Wort* (*And Never Said a Word*, 1953) and *Billard um halb zehn* (*Billiards at Half-Past Nine*, 1959). His later works, such as *Gruppenbild mit Dame* (*Group Portrait with Lady*, 1971), *Die verlorene Ehre der Katharina Blum* (*The Lost Honour of Katharine Blum*, 1974), and *Fürsorgliche Belagerung* (*The Safety Net*, 1979), show a concern for topical problems like the hounding of individuals by the gutter press (*Katharina Blum*) and the coming to terms, private and public, with terrorism (*The Safety Net*). Boll received the Nobel Prize for literature in 1972.

BOLT, Robert Oxton (1924-95), dramatist and screenwriter, born and educated in Manchester. He worked

in an insurance office and in the RAF before attending Exeter University: he then became a schoolmaster until his first West End success in 1957 with *Flowering Cherry* (pub. 1958), a Chekhovian domestic drama about an insurance salesman incapable of fulfilling his own dreams of a better life. This was followed by *The Tiger and the Horse* (1960, pub. 1961), reflecting Bolt's own involvement with the campaign for nuclear

BOMBAST I BONIFACE 118
disarmament, and *A Man for All Seasons* (1960, pub. 1960), his best-known work, based on the life of Sir T. *More. *Vivat, Vivat Regina* (1970) was based on the conflict between *Elizabeth I and *Mary Queen of Scots. A recurrent theme is the conflict between private and public conscience, and although some critics have labelled his works as unadventurous and 'middlebrow', their simplicity and stagecraft have made them highly effective in performance. He worked successfully in film, writing original screenplays and adaptations: these works include *Lawrence of Arabia* (1962), based on the exploits of T. E. *Lawrence, *Ryan's Daughter* (1970), and *The Mission* (1986).

bombast, from 'cotton stuffing', a term used to describe verbose and exaggerated language.

Bombastes Furioso, a farce by W. B. *Rhodes, produced with great success in 1810 and published in the same year, and in an 1830 edition with illustrations by *Cruikshank.

Bombastus, in Butler's **Hudibras* (11. iii), refers to *Paracelsus.

BOND, (Thomas) Edward (1934-), playwright, born in north London, the son of an East Anglian labourer

who had moved to London in search of work. Bond was educated at a secondary modern school, where his interest in the theatre was aroused by a performance of **Macbeth*; after leaving school early and working at a series of dead-end jobs, he began to write for the theatre. *The Pope's Wedding* was given a Sunday night performance at the *Royal Court in 1962, and in 1965 his grim portrait of urban violence, **Saved*, aroused much admiration as well as a ban from the Lord Chamberlain (see CENSORSHIP). Other provocative works followed, including *Early Morning* (1969); *Lear* (1971, pub. 1972), a version of Shakespeare which stresses the play's physical cruelty; *The Sea* (1973), a black country-house comedy; *The Fool* (1975, pub. 1976), based on the life of *Clare; *Restoration* (1981), a Brechtian revolutionary historical drama with songs; and *Summer* (1982), set in a post-war Eastern European state. Bond's theatre is an outspoken indictment of capitalist society; his belief that violence occurs in 'situations of injustice' and that it therefore flourishes as 'a cheap consumer commodity' under capitalism, continues to arouse extreme responses from critics and audiences. Later works include *The War Plays* (1985), about life after a nuclear holocaust, and a play for television, *Olly's Prison* (1992).

Bond, James, the debonair hero of the thrillers of I. *Fleming, and of their celluloid successors, repeatedly engaged, as '007, Licensed to Kill', in daring acts of espionage involving evil foreigners and dangerous and beautiful women, from which he invariably emerges triumphant.

Bondman, The, a tragi-comedy by *Massinger, acted

1623, published 1624.

A decadent and debauched aristocracy in Sicily has to import Timoleon to lead them into battle against the Carthaginians. Cleora, who despises the corruption of her society, is loved by Leosthenes, whose jealousy as he goes off to the wars makes her bind her eyes and swear she will not look at anyone until he returns. In the absence of the army, the oppressed slaves stage a rising under the leadership of the demagogue Manilio, but during the rising Marnilo protects Cleora. When the army returns and eventually subdues the rebel slaves, Cleora rejects the suspicious, overbearing Leosthenes and to everyone's horror throws in her lot with the imprisoned leader of the slaves. Fortunately he turns out to be her former suitor Pisander.

This is one of the best of Massinger's tragi-comédies, with some well-developed characters and some fine satirical scenes. It is informed by his contempt for the arrogance of an effete aristocracy, which may well reflect Massinger's opinion of the ethics of the Jacobean court.

Bonduca, a tragedy by J. *Fletcher, probably performed 1613-14, published 1647.

The tragedy is based on the story of *Boadicea, as given by *Holinshed, but the principal character is her cousin, the wise, patriotic, chivalrous, and battlehardened Caratach (*Caractacus), whose counsel to the vainglorious and impetuous Bonduca is disastrously ignored. After the defeat of the Britons in battle, Bonduca and her daughters defiantly commit suicide; the last act is devoted to the flight of Caratach and his young nephew Hengo, 'a brave boy', who is killed in a

scene of much carefully contrived pathos (greatly admired by *Swinburne). Caratach survives, yielding to the 'brave courtesies' of the Romans, to be led off to Rome as a prisoner.

Bon Gaultier, the pseudonym (taken from *Rabelais) under which W. E. *Aytoun and T *Martin published in 1845 *A Book of Ballads*, a collection of parodies and light poems. Among the authors parodied are 'Tennyson (notably 'Locksley Hall', in 'The Lay of the Lovelorn') and E. B. ^Browning (in 'The Rhyme of Sir Lancelot Bogle'). Martin also used the pseudonym in his contributions to *Tait's Magazine* and **Fraser's Magazine*.

Boniface, (1) the landlord of the inn in Farquhar's **The Beaux' Stratagem*; whence taken as the generic proper name of innkeepers; (2) in Scott's **The Monastery*, the abbot of Kennaquhair.

BONIFACE, St (680-755), 'the Apostle of Germany', whose original name is said to have been Wynfrith. He was born at Kirton or Crediton in Devon, and educated at a monastery in Exeter and at Nursling near Winchester. He went to Rome in 718 and, with authority from Pope Gregory II, proceeded to Germany, where he preached, established monasteries, and organized the Church. He was killed with his followers at Dokkum in Frisia. See C. H. Talbot (ed. and i i 9 BONNEFOY | B O O K OF THE DUCHESS trans.), *The Anglo-Saxon Missionaries in Germany* (1954)-

BONNEFOY, Yves (1923-), French poet and critic, born in Tours, and educated at the Lycée Descartes. He went to Paris in 1944, where he met A. *Breton and

became involved with the *surrealist movement. His first major volume, *Du mouvement et de l'immobilité de Douve* (1953; *Of the Motion and Immobility of Douve*) made a profound impression, and was followed by other works of growing power and authority (*Hier régnant désert*, 1958; *Dans le leurre du seuil*, 1975; *Début et fin de la neige*, 1991) and several volumes of critical prose and art history. The poet of stone, snow, death, rain, and water, Bonnefoy writes with a deep, spare, majestic seriousness. He has also translated into French many of the works of Shakespeare.

Booby, Sir Thomas and Lady, and Squire Booby, characters in Fielding's **Joseph Andrews*.

Booker McConnell Prize for Fiction, a prize founded in 1969 and financed by Booker McConnell, a multinational conglomerate company, awarded annually to the best full-length novel published in the previous 12 months; its aim is to stimulate the kind of public interest aroused in France by the Prix *Goncourt. (See Appendix 3 (d) for list of winners.) *Consuming Fictions: The Booker Prize and Fiction in Britain Today* (1996) by Richard Todd discusses the commercial impact of the prize.

book history, or 'the history of the book', an imprecise label used to identify an interdisciplinary field of historical study, the origins of which can conveniently be traced to the publication in France of Lucien Febvre and Henri Jean Martin's *L'Apparition du livre* (1958). The field gained wider recognition, however, with the appearance in 1979 of works by two American scholars, *The Printing Press as an Agent of Change* by Elizabeth Eisenstein and *The Business of Enlightenment:*

A Publishing History of the Encyclopédie by Robert Darnton; and during the 1980s with the monumental *Histoire de l'édition française*, edited by Martin and Roger Chartier. Though other French and American historians have had a significant impact on the development of the field, book history has from the start traversed many disciplinary and national boundaries, involving an international network of sociologists, anthropologists, economists, art historians, librarians, and bibliographers as well as literary critics and theorists. The influence of the historically rigorous British bibliographical tradition exemplified by such scholars as R. B. McKerrow and Philip Gaskell is particularly noteworthy. Again, though the field is commonly identified with the study of the book, its object is the history of written communication encompassing the production, publication, distribution, control, collection, conservation, reading, and uses of script and print in all media, including manuscripts, pamphlets, periodicals, newspapers, books, and the Internet. Building on such established areas of enquiry as author-publisher relations, the history of copyright legislation and censorship, bibliography and book design, and the sociology of reading and reader response, book history has opened up new intellectual territories in a wide range of traditional disciplines, asking new questions, developing new methodologies, and identifying new sources. Among historians, it has led to a reassessment of the significance of the document conceived not simply as a source of evidence but as an agent of historical change. In literary studies, it has insisted on the importance of material considerations

in textual interpretation. Here book historians share some preoccupations with British Cultural Materialists like R. *Williams and American *New Historicists like Stephen Greenblatt, but their closest allies are the revisionist bibliographers and textual critics of the 1980s, notably Jerome McGann and D. F. McKenzie. Indeed, McKenzie's 'sociology of the text', first announced in the title of his Panizzi lectures in 1985 and intended there to point towards a radical transformation of Anglo-American bibliography, is often treated as a synonym for 'book history'. These various cross-disciplinary movements shaped the emergent field, and in the process initiated a significant reappraisal of such fundamental concepts as 'author', 'reader', and 'text'. Book historians insist, for instance, on the historical importance of authors and readers, while recognizing that cultural intermediaries (printers, binders, publishers, booksellers, reviewers, etc.) have a significant role to play in the overall process of text production, transmission, and the formation of meaning. It follows from this that, for them, the history of successive versions of texts, where old works are put to new uses in new forms, offers primary evidence of cultural change. Starting from the premiss that the book, like any mode of inscription, is a complex system of signs—encompassing the publisher's imprint, typographical layout and design, paper, binding, illustrations, and the text itself—book historians have begun to rethink and rewrite social, political, and cultural history.

Book of Martyrs, see ACTES AND MONUMENTS.

Book of St Albans, The, the last work issued by the

press that was set up at St Albans about 1479, soon after *Caxton had begun to print at Westminster. It contains treatises on hawking and heraldry, and one on hunting by Dame Juliana Barnes, probably the wife of the holder of the manor of Juliana Barnes near St Albans. (The name Juliana Berners, and her identity as abbess of Sopwell in Hertfordshire, are 18th-cent. inventions.) The book is a compilation, not all by one hand. An edition printed by Wynkyn de *Worde in 1496 also included a treatise on 'Fishing with an Angle'. There is an edition by W. Blades (1901).

Book of the Duchess, The, a dream poem in 1,334 lines by *Chaucer, probably written in 1369, in BOOKSELLER | BORGES 1 20

octosyllabic couplets. It is believed, in accordance with a long-standing tradition (which was questioned in the 1950s), to be an allegorical lament on the death of Blanche of Lancaster, the first wife of *John of Gaunt, who died in Sept. 1369.

The love-lorn poet falls asleep reading the story of Ceix (Seys) and Alcyone and follows a hunting party. He meets a knight in black who laments the loss of his lady. The knight tells of her virtue and beauty and of their courtship, and in answer to the dreamer's question declares her dead. The hunting party reappears and a bell strikes twelve, awakening the poet, who finds his book still in his hand. The poem is one of Chaucer's earliest works, but it has great charm and accomplishment. It is founded on the French tradition of the dream as a vehicle for love poetry. 'A Complaynt of a Loveres Lyfe' by *Lydgate is based on it. For an account of the poem, see A. C. Spearing, *Medieval Dream-Poetry*

(1976), 49-73, and B. A. Windeatt, *Chaucer's Dream-Poetry: Sources and Analogues* (1982).

Bookseller, see WHITAKER.

Book Trust, formerly known as the National Book League, an independent charitable organization founded in 1925 as the National Book Council by the Society of Bookmen (Harold Macmillan, *Galsworthy, Stanley Unwin, Maurice Marston, and others); its function is to promote books and reading by working with all branches of the book world (booksellers, publishers, authors, printers, librarians, teachers, etc.). The Council was renamed the National Book League in 1945, and moved in 1980 from its central London premises at 7 Albemarle Street to Book House, Wandsworth. It took the name of Book Trust in 1986. Its services include the Book Information Service, Young Book Trust (the children's division of Book Trust which houses a library of every children's book published in the last two years), and the administration of literary prizes, including the *Booker, the John Llewellyn *Rhys Prize for a writer under 35, and the Orange prize for fiction.

BOOTH, Charles (1840-1916), a successful shipowner, was author of a monumental inquiry into the condition and occupations of the people of London, of which the earlier part appeared as *Labour and Life of the People* in 1889, and the whole as *Life and Labour of the People of London* in 17 volumes (1891-1902). Its object was to show 'the numerical relation which poverty, misery and depravity bear to regular earnings and comparative comfort, and to describe the general conditions under which each class lives'. He was aided in the

survey by his wife's cousin Beatrice * Webb, who gives an account of him and his work in *My Apprenticeship* (1926) and credits him with the introduction of the Old Age Pensions Act 1908.

BOOTH, William (1829-1912), popularly known as 'General Booth', the leader of the revivalist movement known from 1878 as the Salvation Army, which sprang from the Christian Mission which he founded in Whitechapel in 1865. Booth, the son of a failed speculative builder in Nottingham, was entirely ignorant of theology, but possessed of eloquence, fervour, and a sense of the practical and spiritual needs of the poor which made him a powerful force in social and religious life. G. B. Shaw's **Major Barbara* (perf. 1905) was based on first-hand knowledge of the Salvation Army.

Booth, William, the hero of Fielding's **Amelia*.

Boots Library, a circulating library (see LIBRARIES, CIRCULATING) established at the end of the 19th cent, by Nottingham businessman and philanthropist Jesse Boot (1850-1931). Unlike *Mudie's it catered largely for provincial and suburban subscribers, and by the mid-1930s was the largest of its kind, with over 400 branches. The stock was categorized as 'Light Romance', 'Family Stories', etc., and librarians were trained to make suggestions in line with the taste of their readers. *Betjeman in 'In Westminster Abbey' (1940) wrote

Think of what our Nation stands for,

Books from Boots, and country lanes . . .

See also Nicola Beauman, *A Very Great Profession; The Woman's Novel 1914-39* (1983).

Borderers, The, a verse drama by * Wordsworth, set on the borders of England and Scotland during the reign of Henry III. It was composed 1796-7, and published in its final draft in 1842. It has many echoes of Shakespeare (of **King Lear* in particular), and also of * Schiller's *The Robbers*, but it also represents an important stage in Wordsworth's mastery of the medium of blank verse, and expresses his struggles with ideas of liberty, law, and 'Man's intellectual empire' inspired by the French Revolution. Marmaduke (Mortimer in earlier texts), the leader of a band of outlaws, is falsely persuaded by Oswald (earlier named Rivers) that the old blind Baron Herbert is an impostor about to procure the seduction of his own daughter; Marmaduke hesitates to kill the old man, but is nevertheless responsible for his death upon a barren heath. Oswald, who had presented murder as a liberating act, is killed by the band of outlaws, and Marmaduke, who has too late discovered his victim's innocence, embraces a life of wandering and exile.

Border Minstrelsy, see MINSTRELSY OF THE SCOTTISH BORDER.

BORGES, Jorge Luis (1899-1986), Argentinian writer, born in Buenos Aires and educated (1914-18) in Geneva; one of his grandmothers was English and from an early age he read English literature (notably the works of *Wilde, *De Quincey, R. L. *Stevenson, and *Chesterton). After some time in Spain, where he was associated with the Spanish literary movement *ultraísmo* (a form of Spanish *Expressionism), he returned in 1921 to Argentina, where for a time he

121 BORGIA I BORROW

championed the ultraist cause, partly through the periodical *Proa*. His first volume of poetry, *Fervor de Buenos Aires* (1923), was followed by many other volumes of verse and essays, but he is best known for his short stories, of which the first volume, *Historia universal de la infamia* (1935; *A Universal History of Infamy*), has been acclaimed as a landmark in Latin American literature and the first work of *magic realism. Originally published in an Argentinian evening paper, the stories recount the lives of real and fictitious criminals (some ascribed also to fictitious authors), and are an early illustration of Borges's enduring preoccupation with the relationship of fiction, truth, and identity; with violence; and with the puzzles of detective fiction. (With his friend Adolfo Bioy Casares he collaborated in several tales of crime and detection.) Subsequent collections of short stories included *Ficciones* (1945) and *El Aleph* (1949); the publication of a selection entitled *Labyrinths* in Paris in 1953 established his international reputation, and it was translated into English in 1962. Many of his bestknown stories deal with the cyclical nature of time; they are themselves labyrinthine in form, metaphysical in their speculations, and often dreamlike in their endlessly reflected facets of reality and arcane knowledge. Borges worked as a librarian for some years in a municipal library (1938-46) and some of his stories (e.g. 'The Library of Babel' and 'Tlön, Uqbar, Orbis Tertius') take on the quality of a bibliographer's nightmare. Borges was relieved of this post for political reasons, but with the overthrow of the Peronist regime he became in 1955 the director of the National Library

of Buenos Aires. By the 1950s, however, his eyesight was failing, and in his last years he was almost totally blind; in later years he wrote more poetry than prose, but a late collection of stories, *El informe de Brodie (Doctor Brodie's Report)*, appeared in 1971.

BORGIA, Cesare (1475-1507), favourite son of Rodrigo *Borgia (Pope Alexander VI) and brother of Lucrezia *Borgia. Notorious for his crimes, he was at the same time a man of great military capacity and one of the early believers in the unity of Italy. His career is said to have inspired much of *Machiavelli's // *principe*. His power came to an end after his father's death; he fled to the court of Navarre, and was killed in the service of the king.

BORGIA, Lucrezia (1480-1519), daughter of Rodrigo (below) and sister of Cesare Borgia (above). She was married when very young to Don Gasparo de Procida, but the marriage was annulled by her father and she was betrothed in 1492 to Giovanni Sforza. This engagement was also cancelled by her father for political reasons, and Lucrezia was married to Alfonso of Aragon, the illegitimate son of Alfonso II of Naples. This marriage, which eased relations between her father (Pope Alexander VI) and Naples, ended with the murder of her husband in 1500, probably on the orders of her brother. She subsequently married Alfonso d'Esté, heir to the duke of Ferrara, being at the time 22. She became duchess of Ferrara in 1505, and thereafter presided over the court, which under her patronage became a centre for artists, poets, and men of learning, such as *Ariosto, *Titian, and *Aldus Manutius.

BORGIA, Rodrigo (1431-1503), Pope Alexander VI, a

Spaniard by birth, and the father of Cesare and Lucrezia *Borgia; he was elected to the pontificate in 1492. His policy was mainly directed towards the recovery of the Papal States and the unscrupulous promotion of the interests of his own family, though he was also a generous patron of the arts. The combination of ruthless dynastic ambition and a voracious sexual appetite gave him a reputation throughout Europe as the pope whose personal immorality was unprecedented even by the normal standards of the Curia. The tradition that the Borgias possessed the secret of a mysterious and deadly poison has not been substantiated by historical research, but in England it captivated the Elizabethan imagination and is mentioned many times in the literature of the period. *The Devils Charterby* B. *Barnes is a *Machiavellian drama based on 'the Life and Death of Pope Alexander the Sixt', taken from *Guicciardini.

BORON, Robert de, a 12th-13th-cent. French poet who composed a trilogy (*Joseph d'Armathie* in 3,514 lines; *Merlin*, a fragment of 502 lines; and *Perceval*) in which he developed the early history of the Holy *Grail in Britain, linking it with the Arthurian tradition. The works are dated c.1202 by P. Le Gentil (in *Arthurian Literature in the Middle Ages*, ed. R. S. Loomis, 1959, ch. 19). See D. C. Cabeen (ed.), *Critical Bibliography of French Literature* (i, 1952, by U. T. Holmes).

Borough, The, a poem by *Crabbe published 1810, in twenty-four 'letters', describing, with much penetration and accuracy of detail, the life and characters of the church, the school, the professions, the surroundings, the workhouse, the prisons, the sea, and other aspects

of the town of Aldeburgh, Suffolk. The work, which is uneven in quality, took eight years to complete. Two of the most successful tales, concerning *Peter Grimes and *Ellen Orford, were combined in *Britten's opera *Peter Grimes* (1945).

BORROW, George Henry (1803-81), educated at Edinburgh High School and at Norwich. He was articled to a solicitor, but adopted literature as a profession. During his apprenticeship he edited *Celebrated Trials, and Remarkable Cases of Criminal Jurisprudence* (1825), an impressive piece of hack-work undertaken for a London publisher, and then travelled through England, France, Germany, Russia, Spain, and in the East, studying the languages of the countries he visited (though there is some suggestion that he exaggerated both his linguistic achievements and the extent of his travels). In Russia and Spain he acted as agent for the British and Foreign Bible Society. Finally he married a well-to-do widow and settled near Oulton Broad in

BORS DE GANYS | BOSWELL 122

Suffolk. He published a number of books based in part on his own life, experiences, and travels: *The Zincoli, or An Account of the Gypsies in Spain* (1841), **The Bible in Spain* (1843), **Lavengro* (1851), **The Romany Rye* (1857), and *Wild Wales* (1862). His works have a peculiar picaresque quality, and contain vivid portraits of the extraordinary personages he encountered; his own personality also emerges with much force. Though physically robust and energetic he had suffered since his youth from bouts of manic depression that he referred to as 'the Horrors' which often temporarily frustrated him. In *Lavengro, The Romany*

Rye, and *The Bible in Spain* fact is inextricably combined with fiction; and *Lavengro* he himself describes as 'a dream partly of study, partly of adventure'. The standard biography is by W. I. Knapp (2 vols, 1899); see also D. Williams, *A World of His Own* (1982).

Bors de Ganys, Sir, in *Malory, king of Gannes, brother of Lionel and Ban, and cousin of *Launcelot. He was one of the three successful knights in the Quest of the Grail, after which he became a hermit at Glastonbury. He is sometimes confused with his father, King Bors of Gaul.

BOSCÁN DE ALMOGÁVER, Juan (c. 1487-1542), a Spanish poet born at Barcelona, who did much to introduce Italian verse forms into the poetry of his country. He was an intimate friend of another Spanish poet, *Garcilaso de la Vega, and the two are mentioned together by Byron in **Don Juan* (i. 95).

BOSCAWEN, Mrs Frances (1719-1805), an eminent *Blue Stocking hostess, and the wife of Admiral Boscawen, who is traditionally supposed to have transformed Benjamin Stillingfleet's blue stockings into a name for his wife's learned and literary female friends. Hannah *More greatly admired Mrs Boscawen, finding her 'polite, learned, judicious and humble'; and in her poem *Bas Bleu* (1786) she accords her, with Mrs *Vesey and Mrs *Montagu, the 'triple crown' as the most successful of the Blue Stocking hostesses.

Bosola, a character in Webster's **The Duchess of Malfi*.

BOSSUET, Jacques Bénigne (1627-1704), French preacher. His reputation as the greatest French orator rests on his sermons, pronounced chiefly in the course of his duties as bishop of Condom and bishop of

Meaux, and especially on his funeral orations, celebrating many of the greatest figures at the court of Louis XIV, including Henrietta Maria, wife of Charles I, Marie Thérèse, wife of Louis XIV, and the Grand Condé. His style was usually simple, direct, and dignified, but capable of rising to grandeur when dealing with the mysteries of mortality and faith. A dogmatist on principle (he defined a heretic as 'he who has an opinion'), he was involved in a number of notorious disputes with Protestants. These had some effect on English religious controversies of the time. *Bostonians, The*, a novel by H. *James, published 1886.

Basil Ransom, a young lawyer fresh from Mississippi and the humiliations of the Civil War, has come north in search of a career. In Boston he calls on his cousin Olive Chancellor and her widowed sister, the girlishly arch Mrs Luna. Olive, a wealthy chill feminist, introduces him to a reformist group (acidly portrayed by James) at the house of the selfless and well-meaning Miss Birdseye. Selah Tarrant, a charlatan faith-healer and showman, is presenting his young daughter Verena. She is an 'inspirational' speaker, and while Basil Ransom is attracted by her prettiness Olive is intensely moved by the girl's performance, and sees her as a valuable instrument for the cause. She removes Verena from her unacceptable parents and sets about her education. Out for revenge rather than equality, she attempts to instil in the girl her own distrust and loathing for men. Ransom, contemptuous of reform and reformers, opens a battle for possession of Verena. Olive, full of hatred for Ransom and now passionately

attached to the girl, tries to freeze him out. But Verena is now playing a double game. Attracted by Ransom and frightened by Olive's intensity, she has begun to doubt her role. As she is about to make her first public appearance Verena, schooled to be the banner of the suffragette movement, is carried off by Ransom, a mediocre young man who believes that woman's highest achievement is to be agreeable to men.

BOSWELL, James (1740-95), the eldest son of Alexander Boswell, Lord Auchinleck (pron. Affleck), a Scottish judge who took his title from the family estate in Ayrshire. He reluctantly studied law at Edinburgh, Glasgow, and Utrecht, his ambition being directed towards literature and politics, as was manifested by numerous pamphlets and verses which he published anonymously from 1760 onwards, many of them also expressing his love of the theatre. He was in London in 1762-3, where he met Dr *Johnson on 16 May 1763; he then went to Holland (where he met and courted *Zélide) and on through Europe to Italy. His extraordinary persistence in pursuit of the great achieved meetings with *Rousseau and *Voltaire; Rousseau inspired him with zeal for the cause of Corsican liberty, and he visited Corsica in 1765, establishing a lifelong friendship with General Paoli. On his return to Scotland he 'passed advocate' and was to practise there and in England for the rest of his life. His first substantial work, *An Account of Corsica* (1768), was followed in December of the same year by a book of essays 'in favour of the brave Corsicans' which he edited; he was to remain loyal to this cause, creating a sensation by his appearance at the Shakespeare Jubilee in 1769 in

Corsican dress. In this year he married his cousin Margaret Montgomerie, after a lengthy succession of attempted courtships and successful philanderings with others; she bore him several children. Although his family remained in Scotland, Boswell longed for the 1 2 3 **BOTHIE OF TOBER-NA-VUOLICH** | **BOUNTY** diversions of London, which he visited as frequently as possible, spending much time with Johnson, whose biography he already projected. They made their celebrated tour of Scotland and the Hebrides in 1773, in which year Boswell was elected a member of the *Club. From 1777 to 1783 he contributed a series of essays, as 'The Hypochondriack', to the **London Magazine*, on such subjects as drinking (a constant preoccupation), diaries, memory, and hypochondria. In 1782 his father (with whom his relationship had been complex and at times unhappy) died, and Boswell inherited the estate. His last meeting with Johnson was in 1784; his *Journal of a Tour of the Hebrides* appeared in 1785 after Johnson's death. The rest of Boswell's life was devoted to an unsuccessful pursuit of a political career (he was recorder of Carlisle, 1788-90) and to the immense task of assembling materials for and composing his life of Johnson, a labour in which he was encouraged by *Malone. *The Life of Samuel * Johnson Lid* appeared in 1791. Boswell's volatility, his promiscuity, his morbid fits of depression, his ambitions, and his emotional involvement in the affairs of his clients are frankly revealed in his letters (notably to his two old university friends, William Johnson Temple and John Johnston) and in private papers and journals, many of which were discovered at Malahide Castle and

Fettercairn House; they cover his continental tour as well as his London visits, and have been edited, principally by F. A. Pottle, from 1928 in various volumes.

Bothie of Tober-na-Vuolich, The, see CLOUGH.

BOTOLPH, or **BOTULF**, **St** (d. 680), an Englishman who studied in Germany and became a Benedictine monk. He founded a monastery at an unidentified place in East Anglia called Icanhoh (perhaps near the present town of Boston), which was destroyed by the Danes. He died, with a high reputation for sanctity, at Botolphstow (Boston). Four churches in London are dedicated to him, and he is also commemorated in Botolph's Lane and Botolph's Wharf.

Botteghe oscure (literally 'dark shops'), a review edited in Rome by Marguerite Caetani, 1949-60, which established itself as a leading international periodical. The contributors, who included Dylan *Thomas, *Auden, *Bellow, *Grass, *Camus, *Montale, etc., were published in their own language.

BOTTICELLI, Sandro (c.1445-1510), Florentine painter, whose most famous paintings, *La primavera* (c. 1477-8) and *The Birth of Venus* (c. 1485-90) are complex allegories that reflect the humanist and classical interests of the time. He also painted many altarpieces and portraits. His later works, perhaps in response to the teachings of *Savonarola, are wilder and more dramatic. At the time of his death Botticelli's decorative style had become old-fashioned, and he is only rarely mentioned again before the 19th cent, when his popularity soared. *Pater's essay 'Sandro Botticelli' (1870) dwells on his sense of mystery

and sadness—on the brooding faces of his 'peevish-looking' Madonnas, and on the cold light and grey water of *The Birth of Venus*. Pater's descriptions opened the eyes of the English decadents to the painter's enigmatic beauty, and he became a cult figure.

Bottom, Nick, the weaver in Shakespeare's **Midsummer Night's Dream*. The name had no anatomical connotations in Shakespeare's time, but referred, here, to the clew on which thread was wound. A **'droll'*, *The Merry Conceited Humours of Bottom the Weaver*, adapted from Shakespeare's play, was printed in 1661.

BOTTOMLEY, Gordon (1874-1948), a bank clerk who became a prolific and successful poet and man of letters. His first volume of poems, *The Mickle Drede*, appeared in 1896, and his work was included in E. **Marsh's* first volume of *^Georgian Poetry* in 1912. He attempted the epic and sublime, as well as the lyric, and his *Poems of Thirty Years* (1925) show the marked influence of **Shelley*. He hoped to promote a poetic revival in the theatre; of his poetic plays *King Lear's Wife* (1915) and *Gruach* (1921) were the most successful.

BOUCICAULT (originally Boursiquot), Dion(ysius Lardner) (1820-90), playwright, born in Dublin and educated at University College School, London. He began his career as an actor and achieved great success with his comedy *London Assurance* (1841), written under the pseudonym of Lee Morton. He subsequently wrote and adapted some 200 plays, including *The Corsican Brothers* (1852, from the French), *The Poor of New York* (1857), *The Colleen Bawn; or The Brides of Garryowen* (1860), *Arra-na-Pogue; or The Wicklow Wedding* (1864), and *The Shaughraun* (1874). One of the dominant

figures of 19th-cent. theatre, his career was marked by spectacular successes and reverses, and he was responsible for important innovations, such as the introduction of a royalty from plays and copyright for dramatists in America. With the rise of realism and the emergence of **Ibsen* and G. B. **Shaw*, his work fell out of fashion, but it influenced **O'Casey*, who praised his 'colour and stir', and some of his plays have been successfully revived. There is a life by R. Fawkes, 1979.

BOUDICCA, see BOADICEA.

BOUILLON, Godefroi de (Godfrey of Bouillon) (d. 1100), duke of Lower Lorraine, leader of the First Crusade and proclaimed 'Protector of the Holy Sepulchre' in 1099. He appears in Tasso's *^Jerusalem Delivered* and in Scott's **Count Robert of Paris*.

Bounderby, Josiah, a character in Dickens's **Hard Times*.

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

Bounty, *The Mutiny and Piratical Seizure of H.M.S.*, by Sir J. Barrow, published 1831.

BOUSTROPHEDON | **BOWEN** 1 2 4

HMS *Bounty*, which had been sent to the South Sea Islands to collect bread fruit trees, left Tahiti early in 1789 for the Cape of Good Hope and the West Indies. On 28 April of that year Fletcher Christian and others seized Lt Bligh, the commander, and placed him with 18 loyal members of the crew in an open boat, which they cast adrift. The boat eventually reached Timor. Meanwhile the *Bounty* sailed east with 25 of the crew to Tahiti, where 16 were put ashore. These men were later arrested and many of them were drowned when HMS

Pandora sank. Fletcher Christian and eight of his companions, together with some Tahitians, went on and settled on Pitcairn Island. There they founded a colony, of which Alexander Smith (now calling himself John Adams) became the leader, and which was eventually taken under the protection of the British government. These famous events form part of Byron's poem *'The Island', and have been the subject of books and films.

boustrophedon, from the Greek words meaning 'ox turning', written alternately from right to left and left to right, like the course of the plough in successive furrows, as in various ancient inscriptions in Greek and other languages.

bouts-rimes 'The bouts-rimez were the favourites of the French nation for a whole age together . . . They were a List of Words that rhyme to one another, drawn up by another Hand, and given to a Poet, who was to make a poem to the Rhymes in the same Order that they were placed upon the list.' Addison, **Spectator*, No. 60.

BOWDLER, Thomas (1754-1825), MD of Edinburgh, who published in 1818 his *Family Shakespeare*, dedicated to the memory of Mrs *Montagu; she had published a much respected *Essay on the Writings and Genius of Shakespeare* in 1769. He may have been aided in this enterprise by his sister Henrietta Maria Bowdler (1754-1830), who also published poems and sermons, and it has been argued that she was the prime mover, but the extent of her collaboration has not been firmly established. As is shown by the prefaces, the Bowdlers' love and admiration of Shakespeare were

profound; nevertheless they believed that nothing 'can afford an excuse for profaneness or obscenity; and if these could be obliterated, the transcendent genius of the poet would undoubtedly shine with more unclouded lustre'. Profanity they found only a small problem; 'God' as an expletive is always replaced by 'Heaven', and other brief passages and exclamations cut. But they confessed to enormous trouble with the endless indecency scattered throughout the plays. Their method was to cut, not to substitute; they in fact added almost nothing except prepositions and conjunctions. But the cutting is severe; for instance, Juliet's speech of longing for Romeo, 'Gallop apace . . .', is cut from 30 lines to 15, and many of her Nurse's comments have gone; in Lear's speech of madness, 'Aye, every inch a king . . .', 22 lines of verse are cut to seven. Bowdler found 1 and 2 **Henry IV*' the most difficult of all the histories for family reading'. Doll Tearsheet is entirely removed, but Bowdler apologizes that even with the omission of many obscenities 'perfect delicacy of sentiment' could not be achieved. **Measure for Measure* was found to contain so many indecent expressions interwoven with the text that they could do nothing better than to print, with a warning, *Kemble's version for the stage. Failure is admitted with **Othello* ('unfortunately little suited to family reading'), and it is recommended that it be transferred 'from the parlour to the cabinet'. The work was extremely successful, and went through many editions. Similar excisions were inflicted on Gibbon's **Decline and Fall*. With the verb 'to bowdlerize', or expurgate, 'Dr Bowdler' joins the small

band of those who have given their names to the language.

BOWEN, Elizabeth Dorothea Cole (1899-1973), Anglo-Irish novelist and short story writer. Born in Dublin, she spent much of her childhood at the family home in Co. Cork which she inherited in 1930 and described in *Bowen's Court* (1942). In 1923 she published her first collection of short stories, *Encounters*, and married Alan Cameron. They lived for ten years in London, vividly evoked in many of her works; her skill in describing landscape, both urban and rural, and her sensitivity to changes of light and season are distinguishing features of her prose. Her novels include *The Hotel* (1927), *The Last September* (1929), *The House in Paris* (1935), *A World of Love* (1955), and *Eva Trout* (1969). The best-known are probably *The Death of the Heart* (1938) and *The Heat of the Day* (1949). The first (which clearly demonstrates her debt to H. *James) is the story of Portia, a 16-year-old orphan whose dangerous innocence threatens the precarious, sophisticated London lives of her half-brother Thomas and his wife Anna, and who is herself threatened by her love for the glamorously despairing young Eddy, a young admirer of Anna; the second centres on the tragic wartime love affair of Stella Rodney and Robert Kelway, and their reactions to the revelation, through the sinister Harrison, that the latter is a spy. The war inspired many of Elizabeth Bowen's best short stories, including 'Mysterious Kôr' (*Penguin *New Writing*, 1944); A. *Wilson in his introduction to her *Collected Stories* (1980) praised her as one of the great writers of the blitz. Other stories (e.g. the title story of *The Cat*

Jumps, 1934) reveal subtle deployment of the supernatural. She writes most confidently of the upper middle and middle classes, but within that social range her perceptions of change are acute; her works already strike the reader with a powerful sense of period, through their accurate detail and keen response to atmosphere. See V. *Glendinning, *Elizabeth Bowen: Portrait of a Writer* (1977).

BOWEN, Marjorie, the best-known pseudonym of

1 2 5

BOWER OF BLISS | BOY AND THE MANTLE

Gabrielle Margaret Vere Campbell (1886-1952), prolific writer of historical novels, children's stories, etc.; G. *Greene in his essay 'The Lost Childhood' (1951, included in *Collected Essays*, 1969) claims that her first novel, *The Viper of Milan* (1906), so affected his imagination that it inspired him to be a writer and supplied him 'once and for all with a subject'.

Bower of Bliss, the, in Spenser's **Faerie Oueene* (11. xii), the home of *Acrasia, demolished by Sir *Guyon.

Bowge of Courte, The, an allegorical poem in sevenlined stanzas by *Skelton, satirizing court life (c.1498).

The word 'bowge' is a corrupt form of 'bouche', meaning court rations, from the French 'avoir bouche à cour', to have free board at the king's table.

BOWLES, Caroline Anne (1786-1854), poet and prose writer, born near Lymington, Hampshire, the only child of Captain Charles Bowles (East Indian Co., retired) and his wife Anne. Educated at home, Caroline grew up among adults in a largely female household where her writing and drawing accomplishments were encouraged from an early age. Left alone and impoverished

at the age of 30, she sought advice about publication from *Southey, thus beginning a correspondence (pub. 1880) and friendship lasting 20 years until their marriage in 1839 after the death of his first wife. Before this she published five volumes of verse, two of prose sketches (*Chapters on Churchyards*, 1829) and one of mixed genre (*Solitary Hours*, 1826). Her finest achievement is her blank verse autobiography, *The Birth-Day* (1836), which was much admired by the Wordsworth household, but her work also encompassed comedy, satire, and social protest. Southey acknowledged her superior poetic gift, but owing to her insistence on anonymous publication her reputation was never consolidated in her lifetime. Her *Poetical Works* appeared posthumously in 1867.

BOWLES, Jane, née Auer (1917-73), wife of Paul *Bowles, chiefly remembered as a writer for her short novel *Two Serious Ladies* (1943), an exotic, disjointed, staccato work about two contrasted lives. Her play *In the Summer House* (perf. 1953) was praised by T. *Williams as 'elusive and gripping'. Her *Collected Works* were published in 1984: *Everything is Nice* (1989) adds some previously uncollected short fiction. The story of her obsessional and selfdestructive life is told in *A Little Original Sin* (1981) by Millicent Dillon.

BOWLES, Paul (1910-99), American writer, born in New York, who married Jane Auer (see above) in 1938. In 1948 they went to Tangier, where they lived intermittently for the rest of their lives, and where they became familiar landmarks in the expatriate gay community, and points of call for many literary visitors

in search of the exotic. His works, most of which are set in Morocco, include *The Sheltering Sky* (1949), 'an adventure story in which the adventures take place on two planes simultaneously: in the actual desert and in the inner desert of the spirit'. *Let it Come Down* (1952) describes the disintegration of bank clerk Nelson Dyer in Tangier: *The Spider's House* (1955) is set in Fez and *Up above the World* (1966) follows a doomed American couple in central America. *Without Stopping* (1972) is an autobiography.

BOWLES, William Lisle (1762-1850), educated at Westminster and Trinity College, Oxford, vicar of Bremhill and a canon of Salisbury. He is remembered chiefly for his *Fourteen Sonnets* published in 1789. His work was greatly admired by the youthful *Coleridge (who in 1796 dedicated his *Poems* to Bowles), as well as by *Lamb, *Southey, and many others. *Byron, however, describes him as 'the maudlin prince of mournful sonneteers', and was roused to further anger by Bowles's strictures on *Pope, of whom Bowles published an edition in 1806.

Bowling, Tom, (1) a character in Smollett's **Roderick Random*; (2) see DIBDIN, C.

BOWRA, (Sir Cecil) Maurice (1898-1971), scholar and critic, from 1922 a fellow and from 1938 until 1970 warden of Wadham College, Oxford, where his wit, hospitality, and energy made him a legendary figure and earned him the gratitude and friendship of many, including *Connolly and *Betjeman; Betjeman in *Summoned by Bells* recalls the 'learning lightly worn' and 'The fusillade of phrases. "I'm a man I More dined against than dining." ' Bowra published

various works on and translations of Greek literature, notably *Pindar, and edited *The Oxford Book of Greek Verse in Translation* (1938) and two books of Russian verse in translation (1943, 1948): *The Heritage of Symbolism* (1943) and *The Creative Experiment* (1949) are both commentaries on modern literature.

Bowzybeus, a drunken swain, the subject of the last pastoral in **The Shepherd's Week* by J. Gay.

Box and Cox, a *farce by J. M. *Morton, adapted from two French vaudevilles, published 1847.

Box is a journeyman printer, Cox a journeyman hatter. Mrs Bouncer, a lodging-house keeper, has let the same room to both, taking advantage of the fact that Box is out all night and Cox out all day to conceal from each the existence of the other. Discovery comes when Cox unexpectedly gets a holiday. Indignation follows, and complications connected with a widow to whom both have proposed marriage; and finally a general reconciliation. It was adapted into an operetta, *Cox and Box*, by Sir Francis Cowley *Burnand.

Boy and the Mantle, The, a ballad included in Percy's **Reliques*, which tells how a boy visits King Arthur's court at 'Carleile', and tests the chastity of the ladies there by means of his mantle, a boar's head, and a golden horn. Sir Cradock's (Cradoc's) wife alone successfully undergoes the ordeal.

BOY BISHOP I BOYLE 1 2 6

Boy Bishop, one of the choirboys formerly elected at the annual 'Feast of Boys' in certain cathedrals, to walk in a procession of the boys to the altar of the Innocents or of the Holy Trinity, and perform the office on the eve and day of the Holy Innocents, the boys occupying the

canons' stalls in the cathedral during the service.

Provision for this is made in the Sarum Office (see E. K. *Chambers, *The Mediaeval Stage*, App. M). The custom dates from the 13th cent, and lasted until the Reformation. Boy Bishops were appointed also in religious houses and in schools.

BOYD, William Andrew Murray (1952-), novelist, born in Accra, Ghana. Educated at Oronstoun and the universities of Nice and Glasgow and at Jesus College, Oxford. From 1980 to 1983 Boyd was a lecturer in English at St Hilda's College, Oxford. *A Good Man in Africa* (1981) is a comic tale of diplomatic life in a minor West African posting somewhat in the manner of Kingsley *Amis. A collection of short stories, *On the Yankee Station*, appeared in 1981 and was followed by *An Ice-Cream War* (1982), a serio-comic tale set in East Africa during the First World War which won the John Llewellyn *Rhys Memorial Prize. *Stars and Bars* (1984), which was also adapted for television, and *The New Confessions* (1987), the sadly comic autobiography of a self-styled genius, consolidated Boyd's reputation as an accomplished storyteller with an instinct for inventive comedy. *Brazzaville Beach* (1990) is again set in Africa, and explores the theme of the origins of human and animal violence. *The Blue Afternoon* (1993) tells the story, set in 1936, of a young female architect who meets an enigmatic stranger claiming to be her father. *Armadillo* (1998) recounts the amorous and financial adventures in late 20-cent. London of a Romany-born loss adjuster with sleeping difficulties. Boyd has written television screenplays, two of which—*Good and Bad at*

Games and Dutch Girls—were published together as *School Ties* (1985). *The Destiny of Nathalie 'X'* (1995) is a further collection of stories.

BOYDELL, John (1719-1804), engraver and publisher, who with his nephew Josiah Boydell opened their Shakespeare Gallery in Pall Mall in 1789. Originally it contained 34 paintings of subjects from Shakespeare, by many of the most famous artists of the day, including J. *Wright of Derby (Prospero's Cell); *Fuseli (scenes from **A Midsummer Night's Dream*, **Macbeth*, and **Hamlet*) and Joshua *Reynolds (Henry VI at the deathbed of Beaufort). The collection was later expanded, and many engravings of the works were sold.

BOYER, Abel (1667-1729), a French Huguenot who settled in England in 1689. He published a yearly register of political and other occurrences, and a periodical, *The Political State of Great Britain* (1711-29). He also brought out an English-French and a French-English dictionary, a *History of William III* (3 vols, 1702-3) and a *History of the Life and Reign of Queen Ann* (1722). He translated into English the memoirs of *Gramont (1714) and *Racine's *Iphigénie*.

BOYLAN, Clare (1948-), Dublin-born novelist, journalist, and short story writer. Her first novel, *Holy Pictures* (1983), is a tragicomic family story set in the 1920s seen through the eyes of young Nan Cantwell: in the same year appeared her first volume of stories, *A Nail in the Head*. Other novels include *Last Resorts* (1984), a holiday romance; *Black Baby* (1988), a satiric comedy about a child sold to a woman by nuns; *Home Rule* (1992), which traces the earlier life of Nan Cantwell's grandparents in the 1890s; and *Room for*

a Single Lady (1997). Boylan's prose is lively, witty, at times lyrical, and she has a particular gift for recalling the memories of childhood and the delights and embarrassments of erotic adventure. Other volumes of stories include *Concerning Virgins* (1989), *That Bad Woman* (1995), *The Stolen Child* (1996).

BOYLE, John, fifth earl of Orrery (1707-62), son of Charles Boyle (1676-1731), and an intimate friend of *Swift, *Pope, and Dr *Johnson. His *Remarks on the Life and Writings of Dr Jonathan Swift* were written in a series of letters to his son Hamilton at Christ Church, Oxford, and published in 1751. These letters give a critical account of Swift's character, his life, his relations with Stella and Vanessa, and his friendship with Pope and others—*Gay, P. *Delany, and Dr Young, 'his intimate friends, whom he loved sincerely'. Orrery discusses Swift's work: poetry, political writings, letters, ^*Gulliver's Travels*, **A Tale of a Tub*, etc. Although he deplores Swift's misanthropy 'which induced him peevishly to debase mankind, and even to ridicule human nature itself (Letter VI), he says that the character at which Swift aimed and which he deserved was that of 'an enemy to tyranny and oppression in any shape whatever' (Letter XVII).

BOYLE, Robert (1627-91), 14th child of Richard Boyle, first earl of Cork, educated at Eton and privately. While touring in Switzerland as a teenager he experienced a conversion, which caused him to devote the rest of his life to science and good works. He eschewed marriage, wrote prolifically, and became the dominant figure in English science between F. *Bacon and I. *Newton. Robert Hooke was his technical assistant in experiments

on air which led to the first formulation of 'Boyle's Law'. Boyle's 'corpuscularianism', a rendering of the mechanical philosophy, exercised great influence throughout Europe. Among his more popular scientific writings *The Sceptical Chymist* (1661) is the best known and *The Origin of Forms and Qualities* (1666) anticipates much of the philosophy of *Locke. Among his early writings were the romances *Seraphic Love* and *The Martyrdom of Theodora*, the latter of which was turned into an opera libretto for *Handel. These exercises in moralizing find their echoes in many of Boyle's religious and philosophical writings. Samuel *Butler and *Swift wrote parodies of his

1 2 7
BOYLE I BRADBURY

Occasional Reflections (1665), a work which also supplied Swift with one of the central storylines in * *Gulliver's Travels*.

Boyle paid for the translation of the New Testament into Irish and other languages, supported evangelical schemes abroad, and in his Will made provision for the foundation of a series of annual lectures in defence of natural and revealed religion. The first series of Boyle Lectures was delivered by Richard *Bentley in 1692. The influence of these lectures was at its peak during the first 20 years; especially important were the lectures delivered by Bentley, John Harris, S. *Clarke, William Whiston, John Woodward, and William Derham, all of whose statements of natural theology were published as substantial volumes.

BOYLE, Roger, first earl of Orrery (1621-79), author of *Parthenissa* (1654-65), the first English romance in the

style of *La Calprenède and M. de *Scudéry, which deals with the prowess and vicissitudes of Artabanus, a Median prince, and his rivalry with Sureña, an Arabian prince, for the love of Parthenissa. Boyle also wrote a *Treatise on the Art of War* (1677), two comedies, and some rhymed tragedies, which include *Mustapha* (1665), based on Mlle de Scudéry's *Ibrahim* and the history of *Knolles. His plays were edited in two volumes by W S. Clark, 1937.

Boythorn, a character in Dickens's **Bleak House*.

BOZ, the pseudonym used by *Dickens in his contributions to the *Morning Chronicle* and in the **Pickwick Papers*, 'was the nickname of a pet child, a younger brother, whom I had dubbed Moses, in honour of the Vicar of Wakefield; which being facetiously pronounced . . . became Boz' (Dickens, preface to *Pickwick Papers*, 184/ edn).

Brabantio, in Shakespeare's **Othello*, the father of Desdemona.

BRACEGIRDLE, Anne (1673/4-1748), a famous actress, the friend of *Congreve, to the success of whose comedies on stage she largely contributed. She also created Belinda in Vanbrugh's **The Provok'd Wife*, and played Portia, Desdemona, Ophelia, Cordelia, and Mrs Ford. She was finally eclipsed by Mrs *Oldfield in 1707 and retired from the stage. The age of 85, registered when she was buried in Westminster Abbey, is probably mistaken.

Brachiano, a character in Webster's **The White Devil*.

BRACKENBRIDGE, Hugh Henry (1748-1816), American novelist, poet, and lawyer, born in Scotland, and educated at the College of New Jersey (later Princeton).

His satirical novel *Modern Chivalry*, published in instalments from 1792 to 1815, gives a good description of men and manners during the early days of the American republic, and manifests Brackenridge's allegiance to the robust tradition of the English novel in *Smollett and *Fielding.

BRACON, BRATTON, or BRETTON, Henry de (d 1268), a judge and ecclesiastic, and author of the famous treatise *De Legibus et Consuetudinibus Angliae*, the first attempt at a complete treatise on the laws and customs of England. He also left a 'Note-book' containing some 2,000 legal cases with comments.

Bradamante, in **Orlando innamorato* and **Orlando furioso*, a maiden warrior, sister of ^Rinaldo. She fights with the great *Rodomont. *Rogero comes to her assistance and falls in love with her. *Spenser owed much to Bradamante in fashioning his Britomart in **The Faerie Queene*.

BRADBROOK, Muriel Clara (1909-93), scholar, educated at Girton College, Cambridge, of which she was mistress from 1968 to 1976. Known primarily as an Elizabethan scholar, her works range from *Themes and Conventions of Elizabethan Tragedy* (1935, rev. 1980) and a study of the *School of Night (1936) to *The Rise of the Common Player* (1962), in which she examines the social implications of drama as a performing art, but she also wrote on *Conrad, M. *Lowry, V. *Woolf, T. S. *Eliot, and other 20th-cent. literary figures. Her *Collected Papers* (2 vols) appeared in 1982.

BRADBURY, Sir Malcolm Stanley (1932-), critic and novelist, born in Sheffield, and educated at the universities of Leicester, London, and Manchester; he held

several academic appointments, and in 1970 became professor of American studies at the University of East Anglia, where he was instrumental in setting up an influential creative writing course. His critical works include *Possibilities: Essays on the State of the Novel* (1973), *The Modern American Novel* (1983), *Ato, Not Bloomsbury* (essays, 1987), *Ten Great Writers* (1989), *The Novel Today* (revised edn, 1990), and *From Puritanism to Postmodernism* (1991), and studies of E.

*Waugh (1962) and *Bellow (1982); his approach combines a respect for pluralism with an admiration for the experiments and fictive devices of the American novel and of British writers such as *Fowles. His first three novels are satirical *campus novels, though with widely differing backgrounds; *Eating People is Wrong* (1959) relates the amorous and pedagogic adventures of ageing liberal humanist Professor Treece in a second-rate redbrick provincial university; *Stepping Westward* (1965) is set in the Midwest of America; and **The History Man* (1975) is set in the new plate-glass university of Watermouth. *Rates of Exchange* (1983) takes academic linguist Dr Petworth on a British Council lecture tour to an Eastern European country where there is no British Council; the novel's imagery and plot spring from *structuralist concepts of culture, and it is a witty and satiric commentary on cultural exchange. *Curs: A Very Short Novel* (1987) is a satire on Thatcherite Britain. *Dr Criminale* (1992) tells the story of a journalist's search for one of the greatest thinkers of the 20th cent., the mysterious Dr Bazlo Criminale.

BRADBURY, Ray Douglas (1920-), American *sci
BRADSHAW'S RAILWAY GUIDE 1 2 8

enee fiction and fantasy writer and poet, born in Illinois and living from 1934 in Los Angeles, where he educated himself in the public library and began to write stories. He has published many short stories and novels, including perhaps his best-known single work, *Fahrenheit 451* (1953), set in an authoritarian future state where reading is banned: fireman Montag is employed to burn books but rebels and makes a bid for freedom. It was filmed by F. Truffaut in 1966.

BRADDON, Mary Elizabeth (1837-1915), privately educated, was an actress for three years in order to support herself and her mother. She met John Maxwell, a publisher of periodicals, in 1860, and acted as stepmother to his five children before marrying him in 1874 upon the death of his insane wife; she had six children by him. She published several works, including *Garibaldi and Other Poems* (1861), before the appearance of the sensational *Lady Audley's Secret* (1862, first serialized in *Robin Goodfellow* and *the Sixpenny Magazine*), which won her fame and fortune. The bigamous pretty blonde heroine, who deserts her child, murders her husband, and contemplates poisoning her second husband, shocked Mrs *Oliphant who credited Miss Braddon as 'the inventor of the fairhaired demon of modern fiction'. The novel has been dramatized, filmed, and translated and remained in print throughout the author's life. She published a further 74 inventive, lurid novels including the successful *Aurora Floyd* (1863), *The Doctor's Wife* (1864), *Henry Dunbar* (1864), and *Ishmael* (1884) and edited several magazines including **Belgravia* and *Temple Bar*. She was often attacked for corrupting young

minds by making crime and violence attractive, but she won some notable admirers including *Bulwer-Lytton, *Hardy, *Stevenson, and Thackeray. (See SENSATION, NOVEL OF.) See also GHOST STORIES.

BRADLAUGH, Charles (1833-91), social reformer and advocate of free thought, who, after being employed in various occupations, became a lecturer and pamphleteer on many popular causes, under the name 'Iconoclast'. His voice was to be heard on platforms throughout the country and in the *National Reformer* (of which he became proprietor) which was a chief outlet for his friend James "Thomson's poems. He was elected MP for Northampton in 1880, but was unseated having been refused the right to make affirmation of allegiance instead of taking the parliamentary oath; he was re-elected but it was not until 1886 that he took his seat, having agreed finally to take the oath. He became a popular debater in the House. He was engaged in several lawsuits to maintain freedom of the press. In association with Mrs *Besant, he republished a pamphlet, *The Fruits of Philosophy*, advocating birth control, which led to a six-month prison sentence and a £200 fine; the conviction was quashed on appeal.

BRADLEY, A(ndrew) C(ecil) (1851-1935), brother of F. H. *Bradley, professor of literature at Liverpool, then Glasgow, and from 1901 to 1906 professor of poetry at Oxford. He is particularly remembered for his contributions to Shakespearian scholarship; his bestknown works are *Shakespearean Tragedy* (1904) and *Oxford Lectures on Poetry* (1909). L. C. *Knights in his essay 'How many children had Lady Macbeth?' (1933) represented a new generation of critics in his

mockery of Bradley's 'detective interest' in plot and emphasis on 'character' as a detachable object of study, but Bradley's works retain their interest and some admirers.

BRADLEY, Edward (1827-89), educated at University College, Durham (which suggested his pseudonym, 'Cuthbert Bede'), and rector of various country livings, is remembered as the author of *The Adventures of Mr Verdant Green* (1853-7), a novel which traces the Oxford career of a gullible young undergraduate, fresh from Warwickshire, from his freshman days to graduation and marriage. It was reprinted in 1982 with an introduction by A. *Powell. Bradley also contributed extensively to periodicals, illustrated his own works, and drew for **Punch*.

BRADLEY, F(rancis) H(erbert) (1846-1924), brother of A. C. *Bradley, and fellow of Merton College, Oxford. He published *Ethical Studies* in 1876, perhaps most notable for its essay on 'My Station and its Duties', and *Principles of Logic* in 1883. His *Appearance and Reality* (1893) was considered an important philosophical discussion of contemporary metaphysical thought; Bradley was greatly concerned to draw attention in England to continental philosophy, and particularly to Hegelianism. *Essay on Truth and Reality* appeared in 1914. He was admired by T. S. *Eliot, who noted that his own prose style was 'closely . . . formed on that of Bradley'. See R. Wollheim, *F. H. Bradley* (1959).

BRADLEY, Dr Henry (1845-1923), philologist, principally remembered for his work on the **Oxford English Dictionary*, with which he was associated for 40 years, from 1884. He became second editor in 1887 and

succeeded James *Murray as senior editor on Murray's death in 1915. Among Bradley's works may be mentioned the successful *The Making of English* (1904, rev. 1968). A memoir of Bradley by *Bridges is prefixed to *Collected Papers of Henry Bradley* (1928).

BRADSHAW, Henry (1831-86), bibliographer, scholar, antiquary, and librarian of the University of Cambridge (1867-86) where he reformed the department of early printed books and manuscripts. He published treatises on typographical and antiquarian subjects, including some important original discoveries.

Bradshaw's Railway Guide was first published in 1839 in the form of Railway Time Tables by George Bradshaw (1801-53), a Quaker engraver and printer. These developed into *Bradshaw's Monthly Railway Guide* in 1841 and it continued to be published until May 1961.

1 2 9 BRADSTREET | BRANGHTONS

BRADSTREET, Anne (c.1612-72), American poet, was born in England and emigrated with her father Thomas Dudley and husband Simon Bradstreet in 1630, settling first at Ipswich, then in North Andover, Massachusetts. She had eight children. Her poems were published in London without her knowledge in 1650, under the title *The Tenth Muse Lately Sprung up in America*, and a posthumous second edition with her own corrections and additions was published in Boston (1678). She admired and was influenced by *Quarles and Sylvester's translation of *Du Bartas, and her work was highly praised in her own time. Her later and shorter poems are now more highly regarded than her longer philosophical and historical discourses, and

she has received much attention both as a woman writer and as the first poet of the New World. * Berryman pays tribute to her in his poem *Homage to Mistress Bradstreet* (1956).

BRADWARDINE, Thomas (c.1280-1349), Oxford theologian appointed archbishop of Canterbury immediately before his death of the plague in August 1349. His *De Causa Dei* reasserted the primacy of faith and divine grace in opposition to the rationalist sceptics (whom he characterized as New Pelagians) of the tradition of *Ockham and *Holcot. Like his direct contemporary *Fitzralph he was a member of the circle of Richard de Bury. He has been called a determinist and a preacher of predestination because of his insistence on the involvement of God's will as a primary cause in every action of the human will, the independence of which is thus reduced. The effect of this, as of the arguments of his opponents, was to destroy the 13th-cent. synthesis of Faith and Reason, but in this case giving the primacy unconditionally to Faith/Theology over Reason/Philosophy. See G. Leff, *Bradwardine and the Pelagians* (1957)-

BRAGG, Melvyn (1939-), novelist, journalist, and broadcaster, brought up in Cumberland, which forms the setting of several of his works, and educated at Wadham College, Oxford. Well known as a media personality and presenter of the television arts programme the South Bank Show, he has also written several novels, including *Without a City Wall* (1968), *The Silken Net* (1971), *The Maid ofButtermere* (1978), *A Time to Dance* (1990, subsequently adapted for television), and *Crystal Rooms* (1992), a state-of-England

novel.

Braggadocchio, in Spenser's **Faerie Queene*, the typical braggart. His adventures and final exposure and humiliation occur in II. iii; III. viii, x; IV. iv, v, ix; V. iii. Cf. *Trompart.

BRAHMS, Caryl (1901-82), the pen-name of Doris Caroline Abrahams, and **SIMON**, S. J. (Secha Jascha Skidelsky, 1904-48, born in Harbin, Manchuria), international specialists respectively in ballet criticism and international bridge. They collaborated to write a series of comic crime novels set in the mad world of a touring Russian ballet, *A Bullet in the Ballet* (1937), *Casino for Sale* (1938), and *Six Curtains for Stroganov* (1944). They also pioneered funny anachronistic historical fiction, including *Don't Mr Disraeli* (Victorian, 1940), *No Bed for Bacon* (Elizabethan, 1941), *No Nightingales* (1944), and *Trottie True* (Edwardian, 1947). After Simon's death, Brahms completed their last book *You Were There* (1950) and published several novels herself, notably *Away Went Polly* (1953); she collaborated with Ned Sherrin on novels, plays, and musicals, and was a regular contributor to the satirical TV programme *That Was the Week that Was*.

BRAINE, John Gerard (1922-86), novelist, born and educated in Bradford, who was for many years a librarian in the north of England. His first novel, *Room at the Top* (1957), set in a small Yorkshire town, was an instant success, and its hero, Joe Lampton, was hailed as another of the provincial *'angry young men' of the 1950s. Lampton, a ruthless opportunist working at the Town Hall, seduces and marries the wealthy young Susan Browne, despite his love for an unhappily

married older woman. *Life at the Top* (1962) continues the story of his success and disillusion. Braine's later novels express his increasing hostility to the radical views with which he was once identified. They include *The Crying Game* (1964), *Stay with Me till Morning* (1968), *The Queen of a Distant Country* (1972), *The Pious Agent* (1975), *Finger of Fire* (1977), *One and Last Love* (1981), and *The Two of Us* (1984).

Brainworm, the wily, high-spirited servant in Jonson's **Every Man in His Humour*.

BRAMAH, Ernest (Smith) (71868/9-1942), born in Manchester. He failed as a farmer and turned to journalism, writing for J. K.*Jerome's *To-Day* and other publications. He is remembered for *Kai Lung's Golden Hours* (1922), a pseudo-Oriental tale, using a *Scheherazade framework, and for other Kai Lung stories (*The Wallet of Kai Lung*, 1900; *KaiLung Unrolls His Mat*, 1928). These are written in an ornate, whimsical manner and have no authentic Chinese background: the famous account of the origins of the willow pattern design in chapter 2 of the *Golden Hours* is a sly satire on trade union practices.

Bramble, Matthew and Tabitha, characters in Smollett's **Humphry Clinker*.

Brambletye House, see SMITH, H.

Bramine's Journal, The, see ELIZA, THE JOURNAL TO.

Brandon, (1) Colonel, a character in J. Austen's **Sense and Sensibility*; (2) George, the assumed name of George Firmin in *Thackeray's *A Shabby Genteel Story*; (3) Mrs, a character in Thackeray's **The Adventures of Philip*.

Branghtons, the, in Fanny Burney's **Evelina*, the

heroine's vulgar relatives.

BRANGWANE | BRECHT 130

Brangwane, Bragwaïne, Bregwaïne or Brangane, the maidservant of Isoud (Iseult); see TRISTRAM AND ISOUD.

BRANTÔME, Pierre de Bourdeilles, seigneur de (c.1540-1614), French memorialist. His career as an officer and courtier offered him every opportunity to observe the private conduct of the great figures of the day. His memoirs (pub. posth., 1665-6) include the notorious *Vie des dames galantes*, which repeat the scandals of court intrigues in a lively and uncensorious style.

Branwen, see MABINOGION.

Brass, (1) a character in Vanbrugh's **The Confederacy*; (2) Sampson and his sister Sally, characters in Dickens's **The Old Curiosity Shop*.

Brat Pack, a phrase coined by the media to describe a group of young novelists from New York which emerged in the mid- to late 1980s. Also known as 'The Blank Generation', they write fiction inhabiting a youth culture of fast-lane living—cocaine, nightclubs, Music Television (MTV), and hedonistic abandon. Bret Easton Ellis's *Less than Zero* (1984) and Jay McInerney's *Bright Lights, Big City* (1984) heralded this new mood of fashionable disaffection. Written in hypnotically dead-pan voices, they described lives that consisted of a cool surface bereft of substance. Tama Janowitz's collection of short stories, *Slaves of New York* (1987), was a notable addition, and critics often tended (wrongly) to equate the writers with their characters. Their obsession with celebrity and vacuity

reached apocalyptic proportions with Ellis's *American Psycho* (1991), a novel in which the narrator, Patrick Bateman, blends into the persona of a serial killer. Ellis was attacked for misogyny and gratuitous violence, though others (most famously *Mailer and Fay *Weldon) defended the book as a satire on the urban consumer driven mad by dizzying excess. McInerney changed milieu in *Brightness Falls* (1992) and *The Last of the Savages* (1996), though in *Model Behaviour* (1998) he returns to familiar territory of a society saturated by celebrity.

BRATHWAITE, Edward Kamau (1930-), poet, born in Barbados, educated there and at Pembroke College, Cambridge. From 1955 to 1962 he taught in Ghana, then returned to the West Indies. He has written works on West Indian history and culture, and his volumes of poetry include *The Arrivants: A New World Trilogy* (1973), which consists of *Rights of Passage* (1967), *Masks* (1968), and *Islands* (1969). The poem explores the complex Caribbean heritage and search for identity, using (but not exclusively) vernacular rhythms and diction; its references range from Afro-Caribbean religious beliefs to cricket matches at the Oval. *Mother Poem* (1977), *SunPoem* (1982), and *X5e//* (1987) form a trilogy about Barbados, 'most English of West Indian islands'.

Brave New World, a novel by A. * Huxley, published 1932.

It is a dystopian fable about a world state in the 7th cent. AF (after Ford), where social stability is based on a scientific caste system. Human beings, graded from highest intellectuals to lowest manual workers,

hatched from incubators and brought up in communal nurseries, learn by methodical conditioning to accept their social destiny. The action of the story develops round Bernard Marx, an unorthodox and therefore unhappy Alpha-Plus (something had presumably gone wrong with his antenatal treatment), who visits a New Mexican Reservation and brings a Savage back to London. The Savage is at first fascinated by the new world, but finally revolted, and his argument with Mustapha Mond, World Controller, demonstrates the incompatibility of individual freedom and a scientifically trouble-free society.

In *Brave New World Revisited* (1958) Huxley reconsiders his prophecies and fears that some of these may be coming true sooner than he thought.

BRAWNE, Fanny (1800-65), m e young woman with whom *Keats fell in love in 1818. To what extent she returned or understood his passion for her (expressed in many of his letters and several poems) is not clear, but some kind of engagement took place, and after his death she wore mourning for him for several years. She married in 1833. His letters to her were published in 1878 and in the collected edition of 1937; hers to his sister, also called Fanny, were published in 1937.

Bray, Madeline, a character in Dickens's **Nicholas Nickleby*.

'**Bray, Vicar of**, see VICAR OF BRAY, THE.

Brazen, Captain, a character in Farquhar's **The Recruiting Officer*.

BRECHT, Bertolt (1898-1956), German dramatist and poet. After emigrating (to the United States, where he collaborated on translations and productions of his

plays with Eric Bentley and Charles Laughton), he settled in 1949 in East Berlin, where he founded and directed the Berliner Ensemble. After his death his widow, the actress Helene Weigel, directed the company until she died in 1971. Brecht's early plays, e.g. *Baal* (1922) and *Trommeln in der Nacht* (*Drums in the Night*, 1922), show kinship with *Expressionism. *Mann ist Mann* (*Man is Man*, 1927) anticipates Brecht's later systematic development of his famous 'alienation effect', and *Die Dreigroschenoper* (*The Threepenny Opera*, 1928), his version of **The Beggar's Opera*, was one of the theatrical successes of Weimar Germany, not least in the bourgeois circles which were satirized in the work. His theory of 'epic theatre' rejected Aristotelian principles, regarded a play as a series of loosely connected scenes, dispensed with dramatic climaxes, and used songs to comment on the action. The theory is best illustrated in *Leben des Galilei* (1937-9), *^er gute Mensch von Sezuan* (*The Good Woman of Setzuan*, 1938-41), *Mutter Courage* (*Mother Courage*, 1941), based on a story by *Grimmelshausen, and *Der kaukasische Kreidekreis* (*The Caucasian Chalk Circle*, 1948). All these plays call for highly stylized acting which, like his general theory of drama, expounded in its most mature form in his essay *Kleines Organon für das Theater* (*Little Treatise on the Theatre*, 1949), discards the notion that drama should seek to create the illusion of reality. Some of Brecht's plays, e.g. *Die heilige Johanna der Schlachthöfe* (*St Joan of the Stockyards*, 1929-30), have a particularly direct anti-capitalist theme, and others, e.g. *Der*

aufhaltsame Aufstieg des Arturo Ui (*The Resistible Rise of Arturo Ui*, 1941), combine this with the theme of Hitlerism. The didactic plays of the period around 1930, e.g. *Der Jasager/Der Neinsager* (*He Who Said Yes/He Who Said No*) and *Die Massnahme* (*The Measures Taken*), are closely connected with the interests of the Communist Party, with which Brecht was intimately associated from the late 1920s. He was never a member of the Party, however, and his relations with it, even in his last years in East Berlin, became rather uncertain. Brecht's plays include adaptations of Marlowe's **Edward III* (1924) and Shakespeare's **Coriolanus* (1951/2, pub. 1959). W. H. *Auden collaborated with Brecht on an adaptation of Webster's **The Duchess of Malfi* for the New York Broadway (perf. 1946). Since the first visit of the Berliner Ensemble to London in 1956, Brecht's plays have been produced frequently in Britain. British playwrights of the 1960s, particularly *Bond and *Arden and, more recently, Howard *Brenton, are clearly influenced by Brecht's radical approach, in theme and treatment, to drama. Brecht was also an outstanding lyric poet.

Breck, Alan, a character in R. L. Stevenson's **Kidnapped* and *Catriona*.

BRENAN, Gerald (Edward Fitz-Gerald Brenan) (1894-1987), author born in Malta, who lived in Spain from 1920 and wrote various works on Spanish literature, including *The Literature of the Spanish People* (1951) and a study of St *John of the Cross (1972). He was friendly with several members of the *Bloomsbury Group, as he records in his autobiography *A Life of One's Own* (1962), where he describes his meeting with

Ralph Partridge in 1914 and gives an unusually vivid account of the 'exhilaration' of serving as a young soldier on the French front in the First World War. *Personal Record 1920-19/2* was published in 1974. See *The Interior Castle* (1992), a life by Jonathan Gathorne-Hardy.

BRENDAN, St (7484-7577) of the monastery of Clonfert in Ireland, about whom grew up a tradition of legendary voyages as a Christianized version of the Old Irish genre *imram*, describing sea adventures; other examples are 'The Voyage of Bran' and 'The Voyage of Maeldune' of which the latter too was Christianized. The *Navigatio Sancii Brandani* is one of the earliest substantial texts in *Anglo-Norman, but there are earlier Latin versions, none from before the 10th cent. The legends of Brendan have been revived in popularity at various times, for example by M. *Arnold. The most familiar stories are those of the meeting with Judas cooling himself on a rock on Christmas night, a privilege allowed him once a year; and of the landing on a whale, mistaking it for an island, and its being aroused by the lighting of a fire. A traditional Irish story credits Brendan with reaching America nearly a thousand years before Columbus, a theory of which the credibility was put to the test in the 1970s, with doubtful results.

See Lady *Gregory, *The Voyages of Saint Brendan the Navigator and Stories of the Saints of Ireland* (1906/j), ed. C. Smythe (1973).

BRENTON, Howard (1942-), playwright born in Portsmouth, educated at Chichester High School and Cambridge. His father was a policeman who later

became a Methodist minister in Yorkshire. Coppers and clergy feature heavily in many of the short Brenton plays which powered the London fringe in the early 1970s. An avowed socialist slightly adrift since the collapse of communism, Brenton is a unique and powerful voice whose plays combine jagged writing with raw, Jacobean theatricality. His first full-scale *Royal Court play *Magnificence* (1973) was followed by a collaboration with David *Hare, *Brassneck* (1973), *The Churchill Play* (1974), in which the great leader rose from his own catafalque in a grim new Britain, and four controversial successes at the ^National Theatre: *Weapons of Happiness* (1976); a new version of *Brecht's *Galileo*; *The Romans in Britain* (1980), an allegory of the British in Northern Ireland, which attracted an ill-fated private prosecution by Mrs Mary Whitehouse; and *Pravda* (1985), again with David Hare, which monitored the takeover of a supine newspaper business by a reptilian colonial magnate, Lambert Le Roux, memorably played by Anthony Hopkins. *Moscow Gold* (1990), with Tariq *Ali, and *Berlin Bertie* (1992) tackle new political realities. *Diving for Pearls* (1989) is a vivid novel, *Hot Irons* (1995) a collection of occasional pieces and production diaries. **Brer Fox** and **Brer Rabbit**, the chief characters in *Uncle Remus*. See HARRIS, J. C.

BRETON, André (1896-1966), French poet, essayist, and critic, one of the founders of ^Surrealism. He collaborated with Philippe Soupault on *Les Champs magnétiques* of 1920, an early experiment in automatic writing, and he wrote his first Surrealist Manifesto in 1924, followed by a second in 1930 and *Prolégomènes*

(1942). He was instrumental in the direction of two surrealist periodicals, *La Révolution surréaliste* (1924-30) and *Le Surréalisme au service de la révolution* (1930-3). He produced a number of volumes of poetry, including *Clair de terre* (1923), *Le Revolver à cheveux blancs* (1932), and *L'Air de l'eau* (1934), as well as narrative works, *Nadja* (1928; English trans., 1960), *Les Vases communicants* (1932), and *L'Amour fou* (1937). His theoretical essays are collected in *Les Pas perdus* (1924), *Point du jour* (1934), and *La Clé des champs* (1953). He was also the author of a volume on art, *Le Surréalisme et la peinture* (1928).

BRETON, Nicholas (?1555~1626), educated at Oxford, the author of a miscellaneous collection of satirical, religious, romantic, and political writings in verse and prose. His stepfather was George Gascoigne. From about 1576 he seems to have settled in London, and between 1575 and 1622 he published well over 50 books including: *The Wil of Wit, Wits Will, or Wils Wit* (c.1582); *The Pilgrimage to Paradise, Joyned with the Countesse of Penbrookes Love* (1592); *Wits Trenchmour* (a dialogue on angling, 1597); *The Figure of Foure, or A Handfull of sweet Flowers* (c.1597); *Pasquils Mad-Cap* (1600); *The Soûles Heavenly Exercise* (1601); *Olde Madcappes new Gally-mawfrey* (1602); *Fantasticks: Serving for a Perpetuali Prognostication* (a collection of observations on men and nature arranged calendar-wise, 1604); *The Honour of Valour* (1605); *The Good and the Badde, or Descriptions of the Worthies, and Unworthies of this Age* (1616); *Concey ted Letters, Newly Lay de Open* (1618). His best poetry is to be found among his short

lyrics in **Englands Helicon* (1600) and in his volume of pastoral poetry *The Passionate Shepheard* (1604). His works were edited by *Grosart in 1879, and poems not included by Grosart were edited, with much information about his works, by Jean Robertson in 1952-

Breton lays, in English literature of the Middle English period, are short stories in rhyme like those of *Marie de France; the English examples are by no means a clearly defined group, and they often owe their identification to the fact that they say they are Breton lays, or that the same story is told by Marie in French. See EMARÉ, ORFEO, SIR, DEGARÉ, SIR; the other English examples are *Sir Landeval*, *Lai le Freine*, *The Erle of Tolous*, *Sir Gowther*, Chaucer's 'The Franklin's Tale' (see CANTERBURY TALES, 12) and *Gower's 'Tale of Rosiphilee' (*Confessio Amantis*, Bk IV). See T. C. Rumble (ed.), *The Breton Lays in Middle English* (1965); M. J. Donovan, *The Breton Lay: A Guide to Varieties* (1969).

Bretton, John, a character in **Villette* by C. Brontë, introduced in the opening chapters as Graham Bretton. **Brewer's Dictionary of Phrase and Fable**, by the Revd Ebenezer Cobham Brewer (1810-97), first published 1870, regularly revised. It contains explanations and origins of the familiar and unfamiliar in English phrase and fable, including colloquial and proverbial phrases, embracing archaeology, history, religion, the arts, science, mythology, fictitious characters and titles, etc.

Briana, in Spenser's **Faerie Queene* (vi. i), the mistress of a castle who takes a toll of ladies' locks and knights'

beards to make a mantle for her lover Crudor.

Bridehead, Sue, a character in Hardy's **Jude the Obscure*.

Bride of Abydos, The, a poem in irregular stanzas by *Byron, one of his 'Turkish tales', published in December 1813: it sold 6,000 copies within a month. The beautiful Zuleika, daughter of the Pacha Giaffir, is destined to marry the rich, elderly Bey of Carasman, whom she has never seen. She confesses her grief to her beloved brother Selim, who takes her to his grotto where he reveals himself in magnificent pirate garb and declares he is not her brother but her cousin. He begs her to share his future, but Giaffir and his soldiers arrive and Selim is killed. Zuleika dies of grief. In the first draft Zuleika and Selim were not cousins but halfbrother and sister: a variation of the incest theme to which Byron was frequently drawn.

Bride of Lammermoor, The, a novel by Sir W. *Scott, published 1819 in **Tales of My Landlord*, 3rd series. The darkness and fatalism of this novel, published in the third series of *Tales of My Landlord*, have traditionally been ascribed to Scott's almost mortal illness while he was writing it, as have minor confusions in the plot; but recent research shows that most of it was written earlier. The pessimistic tone of what has been described as the most pure and powerful of his tragedies remains unexplained. The dramatic possibilities of the story of Lucy Ashton's frustrated love for the Byronic Master of Ravenswood, her stabbing of the alternative bridegroom forced upon her on the wedding night, and her own insanity and death, were to be seized on by Donizetti for his opera *Lucia di Lammermoor*.

The comic interest in the novel is provided by Ravenswood's henchman Caleb Balderstone, though Scott admitted that, in his creation, 'he had sprinkled too much parsley over his chicken'.

Brideshead Revisited, a novel by E. *Waugh, published 1945.

Narrated by Charles Ryder, it describes his emotional involvement with an ancient aristocratic Roman Catholic family, which grows from his meeting as an undergraduate at Oxford the handsome, whimsical younger son, Sebastian Flyte, already an incipient alcoholic. Through Sebastian Charles meets his mother, the devout Lady Marchmain, who refuses to divorce Lord Marchmain, exiled to Venice with his mistress; the heir, Lord Brideshead; and the sisters Julia and Cordelia. Lady Marchmain attempts to enlist Charles's support in preventing Sebastian's drinking, but Sebastian finally escapes to North Africa, where, after his mother's death, he becomes some kind of saintly down-and-out. Meanwhile Charles, now an unhappily married but successful artist, falls in love with Julia, also unhappily married; they both plan to divorce and begin a new life, but the power of the
133 **BRIDGE OF SIGHS | BRIGGS**

Church reclaims Julia, and they part for ever. The narrative is set in a wartime framework of prologue and epilogue, in which Charles is billeted in Brideshead, the great country house which had once dominated his imagination. In a 1959 preface, Waugh (for whom this novel marked a departure from his earlier satiric style) said that his theme was 'the operation of divine grace on a group of diverse but closely connected

characters', but also conceded that the book was 'infused with a kind of gluttony, for food and wine, for the splendours of the recent past, and for rhetorical and ornamental language, which now with a full stomach I find distasteful'; these aspects contributed greatly to the success of the lavish, lengthy, nostalgic television adaptation, shown in 1980.

'Bridge of Sighs, The', a poem by T. *Hood, published 1843, one of the most popular of his serious works. It is a morbid and ostensibly compassionate elegy on the suicide by drowning of a 'Fallen Woman', a favourite Victorian theme, which dwells in some detail on her youth and beauty, her penitence for her 'evil behaviour', and on the 'cold inhumanity' of the world which cast her out.

BRIDGES, Robert (1844-1930), educated at Eton and Corpus Christi College, Oxford; afterwards he studied medicine at St Bartholomew's Hospital, and he continued to practise until 1881. At Oxford he met G. M.

*Hopkins, who became a close and influential friend, and whose complete poems Bridges eventually published in 1918. Bridges's first book, *Poems*, was published in 1873, and further volumes, with additional poems, followed over many years. *The Growth of Love*, a sonnet sequence, appeared in 1876 with some success, and in an enlarged form in 1890. Two long poems followed, *Prometheus the Firegiver* (1883) and *Eros and Psyche* (1885). Between 1885 and 1894 he wrote eight plays. He wrote two influential essays, *Milton's Prosody* (1893) and *John Keats* (1895); and between 1895 and 1908 wrote the words for four works by H. *Parry. He was much interested in the musical settings of words,

and edited several editions of the *Yattendon Hymnal* from 1895 onwards. In 1898 appeared the first of the six volumes of his *Poetical Works* (1898-1905). His poetry appeared in one volume in 1912, and received great critical and popular acclaim. The following year he was appointed *poet laureate, and became one of the founders of the *Society for Pure English, many of whose tracts he wrote or edited. For many years he was closely connected with the *Oxford University Press, which he advised on many matters of style, phonetics, spelling, and typography. In 1916 he published a highly successful anthology of prose and verse, *The Spirit of Man*, which included six poems by Hopkins, little of whose work had yet been published. *October and Other Poems* appeared in 1920, *New Verse* in 1925, and then in 1929 *The Testament of Beauty*, a long poem, in four books, on his spiritual philosophy, which he regarded as the culmination of his work as a poet, and which met with high acclaim and sold extremely well. His lyric verse has been much anthologized, and some of it (including 'London Snow', 'A Passer-by', 'Asian Birds', and 'A Dead Child') became widely known. His collected prose works, mostly on poets and various literary topics, were published between 1927 and 1936. **BRIDIE**, James, pseudonym of Osborne Henry Mavor (1888-1951), son of a Glasgow engineer, who trained and practised as a doctor; questions of medical ethics and practice appear frequently in his plays. He began his career as a playwright with a cheerful morality, *The Sunlight Sonata*, with Tyrone Guthrie in Glasgow in 1928; *The Anatomist* (1930), a comedy on the graverobbers Burke and Hare, established his name. His

plays fall roughly into four groups: those on biblical themes, such as *Tobias and the Angel* (1930), *Jonah and the Whale* (1932), and *Susannah and the Elders* (1937); those with medical themes, such as *A Sleeping Clergyman* (1933); portrait plays, including *Mr Bolfrey* (1943); and experimental, symbolist, and partly poetic plays such as *Daphne Laureola* (1949) and his last play, the dark, foreboding *The Baikie Charivari* (1952). Many of Bridie's dramas, with their bold characterization, lively debate, and humour, are reminiscent of *morality plays. Bridie assisted in the establishment of the Glasgow Citizen's Theatre in 1943, founded the first College of Drama in Scotland in 1950, and worked diligently for various artistic enterprises such as the Edinburgh Festival. His modest autobiography, *One Way of Living*, appeared in 1939.

BRIEUX, Eugène (1858-1932), French dramatist of contemporary morals, championed as 'the greatest writer France has produced since Molière' by G. B. *Shaw, whose wife translated his *Maternité* in *Three Plays by Brieux* (1913, with an introduction by Shaw). A second volume, *Woman on Her Own, False Gods and The Red Robe: Three Plays by Brieux* (1916), has translations by Mrs Shaw, J. B. Fagan, and A. B. Miall and an introduction by Brieux.

Brigadore, in Spenser's **Faerie Queene*, the horse of Sir *Guyon, stolen by *Braggadochio (v. iii. 34).

Briggs, (1) a character in Fanny Burney's **Cecilia*, drawn in some respects from the sculptor *Nollekens; (2) Miss, a character in Thackeray's **Vanity Fair*, companion first to Miss Crawley and then to Becky.

BRIGGS, Raymond Redvers (1934-), London-born

illustrator and author of books for children, best known for his comic-strip *Father Christmas* (1973) and its sequels; for *Fungus the Bogeyman* (1977), with a lavatory attendant hero; and for *The Snowman* (1979). *When the Wind Blows* (1982) is a remarkable addition, also in comic-strip form, to the literature of the nuclear holocaust, portraying the reality of nuclear war for an ordinary couple, Jim and Hilda, as they take refuge in their hopelessly inadequate home-made fall-out shelter.

BRIGHOUSE

I BRITISH MUSEUM *34
ter. *Ethel and Ernest* (1998), a memoir of his parents, is also in comic-strip form.

BRIGHOUSE, H., see HOBSON'S CHOICE.

BRIGHT, John (1811-89), D O R N in Rochdale of Quaker stock, renowned political agitator and orator, prominent member of the Anti-Corn Law League, and with *Cobden a leading representative of the emergence of the manufacturing class in England after the 1832 *Reform Bill. He was successively MP for Durham (1843), Manchester, and Birmingham, and held various posts in *Gladstone's governments, from 1868 onwards.

Brighton Rock, a novel by G. *Greene, published 1938. Set in Brighton in the criminal underworld of gang warfare and protection rackets, it describes the brief and tragic career of 17-year-old Pinkie, 'The Boy', whose ambition is to run a gang to rival that of the wealthy and established Colleoni. He murders a journalist called Hale, marries a 16-year-old girl, the downtrodden Rose (like himself a Roman Catholic), to prevent her giving evidence in court against him, and is driven to further crimes and eventual death by

the almost casual pursuit of Ida, a justice-seeking acquaintance of Hale. Pinkie's corruption and Rose's innocence are shown as in some way complementary, and the vigorous, fun-loving, stout-drinking, singleminded Ida is not portrayed with sympathy; the novel (originally described by Greene as 'an entertainment') foreshadows the religious complexity and ambiguities of later works, and Greene later claimed to regret the detective story element of the opening section (*Ways of Escape*, 1980, ch. 2).

BRINK, André Philippus (1935-), South African playwright, novelist, short story writer, and critic, born in Vrede, Orange Free State, and educated at Potchefstroom University and (1959-61) at the Sorbonne in Paris. Since 1991 he has been professor of English literature at the University of Cape Town. A prolific author who writes in both English and Afrikaans, he was widely snubbed during the era of apartheid by the Afrikaans literary community for his dissident views. His *Kennis van die aand* (1973), translated into English as *Looking on Darkness* (1974), was banned by the South African government and brought him to international notice. It tells the story of a coloured actor, Joseph Malan, who after training in London returns to South Africa to work against apartheid by cultural means. After a passionate affair with a white woman, whom he eventually kills, Malan is executed by the Security Police. The ban on the novel was lifted in 1982. The English versions of his novels include *An Instant in the Wind* (1976), a tale, set in the mid-18th cent., of a white woman and a black servant stranded together in the wilderness of the South African interior; *Rumours*

of Rain (1978) and *A Dry White Season* (1979), both of which explore the moral ambiguities of Afrikaner nationalism; *A Chain of Voices* (1982), about a group of slaves accused of killing a wealthy Afrikaner farmer during the early 19th cent.; *The Wall of the Plague* (1984), in which the medieval Black Death is presented as a metaphor of apartheid; *States of Emergency* (1988), a love story set within the context of national violence and embodying aspects of Brink's own personal life; *An Act of Terror* (1991), a political thriller turning on a plot to assassinate the South African president; and *On the Contrary* (1993), a picaresque biography of an 18thcent. adventurer, Estienne Barbier. He has also written travel books, plays, and children's books. *Mapmakers*, a collection of essays on literature, politics, and culture, appeared in 1983.

Brisk, a voluble coxcomb in Congreve's **The Double Dealer*.

Brisk, Fastidious, a foppish courtier in Jonson's **Every Man out of His Humour*.

Britannia, or, according to the subtitle, *A Chorographical Description of the Most Flourishing Kingdoms of England, Scotland, and Ireland, and the Hands Adioyning, out of the Depth of Antiquitie*, by W. *Camden, published in Latin 1586, the sixth (much enlarged) edition appearing in 1607. It was translated in 1610 by *Holland. It is in effect a guidebook of the country, county by county, replete with archaeological, historical, physical, and other information.

Britannia's Pastorals, see BROWNE, W.

British Academy, the, a society, incorporated in 1902, for the promotion of the study of the moral and

political sciences, including history, philosophy, law, political economy, archaeology, and philology. It publishes Proceedings, administers endowments for a number of annual lectures, encourages archaeological and oriental research, etc. Its first secretary was Sir I. *Gollancz.

British Library, the see LIBRARIES.

British Magazine, a periodical miscellany founded in 1759 by *Newbery, which ran from Jan. 1760 to Dec. 1767. It was edited by *Smollett, and one of its principal contributors was *Goldsmith. It published a large amount of fiction (including a serialization of Smollett's *The Life and Adventures of Sir Launcelot *Greaves*, 1760-1), and also reviews, essays, etc.

British Museum, the, Bloomsbury. It occupies the site of the old Montagu House, which was acquired in 1753 to house the collection of curiosities of Sir H. *Sloane. These were from time to time enormously increased, notably by the purchase of the *Harleian manuscripts, the gift by George II and George IV of royal libraries, the purchase of the Elgin Marbles, and the acquisition of Egyptian antiquities (including the Rosetta Stone), and of the Layard Assyrian collections. The new buildings, designed by Sir Robert Smirke, were erected in 1823-47. The great Reading Room, designed by *Panizzi, the librarian, was opened in 1857; it closed in 1913. BRITOMART | BRODSKY
its familiar form in 1998, and the new British Library at St Pancras opened to the public on 24 Nov. 1998.

Britomart, the heroine of Bk III of Spenser's **Faerie Queene*, the daughter of King Ryence of Britain and the female knight of chastity. She has fallen in love with

*Artegall, whose image she has seen in a magic mirror, and the poet recounts her adventures in her quest for him. She is the most powerful of several types of Queen Elizabeth in the poem.

Briton, a weekly periodical conducted in 1762 by *Smollett in Lord Bute's interest. Wilkes's **North Briton* was started in opposition to it.

BRITAIN, Vera Mary (1893-1970), writer, pacifist, and feminist. The daughter of a wealthy manufacturer, she was brought up in the north of England, and educated at Somerville College, Oxford. Her education was interrupted by the First World War, during which she served as a VAD nurse, and which caused the death of her fiancé in France. Her **autobiographical Testament of Youth* (1933) is a moving account of her girlhood and struggle for education (she came under the influence of O. *Schreiner while still at school) and of her war experiences. She returned to Oxford after the war, where she formed a close friendship with Winifred *Holby, recorded in *Testament of Friendship* (1940). She also published various volumes of poetry, fiction, essays, etc.

BRITTEN, (Edward) Benjamin (1913-76), English composer. Skilful judgement in choice of texts and sensitivity in the setting of words have been characteristic features of his work, which was in many cases ideally served by the artistry of his friend Peter Pears (1910-86), the tenor, for whose voice much of Britten's music was designed. Early works like the *Serenade* for tenor, horn, and strings (1943) or the *Spring Symphony* (1949) brought together poems ranging from a medieval dirge through *Spenser, *Jonson and *Herrick to *Blake,

Tennyson, and *Auden. Britten's friendship with Auden resulted in a number of settings during the 1930s and 1940s as well as Britten's first opera, *Paul Bunyan* (1941). This was withdrawn and not revived until 1976, but Britten's second venture, *Peter Grimes* (1945), established him as an opera composer of importance, the first to emerge in this country since *Purcell and *Handel. The choice of *Crabbe's poem, with its 'outsider' protagonist, and Britten's concern with youthful innocence and misunderstanding, set a trend which was to be followed in later works: *Billy Budd* (1951), drawn from *Melville's story with a libretto by E. M. *Forster, or *The Turn of the Screw*, from H. *James. The latter is described as a 'chamber opera', a form to which Britten had turned for economic reasons: *The Rape of Lucretia* was a move towards simplification which was to lead to the three *Parables for Church Performance*, stylized pieces on the model of the *Nöh play, all with librettos by *Plomer (1964, 1966, 1968). Plomer also provided the text for the ill-starred 'coronation' opera, *Gloriana* (1953): later more traditional operas included *A Midsummer Night's Dream* (1960), *Owen Wingrave* (1970), after H. James, and *Death in Venice* (1973), after T. *Mann. Britten also wrote many fine solo settings of individual poets. The *War Requiem* (1962) was written to celebrate the dedication of the new cathedral at Coventry: the Latin Mass for the Dead is punctuated by settings for solo voice of poems by W *Owen, and the implications and ironies of the juxtapositions as well as the emotional expressiveness of the music itself create a work whose universality of appeal is comparable only to that

of *Peter Grimes* in Britten's output. He was created Baron Britten of Aldeburgh in 1976, and the Aldeburgh Festival continues to celebrate his memory. There is a life by H. Carpenter (1992).

Broad Church, a popular term especially current in the latter half of the 19th cent, for those in the Church of England who sought to interpret the creeds in a broad and liberal manner, and whose theological beliefs lay between Low and High Churchmen. The expression was used by A. P. *Stanley in one of his sermons, about 1847, though the term appears to have originally been proposed by A. H. *Clough. The existence of the Broad Church school owes much to the influence of T *Arnold and to Romantic philosophy as interpreted by *Coleridge who earned the title of 'Father of the Broad Church Movement'. Other characteristic representatives of the school were Thomas *Hughes, *Jowett, *Pattison, and most of the other writers for *Essays and Reviews*. Their successors are more commonly known as Modernists.

broadside, a sheet of paper printed on one side only, forming one large page; a term generally used of *ballads, etc., so printed.

Brobdignag, see GULLIVER'S TRAVELS.

Broceliande, a legendary region adjoining Brittany, in the Arthurian legends, where *Merlin lies. *Wace in his *Roman de Rou* says that he made a disappointing visit there (i.e. to Brechelian in Brittany) and found nothing (ii. 6395 ff.); there is a legendary Tomb of Merlin there still. Broceliande is made the magical forest of Calogrenant's story in *Chrétien's *Yvain*.

BROCH, Hermann (1886-1951), Austrian writer, born

in Vienna to Jewish parents. After publishing his vast pessimistic trilogy *Die Schlafwandler (The Sleepwalkers, 1930-2)* he was imprisoned by the Nazis until his emigration to America was secured by influential friends including James *Joyce. There he wrote his best-known work, *Der Tod des Vergil (The Death of Vergil, 1945)*, which imagines the interior monologue of the poet as he lies dying and reflects on the artistic value of the *Aeneid*. Clearly a major writer, Broch nonetheless has an unremitting heaviness of touch, which has muted his influence on world literature.

BRODSKY, Joseph (1940-96), Russian poet, born in
BROKEN HEART | BRONTE 136

Leningrad. He began writing poetry at the age of 18, and was soon discovered by Anna *Akhmatova. In 1964 he was tried for 'parasitism', and spent a year and a half in exile in northern Russia, working on a state farm. He was exiled from the then Soviet Union in 1972; he lived briefly in London and Vienna, before settling in the United States, where he held a number of university posts. His first volume of poetry in English, *Joseph Brodsky: Selected Poems (1973)*, shows that although his strength was a distinctive kind of dry, meditative soliloquy, he was also immensely versatile and technically accomplished in a number of forms. In *A Part of Speech (1980)* he collaborated with a range of distinguished translators including Derek *Walcott, Richard *Wilbur, and David McDuff. The award of the *Nobel Prize in 1987 coincided with the first legal publication of his poetry in Russia. The following year saw the publication of *To Urania: Selected Poems 1965-1985*, which brings together translations of his earlier

work with poems composed in English during his years of exile. In many of these poems he reflects on his exile, on memory and memories, and the passage of time. He published two collections of essays in English, *Less than One: Selected Essays (1986)* and *On Grief and Reason (1995)*; these are made up of critical studies (*Mandelstam, *Auden, *Hardy, *Rilke, *Frost), autobiographical sketches, and portraits of a number of his contemporaries, including Akhmatova, Nadezhda Mandelstam, Auden, and *Spender. His other prose writing includes *Watermark (1992)*, an episodic account of his fascination with the character and history of Venice. He died in New York.

Broken Heart The, a tragedy by J. *Ford, printed 1633. The scene is Sparta. Penthea, who was betrothed to Orgilus whom she loved, has been forced by her brother Ithocles to marry the jealous and contemptible Bassanes, who makes her life so miserable that presently she goes mad and dies. Ithocles returns, a successful general, and is honourably received by the king. He falls in love with Calantha, the king's daughter, and she with him, and their marriage is sanctioned by the king. Orgilus, to avenge the fate of Penthea, of which he has been the witness, entraps Ithocles and kills him. During a feast, Calantha hears, in close succession, of the deaths of Penthea, of her father, and of Ithocles. She dances on, apparently unmoved. When the feast is done, she sentences Orgilus to death, and herself dies broken-hearted. Spartan values (courage, endurance, self-control) dominate the action, and the characters represent abstractions rather than individuals. The grave, formal,

stately language, and emblematic imagery make it Ford's finest dramatic achievement.

BROME, Alexander (1620-66), a Royalist poet and friend of I. *Walton and *Cotton, both of whom addressed verses to him. He wrote many attacks on the Rump Parliament, including a ballad entitled *Bumm-foder: or Waste-Paper Proper to Wipe the Nations Rump with* (?1660). He also translated *Horace, wrote songs, and was the author of one comedy, *The Cunning Lovers* (1654).

BROME, Richard (c.1590-1652/3), servant or perhaps secretary to *Jonson, whose friendship he afterwards enjoyed and whose influence is clear in his works, as is that of *Dekker. **The Northern Lass*, his first extant play, was printed in 1632. *The Sparagus Garden* (a place to which more or less reputable persons resorted to eat asparagus and otherwise amuse themselves), a comedy of manners, was acted in 1635. **The City Witt* was printed in 1653. **A Joviall Crew*, his best and latest play, was acted in 1641, often revived, and later turned into an operetta. Fifteen in all of his plays survive, including romantic dramas in the manner of *Fletcher and *Middleton.

BRONTE, Anne (1820-49), SISTER OF Charlotte and Emily *Brontë. She was educated largely at home, where, as the youngest of the motherless family, she may have fallen under the Wesleyan influence of her Aunt Branwell, who is thought to have encouraged her tendency to religious melancholy. As a child she was particularly close to Emily; together they invented the imaginary world of Gondal, the setting of many of their poems. Anne accompanied Charlotte to Roe Head in

1836-7, and became governess to the Ingham family at Blake Hall in 1839; from 1840 to 1845 she was governess to the Robinson family at Thorp Green Hall, near York. Her brother Branwell joined her there as tutor in 1843, and became disastrously involved with Mrs Robinson. Anne's recollections of her experiences with the over-indulged young children and the worldly older children of these two households are vividly portrayed in **Agnes Grey* (1847). The novel appeared under the pseudonym Acton Bell, as did a selection of her poems, published with those of her sisters, in 1846. Her poems, which show the influence of *Cowper and *Wesley, explore religious doubt and confront Calvinist despair: among the most moving are 'To Cowper', 'My God (oh let me call thee mine)' and a Gondal lyric, 'Song: We know where deepest lies the snow'. Her second novel, **The Tenant of Wildfell Hall* (1848), portrays in Arthur Huntingdon a violent, infantile, but sexually attractive drunkard clearly to some extent drawn from Branwell; Charlotte, in her 'Biographical Notice' (1850), felt obliged to comment that 'the choice of subject was an entire mistake', and insists that her sister's nature was 'naturally sensitive, reserved and dejected'. The novel may be read as a scathing indictment of sexual double standards enshrined in marriage law and the educational system.

Anne died at Scarborough, where she was buried. See *The Poems of Anne Brontë* (1979, ed. E. Chitham); *Anne Bronte* (1989) by E. Langland; and *A Life of Anne Brontë* (1991) by E. Chitham.

BRONTË, (Patrick) Branwell (1817-48), the brother of Charlotte, Emily, and Anne *Brontë. As a boy he was

137 BRONTË I BRONTE

much involved with his sisters' literary efforts, and collaborated with Charlotte in creating the imaginary world of *Angria. His ambitions as a painter and writer were frustrated; he took to drink and opium, and after a brief spell as a tutor became assistant clerk to a railway company, but was dismissed in 1842 for culpable negligence. In 1843 he joined Anne at Thorp Green Hall as tutor, but became emotionally involved with his employer's wife, Mrs Robinson. The affair ended disastrously, and he returned to Haworth in 1845, where his rapid decline and death caused much suffering to his family.

BRONTË, Charlotte (1816-55), daughter of Patrick Brontë, an Irishman, perpetual curate of Haworth, Yorkshire, from 1820 until his death in 1861. Charlotte's mother died in 1821, leaving five daughters and a son to the care of their aunt, Elizabeth Branwell. Four of the daughters were sent to a Clergy Daughters' School at Cowan Bridge (which Charlotte portrayed as Lowood in **Jane Eyre*), an unfortunate step which Charlotte believed to have hastened the death in 1825 of her two elder sisters and to have permanently impaired her own health. The surviving children pursued their education at home; they read widely, and became involved in a rich fantasy life that owes much to their admiration of *Byron, Sir W. *Scott, the **Arabian Nights*, the *Tales of the Genii*, and the engravings of J. *Martin. They began to write stories, to produce microscopic magazines in imitation of their favourite **Blackwood's Magazine*, and Charlotte and Branwell collaborated in the increasingly elaborate

invention of the imaginary kingdom of *Angria, Emily and Anne in the invention of Gondal. (For a discussion of the juvenilia, see F. E. Ratchford, *The Brontës' Web of Childhood*, 1941.) In 1831-2 Charlotte was at Miss Wooler's school at Roe Head, whither she returned as a teacher in 1835-8, and where she met her two close friends, Ellen Nussey and Mary Taylor. In 1839 she was a governess with the Sidgwick family, near Skipton, and in 1841 with the White family at Rawdon. In 1842 she went with Emily to study languages at the Pensionnat Heger in Brussels; they were recalled at the end of the year by their aunt's death, and in 1843 Charlotte, whose thirst for wider experience was much greater than her sister's, returned alone for a further year. She fell deeply in love with M. Heger, who failed to respond to the letters she wrote to him after her return to Haworth; a project to establish her own school, with her sisters, also failed. In 1845 she 'discovered' (or so she alleged) the poems of Emily, and, convinced of their quality, projected a joint publication; a volume of verse entitled *Poems by Currer, Ellis, and Acton Bell* (the pseudonyms of Charlotte, Emily, and Anne) appeared in 1846, but did not sell and received little attention. By this time each had finished a novel; Charlotte's first, **The Professor*, never found a publisher in her lifetime, but Emily's **Wuthering Heights* and Anne's **Agnes Grey* were accepted by Thomas Newby in 1847 and published in 1848. Undeterred by her own rejections, Charlotte immediately began *Jane Eyre* (in Manchester, where her father was undergoing an operation for cataract); it was published in 1847 by Smith, Elder and

achieved immediate success, arousing much speculation about its authorship. To quell the suspicion (encouraged by the unscrupulous Newby) that the Bell pseudonyms concealed but one author, Charlotte and Anne visited Smith, Elder in July 1848 and made themselves known.

She was not able to enjoy her success and the many invitations now extended to her; Branwell, whose wildness and intemperance had caused the sisters much distress, died in Sept. 1848, Emily in Dec. of the same year, and Anne the following summer. Through this tragic period she persevered with the composition of * *Shirley*, which appeared in 1849. The loneliness of her later years was alleviated by friendship with Mrs *Gaskell, whom she met in 1850 and who was to write her biography (1857). In the same year she prepared and published a memorial edition of *Wuthering Heights* and *Agnes Grey*, with a preface to the former, a 'Biographical Notice of Ellis and Acton Bell', and a further selection of hitherto unpublished poems.

* *Villette*, founded on her memories of Brussels, appeared in 1853. Although her identity was by this time well known in the literary world, she continued to publish as Currer Bell. In 1854, after much persistence on his part and hesitation on hers, she married her father's curate, A. B. Nicholls, but died a few months later of an illness probably associated with pregnancy. 'Emma', a fragment, was published in 1860 in the **Cornhill Magazine* with an introduction by *Thackeray, and many of her juvenile works have subsequently been published, adding to our knowledge of the intense creativity of her early years. In her lifetime,

Charlotte was the most admired of the Brontë sisters, although she came in for some criticism (which deeply wounded her) on the grounds of alleged 'grossness' and emotionalism, considered particularly unbecoming in a clergyman's daughter: M. * Arnold wrote in a letter (1853) that her mind contained 'nothing but hunger, rebellion and rage', and H. *Martineau offended her by claiming that *Villette* dealt excessively with 'the need of being loved', and was passionately anti-Catholic. More widespread, however, was praise for her depth of feeling and her courageous realism, and her works continue to hold high popular and critical esteem. The standard biographies are E. Gaskell, *The Life of Charlotte Brontë* (1857), and W. Gérin, *Charlotte Brontë: The Evolution of Genius* (1967): see also Juliet Barker, *The Brontës* (1994); *The Brontës: Their Lives, Friendships and Correspondence* (4 vols, éd. T. J. Wise and J. A. Symington, 1932).

BRONTË, Emily Jane (1818-48), sister of Charlotte and Anne *Brontë, briefly attended the school at Cowan Bridge with Charlotte in 1824-5, and was then eduBROOK I BROOKE 138

cated largely at home, where she was particularly close to Anne, with whom she created the imaginary world of Gondal, the setting for many of her finest narrative and lyric poems. She was at Roe Head in 1835, but suffered from homesickness and returned after a few months to Haworth; she was even more intensely attached than her sisters to the moorland scenery her work evokes so vividly. She was for a time, probably in 1838, governess at Law Hill, near Halifax, and in 1842 spent nine months in Brussels

with Charlotte, studying French, German, and music: her French 'Devoirs' from this period survive, as does M. Heger's praise of her abilities in music and logic. She returned on her aunt's death at the end of the year to Haworth, where she spent the rest of her life, and continued to pursue her studies of German and music. In 1845 Charlotte 'discovered' Emily's poems, and projected a joint publication, *Poems, by Currer, Ellis and Acton Bell*, which appeared in 1846. **Wuthering Heights* was written between Oct. 1845 and June 1846, and published by T. C. Newby after some delay in Dec. 1847. Unlike Charlotte's **Jane Eyre*, it met with more incomprehension than recognition, and it was only after Emily's death (of consumption) that it became widely acknowledged as a masterpiece; in her posthumous 'Biographical Notice' (1850) Charlotte felt obliged to comment on the 'horror of great darkness' that seemed to her to brood over the work. Emily's response to her apparent lack of success, like so much in her character, remains enigmatic. Unlike Charlotte, she had no close friends, wrote few letters, and had few but strong loyalties; the vein of violence (exemplified in the story of her subduing the dog Keeper with her bare hands), of stoicism, and of mysticism in her personality have given rise to many legends but few certainties. She is now established as one of the most original poets of the century, remembered for her lyrics (e.g. 'The night is darkening round me'), for her passionate invocations from the world of Gondal ('Remembrance', 'The Prisoner'), and her apparently more personal visionary moments ('No coward soul is mine'). *Wuthering*

Heights, which was at first regarded by many as excessively morbid and violent, was gradually reassessed, and by 1899 Mrs H. *Ward was praising Emily's masterly fusion of romance and realism at the expense of Charlotte's shrill didacticism. The 20th cent, produced a great deal of critical and biographical commentary: C. P. Sanger analysed her careful plotting in *The Structure of 'Wuthering Heights'* (1926); F. *Kermode proposed a variety of readings in *The Classic* (1975); Terry Eagleton proposed a Marxist reading in *Myths of Power* (1975); and}. Hillis Miller explored the complex narrative structure in *Fiction and Repetition* (1982). See also E. Chitham, *A Life* (1987); S. Davies, *Emily Brontë: Heretic* (1994); Juliet Barker, *The Brontës* (1994); See also *The Belgian Essays*, ed. S. Lonoff (1996), and *Poems*, ed. D. Roper and E. Chitham (1994).

BROOK, Peter (1925-), theatre director, educated at Magdalen College, Oxford. The most innovative director of post-war Britain and Europe, he has worked with the Royal Shakespeare Company and the * National Theatre, directing classics (memorably, *King Lear*, 1962, and *A Midsummer Night's Dream*, 1970) and modern plays, but is most celebrated internationally for his experimental work. Landmark productions include *Weiss's *Marat/Sade* (1964), *The Ik* (1975, a multicultural drama of African famine based on an anthropological premiss), the **Mahabharata* (1985; UK 1988), and *L'Homme qui* (1993), based on a work by O. *Sacks. Working with an international Paris-based company, travelling widely, and transcending conventional notions of text and theatrical space, he has been a

powerful influence on 20th-cent. theatre, drawing inspiration from many sources. His travels to Iran in 1971 with Ted *Hughes resulted in Hughes's play in an invented language, *Orghast*. He published a memoir, *Threads of Time*, 1998. See also CRUELTY, THEATRE OF.

BROOKE, Emma Frances (1845-1926), radical novelist, journalist, and poet. Educated at Newnham College, Cambridge, and the LSE, she published *Millicent: A Poem* (1881) as 'E. Fairfax Byrrne', writing as Brooke after 1887, although her *New Woman novels, *A Superfluous Woman* (1894) and *Transition* (1895), appeared anonymously. She contributed widely to periodicals and newspapers, was secretary to the Karl Marx Club, and joined the Fellowship of the New Life commune, before moving in the 1880s to a radical community in Kent. An early member of the Fabian Society, her socialist commitments informed her *Tabulation of the Factory Laws of European Countries* (1898).

BROOKE, Frances (1724-89). She spent some years with her husband in Quebec, but the rest of her life as a writer in London. She conducted *The Old Maid* in 1755-6, then in 1760 published *Letter s from Juliet Lady Catesby*, translated from Riccoboni, in which intricate currents of feeling are carefully traced. The highly successful *History of Lady Julia Mandeville* followed in 1763, relating the tragic story of the trusting and artless Harry and Lady Julia. It is a book of considerable pessimism, in which the virtuous do not prosper but die. *The History of Emily Montague* (1769), set in Quebec and the frozen Canadian winter, relates the

tremulous love story of Emily with Edward Rivers. In 1777 came *The Excursion*, which exposes the superficial nature of 'good breeding'. Young Lord Melville's education in correct behaviour is displayed confusingly at odds with the generous impulses of his heart.

Frances Brooke wrote several works of history and translation, and various dramatic works, including the tragedies *Virginia* (1756) and the *Siege of Sinope* (1781); she enjoyed a continuing success with a musical play, *Rosina*, in 1783 onwards.

139 BROOKE I BROOKNER

BROOKE, Henry (1703-83), educated in Dublin. He attended the Temple, and returned in 1740 to Dublin, where he then chiefly lived. While in London he became a friend of *Pope and other literary men. In 1735 he published *Universal Beauty*, a poem which was thought to have greatly influenced E. *Darwin's *The Botanic Garden*. Encouraged by *Garrick, he wrote several plays, but his tragedy *Gustavus Vasa* (1739) was prohibited on the grounds that the villain resembled Sir R. *Walpole. In 1765-70 he published his highly successful **The Fool of Quality*, and in 1774 another novel, *Juliet Grenville*, both of which are notable for their looseness of structure and for a sustained tone of high sensibility. Brooke wrote much on Irish subjects, and advocated a relaxation of the anti-Catholic laws.

BROOKE, Jocelyn (1908-66), novelist, educated at Bedales and Worcester College, Oxford, who worked at various jobs and spent some time as a regular soldier after serving during the war with the Royal Army Medical Corps. His works include the semi-autobiographical trilogy *The Military Orchid* (1948), *A Mine of*

Serpents (1949), and *The Goose Cathedral* (1950), which recall his school and army days; the first uses as its central symbol his search for the vanished military orchid and the pastoral 'Land of Lost Content', and concludes that it has 'gone with scarlet and pipeclay, with Ouida's guardsmen and Housman's lancers; gone with the concept of soldiering as a chivalric and honourable calling'. His other works include two volumes of poems, *December Spring* (1946) and *The Elements of Death* (1952), and the novel *The Image of a Drawn Sword* (1950).

Brooke, Mr, and his nieces Dorothea and Celia, characters in G. Eliot's **Middlemarch*.

BROOKE, Rupert Chawner (1887-1915), born at Rugby, where his father was a master at the school and where he was educated. A young man of remarkable beauty and charm, he won a scholarship to King's College, Cambridge, where he spent five years as a leader of the literary world. He began to publish poems in journals in 1909, the year in which he settled at Granchester (about which he later wrote his celebrated poem) and also travelled in Germany. *Poems 1911* was well received, as was his work in the first and second volumes of **Georgian Poetry*, edited by his friend E. *Marsh. In 1913 he won a fellowship to King's; wrote a stark one-act play, *Lithuania*; and suffered a serious breakdown, which led him in 1913 to travel in the USA, Canada, and the Pacific, where, in Tahiti, he wrote 'Tiara Tahiti' and other poems, often thought to be among his best. In 1914 he joined the RNVF and took part in the Antwerp expedition. His five 'War Sonnets', which included 'The Soldier' ('If I should die'), appeared

in *New Numbers* early in 1915. The ecstatic reception they received made him the nation's poet of war, a reputation further enhanced by the posthumous publication of *1914 and Other Poems* in 1915. Brooke was then dispatched to the Dardanelles, but he died of blood-poisoning on the way and was buried on Scyros. His dazzling reputation survived for many years, but he is now chiefly valued for his highly accomplished lighter verse, such as 'The Old Vicarage, Granchester' and 'Heaven'; for the Tahiti poems; for a few sonnets (other than the war sequence); and for an intriguing last fragment 'I strayed about the deck'. His work on the dramatist * Webster was published in 1916, as were his *Letters from America*; the *Collected Poems*, with a memoir by Edward Marsh, appeared in 1918, and further poems were added in the *Poetical Works* edited by G. *Keynes in 1946. A biography by C. *Hassall was published in 1964.

BROOKE-ROSE, Christine (1926-), novelist and critic, born in Geneva, brought up bilingually in Brussels, London, and Liverpool, and educated at Somerville College, Oxford, and University College, London. She was professor of English language and literature at the University of Paris from 1975 to her retirement in 1988. Her first novel, *The Languages of Love* (1957), is a cosmopolitan Bloomsbury romance, much of it centred on the Reading Room of the *British Museum. She is best known for her experimental novels, marked by bilingual neologisms, which have some affinity with the **nouveau roman*; these include *Out* (1964), *Such* (1966), *Between* (1968), and *Thru* (1975). After nearly a decade she published *Amalgamemnon*

(1984), about a university teacher who is made redundant. This was followed by *Xorandor* (1986), which concerns twins who make contact with a 4,000-year-old being through computer technology, *Verbivore* (1990), and *Textermination* (1991).

Her critical works include *A Rhetoric of the Unreal* (1981). *Remake* (1996) is an autobiographical novel (in which she refers to herself for much of the text as 'the old lady'): it gives a vivid, non-chronological account of her experiences as a young WAAF officer at Bletchley Park during the war (BP was 'a first training of the mind, a first university'), of her second marriage to a handsome Polish poet, Janek (the novelist Jerzy Pieterkiewicz), and of her retirement in Provence.

BROOKNER, Anita (1928-), novelist and art historian, educated at King's College London, and at the Courtauld Institute of Art. She was the first woman to occupy the Slade Chair of Art at Cambridge (1967-8) and has published several works of art history, including studies of Watteau, Greuze, and Jacques-Louis David. Her first work of fiction, *A Start in Life*, which tells the story of Dr Ruth Weiss, an authority on *Balzac, whose life has been shaped by literature, was published in 1981, since when she has produced a succession of elegantly written novels. Though restricted in theme and social context, they are finely realized, dealing often with women whose lives, through circumstances or cultural conditioning, have become something to be endured. In *Providence* (1982) the central character, Kitty Maule, is an academic working on the Romantic tradition who becomes

infatuated with a professor of medieval history.

A Misalliance (1986) is the story of Blanche Vernon, whose husband has deserted her for a younger woman. In *Brief Lives* (1990) the relationship between a former singer and her self-obsessive friend Julia is examined. *A Closed Eye* (1991) is about a woman married to a much older man who falls in love with the husband of a friend. The plot of *Fraud* (1992) turns on the disappearance of a woman after the death of her mother.

Other novels include *Look at Me* (1983), *Family and Friends* (1985), *A Friend from England* (1987), *Latecomers* (1988), *Lewis Percy* (1989), *A Family Romance* (1993), *A Private View* (1994), *Incidents in the Rue Laugier* (1995), *Altered States* (1996), and *Visitors* (1997). *Hotel du Lac* (1984), in which a romantic novelist, Edith Hope, takes refuge in a Swiss hotel out of season and meets a man whom she thinks will transform her life, won the *Booker Prize and was adapted for television by Christopher *Hampton in 1986.

BROOKS, Cleanth (1906-94), American critic, born in Kentucky, and educated at Vanderbilt and Tulane Universities, then at Oxford, before becoming a teacher at Louisiana State University and later at Yale. His college textbook *Understanding Poetry* (with R. P. *Warren, 1938) helped to establish the methods of the *New Criticism in classrooms. His major works of poetic criticism, *Modern Poetry and the Tradition* (1939) and *The Well Wrought Urn* (1947), both regard irony and paradox as the typical virtues of poetry, in lucid developments from T. S. *Eliot's critical arguments. He collaborated with W. K. Wimsatt in *Literary*

Criticism: A Short History (1957), and wrote two books on W. *Faulkner. His later essays appeared in *The Hidden God* (1963) and *A Shaping Joy* (1971).

BROPHY, Brigid Antonia (1929-95), novelist, daughter of the author John Brophy (1899-1965), and wife of the art historian Michael Levey, educated at St Hugh's College, Oxford. Her novels include *Hackenfeiler's Ape* (1953), *Flesh* (1962), *The Snow Ball* (1962), *In Transit* (1969), in which the narrator, waiting in an airport lounge, explores his/her own identity through a series of reflections, verbal fantasies, and typographical experiments, and *Palace without Chairs* (1978). Her non-fiction works (which, like her fiction, express her interest in opera and the visual arts) include *Black and White: A Portrait of Aubrey Beardsley* (1968) and a life of *Firbank, *Prancing Novelist* (1973). She wrote plays and short stories, and was actively involved in the campaign for *Public Lending Right.

Brothers, 7/fe, a comedy by R. * Cumberland, produced 1769.

The younger Belfield has been dispossessed of his estate by his brother, who has left his wife, Violetta, and is now courting Belfield's own sweetheart Sophia, from whom Belfield has been forcibly parted. A privateer, wrecked on the coast, turns out to have on board both the younger Belfield and Violetta. Their unexpected arrival frustrates the designs of the elder brother, and the lovers are reunited.

BROUGHAM, Henry Peter, Baron Brougham and Vaux (1778-1868). He was educated at Edinburgh High School and University, and rose to be lord chancellor. He was a man of tremendous activity. His legal career

was of the highest distinction, and included the defence of Queen Caroline in 1820, but he also took an important part in the founding of London University, and vigorously promoted the Mechanics' Institute and the Society for the Diffusion of Useful Knowledge. In the history of literature he is remembered principally as one of the founders, with * Jeffrey and Sydney *Smith, of the **Edinburgh Review* in 1802. He also wrote *Observations on the Education of the People* (1825); *Historical Sketches of Statesmen in the Time of George HI* (1839-43); *Demosthenes upon the Crown, Translated* (1840); and *The Life and Times of Lord Brougham*, published posthumously in 1871. He is said to have been the author of the disparaging article on * *Hours of Idleness* in the *Edinburgh Review* of Jan. 1808, an article which provoked Byron into writing * *English Bards and Scotch Reviewers*. Of the many squibs written on Brougham's character and activities, the most famous is the lampoon in Peacock's **Crotchet Castle*, where Brougham appears as the 'learned friend' who 'is for doing all the world's business as well as his own'.

The brougham, a one-horse closed carriage, with two or four wheels, is named after him.

'**Brougham Castle**, Song at the Feast of, a poem by * Wordsworth, composed in 1807. See under SHEPHERD, LORD CLIFFORD, THE.

BROUGHTON, Rhoda (1840-1920), the daughter of a clergyman, who spent many years in Oxford with her widowed sister. Her many light, witty novels of country-house and town life, with their lively and articulate heroines, gained her a reputation for audacity

of which a younger and more outspoken generation deprived her—to her own private amusement. She began her career with the three- and two-decker novels that were still popular (*Not Wisely, but too Well*, 1867; *Cometh up as a Flower*, 1867; *Nancy*, 1873), but was possibly more at home with the form of her later short, sharp, observant one-volume novels, which include *Mrs Bligh* (1892), *Dear Faustina* (1897), *Lavinia* (1902, which boldly presents an anti-Boer War hero, fond of old lace), and *A Waifs Progress* (1905). G. B. *Shaw described her as 'the first to give us sincere pictures of the girls who drift from womanhood with some obsolete schooling and no training whatever . . . eventually suffering the doom of the unfit' ('Fact and Fiction').

Browdie, John, in Dickens's * *Nicholas Nickleby*, a bluff, 1 4 1 **BROWN I BROWNE** kind-hearted Yorkshireman, who befriends Nicholas and S. Mike.

BROWN, Charles Brockden (1771-1810), acclaimed as the first professional American author. He was born in Philadelphia, and worked briefly as a lawyer before writing the four *Gothic novels for which he is remembered, *Wieland* (1798), *Arthur Mervyn* (1799), *Ormond* (1799), and *Edgar Huntly* (1799). Although obviously indebted to *Godwin and A. *Radcliffe, these were pioneer works which gave Gothic romance an American setting, and Brown's psychological interest in obsession, seduction, madness, and cruelty made him a precursor of *Poe. He was admired in England, notably by Sir W. *Scott and *Keats, and *Shelley was so affected by him that he playfully named many of his

friends after Brown's heroes and heroines; *Peacock was to write, 'nothing so blended itself with the structure of [Shelley's] interior mind as the creations of Brown.'

BROWN, Curtis, see AGENTS, LITERARY.

BROWN, George Douglas, see DOUGLAS, GEORGE.

BROWN, George Mackay (1921-96), Scottish poet, novelist, playwright, and short story writer, born and brought up in Orkney, where he remained almost the whole of his life, only once visiting England. Educated at Newbattle Abbey College, under E. *Muir, and at the University of Edinburgh. Although versatile in the variety of its literary forms, all his work springs from a deep local source and is rooted in Norse saga, island folklore, the cycles of rural life, and a deep Christian faith. His volumes of poetry include *Loaves and Fishes* (1959), *The Year of the Whale* (1969), and *Following a Lark* (1996). He also published several collections of short stories, including *A Calendar of Love* (1967) and *A Time to Keep* (1969). His first novel, *Greenvoe* (1972), was set on an imaginary northern island, Hellya, which becomes the site for a military project called Operation Black Star. The story describes the resulting destruction of the village of Greenvoe against the unchanging and self-renewing backdrop of nature. This was followed by *Magnus* (1973) and in 1994 he published *Beside the Ocean of Time*, set on another fictitious Orcadian island, Norday, which evocatively describes the imaginings of Ragnarson, a crofter's son. Other works include *An Orkney Tapestry* (1969), a medley of prose and verse, and a posthumously published *Autobiography* (1997).

BROWN, John (1800-59), commemorated in the wellknown marching song 'John Brown's Body' and in *Whittier's poem 'John Brown of Osawatomie'. He migrated in 1855 from Ohio to Kansas, where he became a leader of the anti-slavery movement. On the night of 16 Oct. 1859, at the head of a small party of his followers, he seized the arsenal of Harper's Ferry, Virginia, intending to arm the slaves and start an uprising. He was quickly captured, tried by the Virginia authorities, and hanged at Charlestown. The author of the song is unknown, but it is most frequently attributed to Thomas B. Bishop (1835-1905) of Portland; set to an old Methodist hymn-tune, it became the most popular marching song of the Federal forces.

BROWN, Dr John (1810-82), Edinburgh physician and essayist, most of whose writings are contained in his three volumes of *Florae Subsecivae* (1858-82), including *Marjorie Fleming* and the memorable dog story *Rab and His Friends*.

BROWN, Lancelot (1716-83), landscape architect, known as 'Capability' Brown because he was reputed to tell patrons that their estates had 'great capabilities'. Notable among his creations are the lake at *Blenheim and the park at Chatsworth. Although attacked by later devotees of the *picturesque, he was a key figure in its development, and his landscapes were deliberately fashioned to evoke the landscapes of *Claude.

BROWN, Thomas (1663-1704), satirist, educated at Christ Church, Oxford, where he wrote 'I do not love you, Dr Fell' (see FELL). He later settled in London as Tory pamphleteer, translator, and hack writer. See B.

Boyce, *Tom Brown of Facetious Memory* (1939).

BROWN, T(homas) E(dward) (1830-97), born in the Isle of Man and educated there and at Oxford; he was second master at Clifton 1864-93. He published *Betsy Lee: A Foc's'le Yarn* (1873), *Foc's'le Yarns* (1881), and other books of verse, most of it in the Manx dialect, and dealing with Manx life. Many of his non-dialect poems display a deeply felt and freshly conveyed sense of the beauty of the West Country landscape, far superior to his most anthologized piece, 'A garden is a lovesome thing, God wot'. His collected poems were issued in 1900 and reprinted in 1952 (2 vols) with a memoir by *Quiller-Couch, originally published in 1930.

BROWNE, Charles Farrar (1834-67), American humorous moralist, born in Maine, who wrote under the pseudonym 'Artemus Ward'. He purported to describe the experiences of a travelling showman, using, like 'Josh Billings' (H. W Shaw), his own comic phonetic spelling. He became a contributor to **Punch* and died in England.

BROWNE, Hablot Knight (1815-82). Under the pseudonym 'Phiz', he illustrated some of the works of *Dickens, *Surtees, *Smedley, etc.

BROWNE, Robert, see BROWNISTS.

BROWNE, Sir Thomas (1605-82), born in London and educated at Winchester and Pembroke College, Oxford. He toured Ireland before studying medicine at Montpellier and Padua, and received a doctorate from Leiden. After writing **Religio Medici*—first published without his consent in 1642—he settled in Norwich in about 1637 to practise medicine, remaining there for BROWNE I BROWNING 142

the rest of his life. In 1646 appeared his most learned and ambitious work, **Pseudodoxia Epidemica*, commonly known as *Vulgar Errors*. In the 1650s he wrote for friends the shorter tracts **Hydriotaphia* or *Urn Burial*, **The Garden of Cyrus*, and *A Letter to a Friend* (published 1690), the latter overlapping in content with *Christian Morals*, a sententious piece said by his daughter Elizabeth to be a continuation of *Religio Medici*; it was first published in 1716 and re-edited in 1756 by Dr **Johnson*, who prefaced it with a substantial 'Life'. *Certain Miscellany Tracts*, on a wide range of topics in human and natural history, were also published posthumously. He was knighted in 1671 by Charles II, and lies buried in the church of St Peter Mancroft, Norwich.

BROWNE, William (1614-1686), born in Tavistock and educated at Exeter College, Oxford. He published *Britannia's Pastorals* (Bks I and II, 1613, 1616), a narrative poem dealing with the loves and woes of Marina, Celia, etc., in couplets interspersed with lyrics; Bk III, unfinished, remained in manuscript until 1852. He contributed to *The Shepherd's Pipe* (1614) with ** Wither* and others. Among various epitaphs he wrote the well-known lines on the dowager countess of **Pembroke*, 'Underneath this sable hearse I Lies the subject of all verse'. His poetry displays genuine love and observation of nature, and its sensuous richness influenced **Keats*; he was also admired by Milton, whose **L'Allegro* and **Lycidas* contain echoes and imitations.

BROWNING, Elizabeth Barrett (1806-61), eldest of the twelve children of Edward Moulton Barrett, whose

wealth was derived from Jamaican plantations; she spent her childhood at Hope End in Herefordshire. Although largely self-educated at home, she learnt much from correspondence with her scholarly neighbours U. ** Price* and Hugh Stuart Boyd, became deeply versed in the classics and in prosodie theory, and later published translations from ancient and Byzantine Greek poetry. In 1832 the Barrett family moved to Sidmouth, and in 1835 to London; in 1838 Elizabeth Barrett, seriously ill as a result of a broken blood-vessel, was sent to Torquay and here, two years later, her eldest brother Edward was drowned, to her lifelong grief. She returned to London, still an invalid, in 1841. In 1845 Robert **Browning* began a correspondence with her which led to their meeting and to an engagement, necessarily secret since the tyrannical Mr Barrett ruled his adult sons and daughters as though they were still children and forbade any of them to marry. In Sept. 1846 Browning and Elizabeth Barrett were secretly married and left for Italy. Casa Guidi in Florence became their base for the rest of Mrs Browning's life, though they paid long visits to Rome, Siena, Bagni di Lucca, Paris, and London. Their only child, Robert Wiedemann (known as Penini), was born in 1849. Throughout her married life Mrs Browning was passionately interested in Italian and French politics and an ardent partisan of Italian unity. She also became fascinated by spiritualism, though this—unlike her political enthusiasms—played no part in her poetry. Her intensely happy 15 years of marriage ended with her death in Browning's arms. Mrs Browning's juvenilia, *The Battle of Marathon*

(1820), *An Essay on Mind* (1826), and a translation of *Prometheus Bound*, with other poems (1833), appeared anonymously, and the first two were privately printed at her father's expense. *The Seraphim, and Other Poems* (1838) was her first work to gain critical and public attention. Her next set of *Poems* (1844) was so highly regarded that, when * Wordsworth died in 1850, her name was widely canvassed as his most appropriate successor as poet laureate. Throughout her married life her poetic reputation stood higher than Browning's in general contemporary opinion, though her progressive social ideas and her audacious prosodie experiments—perhaps the most appealing aspects of her work to many 20th-cent. readers—were considered alarming by readers in her own day. Her * *Sonnets from the Portuguese* first appeared in a collected edition of her poems in 1850; *Casa Guidi Windows*, on the theme of Italian liberation, in 1851; and her magnum opus, * *Aurora Leigh*, in 1857. The stridently political *Poems before Congress* (1860) injured her popularity. *Last Poems*, issued posthumously in 1862, contained some of her best-known lyrics. Since her death many volumes of her spirited and engaging letters, including her exchange of love letters with Browning and her correspondence with such friends as M. R. *Mitford and *Haydon, have been published. The Brownings were friends with Ruskin, Carlyle, Tennyson, Thackeray, Landor, Rossetti, Hawthorne, and many other famous contemporaries, on all of whom Mrs Browning's large-mindedness, vivid intelligence, and quietly sympathetic manner made a lifelong impression. There are biographies by Dorothy Hewlett (1953),

G. B. Taplin (1957), and M. *Forster (1988).

BROWNING, Oscar (1837-1923), was a pupil of W J. *Cory at Eton, and from 1860 to 1875 was himself assistant master there. He was then a history lecturer at King's College, Cambridge, where he became a legendary figure: fat, vain, snobbish, and quarrelsome, he nevertheless commanded considerable loyalty from his favoured pupils, and enjoyed his own somewhat ridiculous reputation and the anecdotes he inspired. For accounts of his personality, see E. F. *Benson's *As We Were* (1930) and A. C. *Benson's *Memories and Friends* (1924). He published various historical and biographical works, including a life of G. *Eliot (1890), whom he had known since his Eton days. There is a life by I. Anstruther (1983).

BROWNING, Robert (1812-89), the son of Robert Browning (d. 1866), a clerk in the Bank of England, and Sarah Anna Wiedemann (d. 1849), of German-Scottish descent, brought up with his only sister Sarianna in Camberwell in south-east London, received

BROWNISTS I BRUEGEL

his education mainly in his father's large (6,000 vols) and eclectic library. The contrasting influences of his boyhood were those of his reading (particularly of *Shelley, *Byron, and *Keats) and of his mother's strong Nonconformist piety. He wrote a volume of lyric poems, *Incondita*, at the age of 12, but subsequently destroyed them: two survive. In 1828 he enrolled at London University, but dropped out in his second term. His first published poem, **Pauline*, appeared anonymously in 1833 and attracted little notice. Browning travelled to Russia in 1834 and made his

first trip to Italy in 1838. **Paracelsus* (1835) was a critical success, as a result of which Browning formed several important friendships, notably with J. **Forster* and **Macready*, who persuaded him to write for the stage; he also met **Carlyle*, **Dickens*, and **Tennyson*. In 1837 his play **Strafford* was produced at Covent Garden. He next published **Sordello* (1840), whose hostile reception eclipsed his reputation for over 20 years, and the series of plays and collections of shorter poems called **Bells and Pomegranates* (1841-6). He began corresponding with Elizabeth Barrett (see BROWNING, E. B.) in Jan. 1845 when, after returning from his second trip to Italy, he read and admired her 1844 *Poems*. He met her first in 1845; their relationship had to be kept a secret from her father, and they finally married and eloped to Italy in Sept. 1846. They lived mainly in Italy (first in Pisa and then in Florence) until Elizabeth's death in 1861. They had one child, Robert Wiedemann Barrett Browning ('Pen', 1849-1913). In 1850 Browning published **Christmas-Eve and Easter-Day* and in 1855 the masterpiece of his middle period, **Men and Women*, which, together with **Dramatis Personae* (1864), began to revive his reputation; the revival was completed by the triumph of **The Ring and the Book* (1868-9), though Browning was never to achieve the commercial success of Tennyson. Meanwhile he had returned to England after the death of Elizabeth; from 1866, after his father died, he lived with his sister, generally spending the 'season' in London, and the rest of the year in the country or abroad. He formed a wide circle of acquaintances in London society, and was awarded an honorary degree

by Oxford University, and an honorary fellowship by Balliol College, Oxford, whose master **Jowett* was a close friend. The Browning Society was founded in 1881. Browning's publications after *The Ring and the Book* were: **Balaustion's Adventure* (1871), **Prince Hohenstiel-Schwangau* (1871), **Fifine at the Fair* (1872), **Red Cotton Night-Cap Country* (1873), **Aristophanes' Apology* (1875), **The Inn Album* (1875), **Pacchiarotto . . . with Other Poems* (1876), **The Agamemnon of Aeschylus* (1877), **La Saisiaz and The Two Poets of Croisic* (1878), **Dramatic Idyls* (1879), **Dramatic Idyls, Second Series* (1880), **Jocoseria* (1883), **Ferishtah's Fancies* (1884), **Parleyings with Certain People of Importance in Their Day* (1887), and **Asolando* (1889, published on 12 Dec, the day of Browning's death). Browning issued collections of his work in 1849, 1863, 1868, and 1888-9. The most recent collected edition (1981) contains Browning's fugitive pieces, of which the most notable are the fine unfinished poem known as 'Aeschylus' Soliloquy', the sonnet 'Helen's Tower', 'Gerousios Oinos', the sonnet 'Why I am a Liberal', and the sonnet 'To Edward Fitzgerald' (a savage attack after Browning read a disparaging reference to his wife in one of **Fitzgerald's* posthumously published letters). Browning's only prose works of importance are two 'essays' on **Chatterton* (1842) and **Shelley* (1852), the first in the form of a review (of a book on another subject) and the second as the introduction to a collection of letters of Shelley (which turned out to be forgeries). His correspondence with Elizabeth Barrett has been published, along with other separate volumes of letters; a

collected edition is in progress. Browning died in Venice and is buried in Westminster Abbey.

Brownists, adherents of the ecclesiastical principles of Robert Browne (?i550-?i633), who preached c.1578 denouncing the parochial system and ordination, whether by bishops or by presbytery. About 1580 he, with Robert Harrison, collected a congregation at Norwich, which they called 'the church', but which was familiarly known as 'the Brownists'. He finally submitted to the bishop of Peterborough and became for 40 years rector of Achurch in Northamptonshire. He is regarded as the founder of Congregationalism.

BROWNJOHN, Alan Charles (1931-), poet, born in London and educated at Merton College, Oxford, who taught in various schools and other institutions from 1953 to 1979, before becoming a full-time writer. An early booklet of poems, *Travellers Alone* (1954), and his first volume, *The Railings* (1961), were followed by several other volumes. *Collected Poems 1952-83* was published in 1983 and reissued in 1988 to include most of the poems published in a subsequent volume, *The Old Flea-Pit* (1987). A further collection, *The Observation Car*, was published in 1990. Brownjohn's poetry is, characteristically, good-humoured, ironic, and urbane, and, in P. *Porter's phrase, it unites 'wit and civic responsibility' in its survey of contemporary social, domestic, and literary life. He has also written for children (*Brownjohn's Beasts*, 1970) and edited several anthologies and written a critical study of P. *Larkin (1975). A novel, *The Way You Tell Them*, was published in 1990, and *The Long Shadows* in 1997.

Brownlow, Mr, a character in Dickens's **Oliver Twist*.

Bruce, The, see BARBOUR.

BRUEGEL, Pieter (c. 1525/30-69), Netherlandish genre, landscape, and religious painter, and a brilliant draughtsman. He first became known for his allegorical and satirical prints and his paintings crowded with little figures that look back to the demonic imagery of Bosch. Much of his imagery is drawn from proverb and folklore. In 1565 he painted his most famous works, BRUMMELL | BRYANT 144

great cosmic landscapes representing *The Months*, and in 1566-8 his celebrated scenes of rustic genre, *The Peasant Wedding Feast*. His latest works, e.g. *The Blind Leading the Blind*, are tragic indictments of the human condition. He has been the subject of a vast amount of scholarly literature and virulent controversy, and his paintings have inspired writers, including W. C. *Williams and, notably, W. H. *Auden, in his 'Musée des Beaux Arts', on the *Fall of Icarus*.

BRUMMELL, George Bryan (1778-1840), generally called Beau Brummell, a friend of the prince regent (George IV) and leader of fashion in London. He died in poverty at Caen.

Brunanburh, a poem in Old English, included in four manuscripts of the **Anglo-Saxon Chronicle* under the year 937, dealing with the battle fought in that year at Brunanburh between the English under Athelstan, the grandson of Alfred, and the Danes under Anlaf from Dublin, supported by the Scots led by Constantine II and the Welsh. The site of the battle is unknown, but it is thought to be somewhere on the west coast of Britain between Chester and Dumfries. The poem is a triumphant celebration of the deeds of Athelstan and his

brother and successor Edmund, in their defeat of the invaders. *Tennyson wrote a verse translation (*Ballads and Other Poems*, 1880). There is an edition by A. Campbell (1938).

Brunhild, see BRYNHILD.

BRUNO, Giordano (1548-1600), Italian philosopher, born near Nola, who saw God as the unity reconciling spirit and matter. He was in early life a Dominican friar, but broke from his order and left Italy to avoid prosecution for heresy. He converted to Calvinism in Geneva, but was later excommunicated. He moved to France and then to England, where his scornful view of Oxford philosophy prompted him to embody his own views in a series of Italian dialogues and poems, some of them dedicated to *Sidney, under whose auspices he visited Oxford. He left for France and then Germany, where he was excommunicated by the Lutheran Church, and returned to Italy in the mistaken belief that it would be safe to do so. He was accused of heresy, imprisoned for seven years, and finally burnt at the stake in Rome. He wrote a fine comedy, // *candelaio* (*The Candlemaker*, 1582). See F. * Yates, *Giordano Bruno and the Hermetic Tradition* (1964). His writings were much admired by *Joyce, who mystified his friends by enigmatic references to 'the Nolan'.

Brut, or **Brutus**, legendary founder of the British race. *Geoffrey of Monmouth states that Walter, archdeacon of Oxford, gave him an ancient book in the British tongue containing an account of the kings of Britain from Brutus to Cadwallader. This Brutus was son of Sylvius, grandson of Ascanius and great-grandson of Aeneas. Having had the misfortune to kill his father, he

collected a remnant of the Trojan race and brought them to England (uninhabited at the time 'except by a few giants'), landing at Totnes. He founded Troynovant or New Troy (later known as London) and was the progenitor of a line of British kings including Bladud, *Gorboduc, Ferrex and Porrex, *Lud, *Cymbeline, *Coel, *Vortigern, and *Arthur. The name 'Troynovant' is a back-formation from 'Trinovantes', the name of the powerful British tribe that lived north and east of London. Drayton, in his **Poly-Olbion* (i. 312), relates the legend, and * Seiden, in his *Illustrations* to that work, discusses its probability.

His name came to be used to mean 'chronicle of the Britons', by Geoffrey of Monmouth's followers such as *Wace and *La3amon after Geoffrey began his history of the kings of Britain with him. No doubt the phonetic echo (cf. Romulus/Rome) led to the adoption of this eponymous progenitor for the Britons.

Brut, The Prose, a long English version, translated between 1350 and 1380, of the Anglo-Norman prose *Brut* which extends up to 1333. Over 100 copies of the English are extant. It has a strong Lancastrian bias which differentiates it from the 15th-cent. *Brut*, composed in London c.1461 and pro-York. See above and the discussions in A. Gransden, *Historical Writing in England II* (1982), 73-7 and 220 ff.

Brute, Sir John and Lady, characters in Vanbrugh's **The Provok'd Wife*.

Brutus. In Shakespeare's **Julius Caesar*, Decius Brutus is one of the conspirators. Marcus Brutus is the idealistic friend of Caesar who is persuaded by *Cassius to join the conspiracy. Caesar receives his

wound from Brutus with the legendary words '*Et tu, Brute?*—Then fall, Caesar!' (ill. i. 76). Antony's tribute to Brutus after his death as 'the noblest Roman of them all' (V. v. 68) is well known. The internal deliberations of Brutus have been seen as precursors of those of *Hamlet, hero of what was probably Shakespeare's next play.

BRYAN, Sir Francis (d. 1550), poet, soldier, and diplomatist. He was Henry VIII's permanent favourite, held various court posts, and was sent on diplomatic missions. He behaved discreditably in the matter of the execution of his cousin Anne Boleyn, and accepted a pension vacated by one of her accomplices. Thomas Cromwell, in writing of this circumstance to Gardiner and Wallop, calls him 'the vicar of hell', which became a popular nickname. It is to this, no doubt, that Milton in the **Areopagitica* refers when he writes, 'I name not him for posterities sake, whom *Harry* the 8. nam'd in merriment his Vicar of hell.' He was a friend of *Wyatt, who addressed his third satire to him. Bryan contributed to *Tottel's *Miscellany* and his poetry was highly valued in his day, but is now undiscoverable.

BRYANT, William Cullen (1794-1878), American poet, born in Massachusetts. He first practised law, but then entered journalism, and was for 50 years editor of the 145 BRYDGES I BUCKINGHAM New York *Evening Post*. He began to make a name as a poet as early as 1817, when his Wordsworthian blank verse meditation 'Thanatopsis' was published in the **North American Review*, and confirmed his reputation with *Poems* (1821), which contains his well-known 'To a Waterfowl', 'The Yellow Violet', and 'Green River'.

His next volume, *Poems* (1832), which contains 'The Death of the Flowers' and 'To the Fringed Gentian', was followed by several other collections.

BRYDGES, Sir Samuel Egerton (1762-1837). He devoted his life to literary work and considered himself to be a great writer, but he was successful only as a bibliographer. He published his valuable *Censura Literaria* in 1805-9 and 1815; *The British Bibliographer* in 1810-14; and *Restituía: or Titles, Extracts, and Characters of Old Books in English Literature Revived* in 1814-16. Of his novel *Arthur Fitz-Albini* (1798) }.

* Austen mildly observed, 'there is a very little story.' His *Autobiography, Times, Opinions, Contemporaries of Sir Egerton Brydges* (1835) is a confused and opinionated narrative of little interest.

BRYHER, the pseudonym, adopted from the name of one of the Isles of Scilly, of (Annie) Winifred Ellerman (1894-1983), novelist, poet, and patron of the arts. The daughter of a wealthy shipping magnate, she lived for many years at Geneva; her friends in the literary world included the *Sitwells and, notably, H. *Doolittle, whom she met in 1918, and whom she both protected and dominated for years.

Brynhild, or **Brunhild**, one of the principal characters in the **Volsunga saga* and the **Nibelungenlied*.

BUCHAN, John, first Baron Tweedsmuir (1875-1940), born in Perth, the son of a minister. He was educated at Glasgow and Brasenose College, Oxford, and while still at Oxford published a novel (*Sir Quixote of the Moors*, 1895) and essays (*Scholar Gipsies*, 1896), and contributed to the **Yellow Book*. From 1901 to 1903 he was in South Africa with the High Commission working on

reconstruction after the Boer War, and later combined a literary career with a career in public life, culminating with the post of governor-general of Canada, 1935-40. He wrote many non-fiction works, including lives of *Montrose (1913) and *Scott (1932), but is remembered for his adventure stories, the first of which was *Préster John* (1910), set in Africa, in which a young Scot becomes embroiled in a plot involving a legendary necklace of rubies, a villainous Portuguese, and a doomed African visionary with a mission to restore 'Africa to the Africans'. Many of his other tales feature a recurring group of heroes (Richard Hannay, Sandy Arbuthnot, Peter Pienaar, Edward Leithen, etc.); favoured settings include Scotland, the Cotswolds, and South Africa, although the last, *Sick Heart River* (1941), prefiguring his own death, is set in the icy wastes of Canada. The stories are packed with action, often involving elaborate cross-country chases; the characterization is simple, the landscapes are lovingly evoked. The most popular include *The Thirty-Nine Steps* (1915; filmed by Hitchcock, 1935), *Greenmantle* (1916), *Mr Standfast* (1918), and *John Macnab* (1925). There is a life by Janet Adam Smith (1965). See also SPY FICTION.

BUCHANAN, George (1506-82), born near Killearn in Stirlingshire; he studied at St Andrews and Paris, and became tutor to a natural son of James V. He satirized the Franciscans, thus provoking Cardinal Beaton, and was imprisoned at St Andrews. Escaping, he went to the Continent, became a professor at Bordeaux, where he had *Montaigne among his pupils, and in 1547 was invited to teach in the university of Coimbra, but was

imprisoned by the Inquisition, 1549-51. After some years in France he returned to Scotland and professed himself a Protestant. He became a bitter enemy of *Mary Queen of Scots, in consequence of the murder of Darnley, and vouched that the compromising Casket Letters were in her handwriting. He wrote his *Detectio Maria Scotorum Regina* in 1571. He was tutor to James VI and I during 1570-8. Chief among his many writings are his Latin poem *Sphaera*, an exposition of the Ptolemaic system as against that advocated by *Copernicus, four Latin plays (including *Baptistes*, 1577), an important political treatise, *De Iure Regni apud Scotos* (1579), and Latin *Rerum Scoticarum Historia* (1582), which for long was regarded as a standard authority. His first elegy, 'Quam misera sit conditio doctentium literas humaniores Lutetiae', describes the hard lot of the student at Paris. His versions of the Psalms were, from 1566, immensely popular. There is a life of him by I. D. McFarlane (1981). **BUCHANAN**, Robert Williams (1841-1901), poet, essayist, novelist, and playwright, the son of a socialist and secularist tailor who owned several socialist journals in Glasgow. He came to London in 1860 and made a name for himself as a man of letters, but his many novels, poems, and plays are now forgotten, and he is remembered largely for his attacks on *Swinburne (whom he called unclean, morbid, and sensual, and satirized in a poem 'The Session of the Poets' in the **Spectator*, 1866) and on the *Pre-Raphaelites, principally D. G. *Rossetti, whom he attacked in 'The Fleshly School of Poetry' in the *Contemporary Review* (1871) under the pseudonym 'Thomas Maitland'. After

Rossetti's death he recanted in an essay in *A Look round Literature* (1887), in which he declared that Rossetti 'uses amatory forms and carnal images to express ideas which are purely and remotely spiritual'.

Bucket, Inspector, the detective in Dickens's **Bleak House*.

BUCKHURST, Lord, see SACKVILLE, T. and C.

BUCKINGHAM, George Villiers, second duke of (1628-87), a prominent figure in the reign of Charles II and an influential member of the *Cabal, and the Zimri of Dryden's **Absalom and Achitophel*. He was the author

BUCKINGHAM | **BULGAKOV** 146

of verses, satires, and the burlesque **The Rehearsal*, which was much performed in the 18th cent, with topical additions and substitutions. Famed for his debauchery and amorous adventures, as well as for the vicissitudes of his public life, he died miserably at Kirby Moorside; the death of 'this lord of useless thousands' in 'the worst inn's worst room' is described by Pope in a famous passage in his *Epistle HI (*Moral Essays)*. He also figures in Scott's **Peveril of the Peak*.

BUCKINGHAM, James Silk (1786-1855), author and traveller, and founder of the **Athenaeum*.

Buckingham, duke of, in Shakespeare's *Richard III*; he acts as Richard's ally in murdering Lord *Hastings and in elevating him to the throne, but defects to the support of Richmond after his master fails to reward him. The line 'Off with his head! So much for Buckingham' occurs in C. *Cibber's adaptation (1700), which was the stage version generally used until H. *Irving's production in 1877.

BUCKLE, Henry Thomas (1821-62). He received no

school or college training, but inherited money from his father and devoted himself to travelling on the Continent, where he acquired several languages and became a radical freethinker. He was also among the world's strongest chess-players in the 1840s, giving up serious play in favour of writing. The first volume of his *History of Civilization in England* appeared in 1857 and the second in 1861. These were only to be introductory portions of a far larger work, which the author's premature death of typhoid at Damascus prevented him from executing. Buckle criticized the methods of previous historians and sought to establish a scientific basis, arguing that changing phenomena have unchanging laws and that the growth of civilization in various countries depended on the interrelated factors of climate, food production, population, and wealth. The work achieved great success, was much admired by C. *Darwin, and gained an international reputation; it was particularly admired in Russia. See }. M. Robertson, *Buckle and his Critics* (1895).

BUDE, Guillaume (1467-1540), French humanist. He did important work in Roman law and in numismatics, but was primarily celebrated for his contribution to Greek scholarship, notably the *Commentarii linguae graecae* (1529). He did much to encourage the revival of classical learning in France, was instrumental in the founding of what was to become the Collège de France, and, as royal librarian under Francis I, laid the basis for the future Bibliothèque Nationale.

BUDGELL, Eustace (1686-1737), a cousin of * Addison, a miscellaneous writer who contributed to the **Specfaforand* is mocked by Pope in **The Dunciad* and other

works. He lost money in the * South Sea Company, became involved in various lawsuits, and eventually committed suicide.

BUFFON, Georges-Louis Ledere, comte de (1707-88), French naturalist, curator of the Jardin du Roi and author of the monumental *Histoire naturelle, générale et particulière* in 36 vols (1749-88), for which he enjoyed immense public esteem during his lifetime. The *Natural History*, which was completed after Buffon's death in eight additional vols (1788-1804) by E. de Lacépède, aimed at a comprehensive view of living creatures in their environment and included (in *Théorie de la terre*, 1749, and *Époques de la nature*, 1778) reconstructions of the geological periods of the earth. Buffon's method combines detailed observation with bold generalization and poetic vision: both his descriptions of animals and his hypothetical accounts of geological epochs are vividly and imaginatively rendered. He refused to enter into the controversy aroused by his conception of the earth's history, maintaining deistic views and the unity of all creation with man as its centre and crown. Buffon was a notable stylist. His ideals of order, harmony, and decorum are set out in his *Discours sur le style* (1753), originally his address on being received into the *Académie française, later published as a supplement to the *Natural History*; it contains the celebrated dictum: 'le style est l'homme même'.

Buffone, Carlo, in Jonson's **Every Man out of His Humour*, 'a public scurrilous profane jester', from the Italian *buffone*, 'jester', the origin of the English 'buffoon'.

Bufo, a character in * Pope's *Epistle to Dr Arbuthnot* (ll. 230-48), a patron of the arts 'fed with soft Dedication all day long' who may represent some of the traits of the earl of Halifax and of *Dodington.

Bukton, the dedicatee of an 'Envoy' by *Chaucer, probably dating from 1396. It is not certain which (if either) of two claimants in modern scholarship is Chaucer's subject.

BULGAKOV, Mikhail Afanasevich (1891-1940), Russian prose writer and dramatist, born in Kiev, the son of a professor at the theological academy. He studied medicine and began his literary career by writing stories drawn from his experience as a doctor. After the revolution he worked in Moscow as a journalist and wrote satirical and humorous stories and plays. In the late 1920s he came under increasing pressure from party-oriented critics. He wrote a letter to Stalin on 28 March 1930 asking permission to emigrate. Stalin replied with the offer of a post at the Moscow Art Theatre, and in 1932 intervened again by ordering a revival of Bulgakov's play *The Days of the Turbins*. Thereafter the relationship between the writer and the state became his key subject until his early death. His major works include stories: 'The Adventures of Chichikov' (1922, evidence of his great admiration for *Gogol), 'The Fatal Eggs' (1924), 'The Heart of a Dog' (1925); novels: *The White Guard* (1925, a sympathetic portrait of a White Russian family in Kiev after the 147 BULL I BUMBY Revolution), *The Theatrical Novel {Black Snow}* (1936-7); and plays: *The Days of the Turbins* (1925-6), an adaptation of *The White Guard*, *Flight* (1925-8), A

Cabal of Hypocrites (Molière) (1930-6). His masterpiece, *The Master and Margarita* (1928-40, not published until 1966-7), is a Faustian tale of the devil's appearance in contemporary Moscow and his relationship with a writer and his beloved.

BULL, John (71562-1628), English composer and keyboard player. Unusually for his period, Bull wrote no songs, no madrigals, and only a few sacred vocal compositions; his works for organ and virginals, however, are among the most important of their day. The latter seem to have included a modest *Ayre* which, the original manuscript being lost, now exists only in a 19th-cent. copy; it bears an interesting resemblance to the tune of 'God Save the King' and has often been claimed as the origin of the British *national anthem. Bull left England in 1613 to escape prosecution for adultery and fornication, and never returned.

Bull, John, see JOHN BULL.

BULLOUGH, Geoffrey (1901-82), scholar and head of the department of English at King's College, London (1946-68). His principal works were an edition of *Greville's poems and plays (1939) and his definitive account of the *Narrative and Dramatic Sources of Shakespeare* (8 vols, 1957-75)-

Bulstrode, Mr, a character in G. Eliot's **Middlemarch*.

BULWER-LYTTON, Edward George Earle Lytton, first Baron Lytton (1803-73), son of General Bulwer, who added his mother's surname to his own when he inherited Knebworth in 1843. Educated at Trinity Hall, Cambridge, he embarked on a career in politics as MP for St Ives and a keen Reform member in 1831; he was subsequently MP for Lincoln and in 1858-9 secretary

for the colonies. He financed his extravagant life as a man of fashion by a versatile and prolific literary output, publishing either anonymously or under the name of Bulwer Lytton. His first success, **Pelham: or The Adventures of a Gentleman* (1828), was of the *fashionable school, a lively novel set in an aristocratic social and political world, bearing some resemblance to Disraeli's recent ** Vivian Grey*; it brought him considerable acclaim and established his reputation as a wit and dandy. Sir W. *Scott found it 'easy and gentleman-like' but complained of 'a slang tone of morality which is immoral'. His *'Newgate' novels were more in the 'reforming' manner of *Godwin, e.g. *Paul Clifford* (1830), about a philanthropic highwayman, and *Eugene Aram* (1832), about a repentant murderer. He also wrote novels of domestic life, such as *The Caxtons: A Family Picture* (1849); many popular *historical novels, including *The Last Days of Pompeii* (1834), in which the panoramic splendours show his admiration for J. *Martin, *Rienzi, the Last of the Roman Tribunes* (1835), and *The Last of the Barons* (1843); tales of the occult, including *Zanoni* (1842) and *A Strange Story* (1862); and a *science fiction fantasy, **The Coming Race* (1871). Other novels include *Falkland* (1827), *The Disowned* and *Devereux* (1829), *Godolphin* (1833), *Ernest Maltravers* (1837), *Harold, the Last of the Saxons* (1848), *My Novel, or Varieties in English Life* (1853), *What Will He Do with It?* (1858), *Kenelm Chillingly* (1873), and *The Parisians* (1873, unfinished). He was also editor of the **New Monthly Magazine*, 1831-3, and the author of three plays, *The Lady of Lyons, or Love and Pride*, a romantic comedy first

performed in 1838; *Richelieu, or the Conspiracy*, a historical play in blank verse performed in 1839; and * *Money*, a comedy performed in 1840, all of which have been successfully revived. He published several volumes of verse, including his earliest *Byronic tale, *Ismael* (1820); *The New Timon* (1846), an anonymous satirical poem in which he attacked *Tennyson as 'School-Miss Alfred', thus aggravating previous criticisms and stinging Tennyson into a bitter response in verse, mocking Lytton as a rouged and padded fop; and an epic, *King Arthur* (1848-9). Bulwer-Lytton made many enemies in his career, which was not helped by his disastrous marriage and separation from his wife Rosina in 1836 (see below); he was the frequent butt of * *Fraser's Magazine*, of * Lockhart, and of *Thackeray. Nevertheless he had powerful friends and admirers, including *Disraeli and *Dickens, and his works span many of the changes in 19th-cent. fiction and are of considerable sociological interest.

BULWER-LYTTON, Rosina, Lady (1802-82), novelist, born in Ireland, the daughter of Francis and Anna Wheeler. Her mother was a radical feminist, her father an alcoholic: they separated when Rosina was 10 and she was brought up by relatives. Moving to London in her early twenties, she made friends with Letitia *Landon and Lady Caroline *Lamb, and in 1827 married Edward Bulwer, later Bulwer-Lytton (above). Their stormy separation in 1836, after the birth of two children and his increasing unfaithfulness, permanently embittered her. Feeling acutely the powerlessness of a woman in her situation she turned to near-libellous publication, producing *Cheveley, or*

The Man of Honour (1839), satirizing her husband's hypocrisy, followed by a string of equally spirited but less successful novels, as well as various public petitions and pamphlets. He retaliated by intimidating her publishers, withholding her allowance, denying her access to the children, and finally, in 1858, by having her forcibly committed to an asylum from which she was released only by public outcry. She published a memoir, *A Blighted Life*, in 1880. Her life was published in 1887 by Louisa Devey.

Bumble, the beadle in Dickens's * *Oliver Twist*, a type of the consequential, domineering parish official.

Bumby, Mother, a fortune-teller frequently alluded to by the Elizabethan dramatists. *Lyly wrote a Terentian

BUNBURY I BUNYAN 148

comedy, entitled *Mother Bombie* (1594), which is, says *Hazlitt, 'very much what its name would import, old, quaint, and vulgar', 'little else than a tissue of absurd mistakes, arising from the confusion of the different characters one with another, like another Comedy of Errors, and ends in their being (most of them), married . . . to the persons they particularly dislike'.

Bunbury, an imaginary character introduced by Wilde in **The Importance of Being Earnest*.

BUNBURY, Henry William (1750-1811), amateur artist and caricaturist who had many friends in the literary world, and in 1771 married Catherine Horneck, *Goldsmith's 'Little Comedy'.

Bunde Esq., John, see JOHN BUNCLE ESQ.

BUNGAY, Thomas, known as 'Friar Bungay' (fl. 1290), a Franciscan, who was divinity lecturer of his order in Oxford and Cambridge. He was vulgarly accounted a

magician and is frequently referred to in that capacity.
(See FRIER BACON, AND FRIER BONGAY.)

BUNIN, Ivan Alekseevich (1870-1953), Russian prose writer and poet. The son of gentry from Voronezh in central Russia, he worked as a young man as assistant editor of a provincial newspaper. His first poem was published in 1887, his first stories in the early 1890s, and his first collection of prose, *To the Edge of the World*, in 1897. In the early years of the 20th cent, he attained great popularity. Love and rural life are prominent themes, and he was a consistent opponent of *Modernism. Among his best works of the period are *The Village* (1910), *Sukhodol* (1911), and *The Gentleman from San Francisco* (1914). In these years he travelled widely in Europe, Asia, and Africa. Totally opposed to the October Revolution, he left Russia in 1918, eventually reaching France and permanent exile. *The Accursed Days* (1925) is a diary of the post-revolutionary period, *The Life of Arsenev* (1927-9) an autobiographical novel. In 1933 Bunin became the first Russian to win the *Nobel Prize for literature. His final volume of stories, *Dark Avenues*, appeared in 1946. Bunin's reputation has risen continuously since his death. He is the Russian translator of Byron's **Cain*, **Manfred*, and **Heaven and Earth*, Longfellow's *The Song of *Hiawatha*, and *Tennyson's *Lady Godiva*. There have been a number of translations of Bunin's work into English since the first, *The Gentleman from San Francisco and Other Stories*, translated by D. H. *Lawrence, S. S. Koteliansky, and L. *Woolf (1922).
Bunsby, Captain John, a character in Dickens's **Dombey and Son*, a friend of Captain Cuttle.

Bunthorne, Reginald, the principal male character in Gilbert and Sullivan's opera **Patience*, a 'fleshy poet', in whose person the * Aesthetic movement of the 1880s was caricatured.

BUNTING, Basil (1900-85), poet, born in Scotswoodon-Tyne, near Newcastle, and educated at Quaker schools (Ackworth and Leighton Park). He worked in Paris as a sub-editor on the *transatlantic Review* 1923-4, and in the 1930s followed *Pound to Italy, where he met *Yeats and the American poet Louis *Zukofsky. From 1947 to 1952 he worked in Persia, where he married Sima Alladadian, a Kurdo-Armenian. He returned in 1952 to Newcastle to work on a local paper. Although he had been published abroad (*Redimiculum Matellarum*, Milan, 1930; *Poems*, Texas, 1950; *The Spoils*, 1951, *Poetry Chicago*) and had a considerable reputation among younger American poets as an important figure in the *Modernist movement, he was virtually unknown in his own country until the appearance of his long, semi-autobiographical, and deeply Northumbrian poem *Briggflatts* (1966), which firmly established his presence: this poem was named after the Quaker hamlet of Briggflatts, now in Cumbria. His reappearance as a poet was in a large part due to the friendship and intervention of poet Tom *Pickard, who met him in 1964 and for whom he read *Briggflatts* in 1965 at the Newcastle poets' meeting place, Mordern Tower. His *Collected Poems* (1978) includes translations ('Overdrafts') from Latin and Persian. *The Complete Poems*, edited by Richard Caddel, was published in 1994.

BUNYAN, John (1628-88), born at Elstow, near Bedford,

the son of a brazier. He learned to read and write at the village school and was early set to his father's trade. He was drafted into the parliamentary army and was stationed at Newport Pagnell, 1644-6, an experience perhaps reflected in *The Holy War*. In 1649 he married his first wife, who introduced him to two religious works, Dent's *Plain Man's Pathway to Heaven* and Bayly's *Practice of Piety*; these, the Bible, the Prayer Book, and Foxe's *Actes and Monuments* were his principal reading matter. In 1653 he joined a Nonconformist church in Bedford, preached there, and came into conflict with the Quakers (see under FRIENDS, SOCIETY OF), against whom he published his first writings, *Some Gospel Truths Opened* (1656) and *A Vindication* (1657). He married his second wife Elizabeth c.1659, his first having died c.1656 leaving four children. As an itinerant tinker who presented his Puritan mission as apostolic and placed the poor and simple above the mighty and learned, Bunyan was viewed by the Restoration authorities as a militant subversive. Arrested in Nov. 1660 for preaching without a licence, he was derided at his trial as 'a pestilent fellow', to which his wife riposted, 'Because he is a tinker, and a poor man, therefore he is despised and cannot have justice.' Bunyan spent most of the next 12 years in Bedford Jail. During the first half of this period he wrote nine books, including his spiritual autobiography, *Grace Abounding to the Chief of Sinners* (1666). In 1665 appeared *The Holy City, or The Newjerusalem*, inspired by a passage in the Book of Revelation. In 1672 he published *A Confession of my Faith, and a Reason of my Practice*. After his release in

149 BURBAGE I BURGOYNE

1672 he was appointed pastor at the same church, but was imprisoned again for a short period in 1677 during which he probably finished the first part of *The Pilgrim's Progress*, which had partly been written during the latter years of the first imprisonment. The first part was published in 1678, and the second, together with the whole work, in 1684. His other principal works are *The Life and Death of Mr *Badman* (1680) and *The Holy War* (1682). Bunyan preached in many parts, his down-to-earth, humorous, and impassioned style drawing crowds of hundreds, but was not further molested. There are recent editions of his more important works by R. Sharrock, who also wrote a biography. See also *A Turbulent, Seditious and Factious People: John Bunyan and his Church* by C. *Hill (1988). **BURBAGE**, James (c. 1530-97), actor, a joiner by trade. He was one of the earl of Leicester's players in 1572. He leased land in Shoreditch (1576), on which he erected, of wood, the first building in England specially intended for plays. In 1596 he acquired a house in Blackfriars, and converted it into the *Blackfriars Theatre. He lived in Halliwell Street, Shoreditch, 1576-97. The first English playhouse is mentioned in an order of council, Aug. 1577, and was known as 'The Theatre'; the fabric was removed, in Dec. 1598, to the Bankside and set up as the *Globe Theatre. **BURBAGE**, Richard (?1507-1619), actor, son of James *Burbage, from whom he inherited a share in the *Blackfriars Theatre and an interest in the *Globe Theatre. He acted as a boy at The Theatre in Shoreditch and rose to be an actor of chief parts, 1595-1618, in

plays by Shakespeare, *Jonson, and *Beaumont and *Fletcher. He excelled in tragedy. Burbage lived in Halliwell Street, Shoreditch, 1603-19. He is known also as a painter in oil-colours and is known to have collaborated with Shakespeare on an 'impresa', a tilting shield for the earl of Rutland, in 1613.

Burbon, Sir, in Spenser's **Faerie Queene* (v. xi), represents Henry of Navarre.

BURCKHARDT, Jacob (1818-97), Swiss historian born in Basle. He is principally known in Britain for his great work *Die Kultur der Renaissance in Italien* (1860, trans, as *The Civilization of the Renaissance in Italy*, 1929, 1951), a survey which discusses the arts, politics, philosophy, etc. of the period and propounds the view that it was at this time that man, previously conscious of himself 'only as a member of a race, people, party, family or corporation', became aware of himself as 'a spiritual *individual*'. This concept of the Italian Renaissance has been both highly influential and much attacked, as has Burckhardt's wide historical pessimism; some, however, have seen him as a precursor of *existentialism.

burden, the refrain or chorus of a song, a set of words recurring at the end of each verse, or the dominant theme of a song or poem.

BÜRGER, Gottfried August, see LENORE and WILD HUNTSMAN.

BURGESS, Anthony (John Anthony Burgess Wilson) (1917-94), novelist, born in Manchester, of a Catholic family, and educated at the University of Manchester. His original ambitions were musical, and his varied early career included some years (1954-60) as an

education officer in the colonial service in Malaya and Borneo. During this period he wrote his first three novels, set in the Far East, *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958), and *Beds in the East* (1959), published together as *The Malayan Trilogy* in 1972. *A *Clockwork Orange* (1962), an alarming vision of violence, high technology, and authoritarianism, appeared in a film version by Stanley Kubrick in 1971. His many other works include his comic trilogy about the gross and fitfully inspired poet Enderby (*Inside Mr Enderby*, 1963, under the pseudonym 'Joseph Kell'; *Enderby Outside*, 1968; *The Clockwork Testament*, 1974), which traces the literary, amorous, and digestive misfortunes and triumphs of Enderby in England, Rome, Tangiers, and New York, and displays a fine flair for pastiche, satiric social comment, and verbal invention. *Earthly Powers* (1980) is a long and ambitious first-person novel, narrated by a successful octogenarian homosexual writer, Kenneth Toomey, in which real and fictitious characters mingle to produce an international panorama of the 20th cent. *Enderby's Dark Lady* (1984) was followed by *The Kingdom of the Wicked* (1985), about early Christianity, *The Pianoplayers* (1986), *Any Old Iron* (1989) and *The Devils Mode* (stories, 1989). A Dead Man m £)epi/ord(199 3) isa brilliant and moving recreation of the life and death of the Elizabethan poet and playwright Christopher *Marlowe. Two volumes of 'Confessions', *Little Wilson and Big God* and *You've Had Your Time*, appeared in 1987 and 1990. *Mozart and the Wolf Gang* (1991) is a collection of imaginary conversations, with the composer as the central character. Burgess has also written

critical works, notably on * Joyce; composed many orchestral works; written screenplays and television scripts, innumerable reviews (see *Homage to QWERTYUIOP*, 1987), and a biography of Shakespeare (1970).

BURGON, John William (1813-88), appointed dean of Chichester in 1876. He is remembered as the author of the poem 'Petra' (1845), which contains the wellknown line 'A rose-red city—"half as old as time" '.

BURGOYNE, Sir John (1722-92), nicknamed 'Gentleman Johnny', remembered principally as the general who was forced to capitulate to the Americans at Saratoga in 1777. He was the author of a clever and successful comedy *The Heiress* (1786), in which the vulgarity of the rich Alscip family is contrasted with the native good breeding of Clifford, Lord Gayville, and his sister; while the temporary humiliation of the virtuous heroine Miss Alton, who is driven to take

BURGUNDY | BURKE 1 5 0

service in the Alscip family until she is discovered to be an heiress and Clifford's sister, provides a sentimental interest. He also wrote *The Maid of the Oaks* (1774), a cheerful little comedy of country life. He figures in G. B. *Shaw's play *The Devil's Disciple* (1900).

Burgundy, duke of, the 'wat'rish' suitor of *Cordelia in Shakespeare's **King Lear*.

'**Burial of Sir John Moore, The**', see WOLFE, C.

BURIDAN, Jean (14th cent.), French nominalist philosopher, born in Artois ci300, and rector of the University of Paris in 1328 and 1340. He was a leading scientist of his day, influential on *Leonardo da Vinci. There is no evidence in his works for the sophistry

called 'Buridan's ass' (which will starve to death for lack of incentive when placed between two pieces of food and drink of identical attractiveness). Dante, following Aristotle, has a dog which dies in a similar dilemma. E. Farai, ' J e a n Buridan', *Histoire littéraire de la France*, xxxviii (1949), 462-605.

BURKE, Edmund (1729-97), the second son of an Irish Protestant attorney and a Catholic mother, who was educated at Trinity College, Dublin, and came to London in 1750, where he entered the Middle Temple. He was more interested in literature than the law, and was to make many lasting friendships with eminent literary and artistic figures, including Dr *Johnson (of whose *Club he was a founding member), *Goldsmith, *Reynolds, *Garrick, and the *Blue Stocking Circle. In 1756 he married Jane Nugent, and in the same year published **A Vindication of a Natural Society* and in 1757 *A Philosophical Enquiry into the * Sublime and Beautiful*. In 1759 with *Dodsley he started the * *Annual Register* to which he contributed until 1788; in the same year he became private assistant to W. G. ('Single-Speech') *Hamilton, with whom he remained until 1765, when he transferred his services to the marquis of Rockingham and was elected MP for Wendover. He first spoke in the House in 1766 on the American question, and during the following years vehemently attacked the Tory government. In 1768 he purchased an estate at Beaconsfield for a considerable sum, which aroused allegations (still debated) about speculations with East India stock. He published his *Observations on a Late Publication on the *Present State of the Nation* in 1769, and his *Thoughts on the Cause of the * Present*

Discontents in 1770. In 1773 he visited France, where he met Mme du *Deffand, *Diderot, and the *Encyclopaedists, and saw Marie Antoinette, a vision that was to inspire, years later, some of the best-known passages of *Reflections on the *Revolution in France* (1790). In 1774 he became MP for Bristol, and made his speeches *On *American Taxation* (1774) and *On *Conciliation with America* (11 Mar. 1775, shortly before the war with America began). His **Letter to the Sheriffs of Bristol* was written in 1777, and his powerful speech against employing Indians in the war was made in 1780. His championship of free trade with Ireland and Catholic emancipation lost him his seat in Bristol in 1780; he became MP for Malton in 1781, in which year, in the midst of a busy political life, he found time to respond generously to *Crabbe, who appealed to him for patronage. His attacks on the conduct of the American war contributed to North's resignation in 1783. Burke became paymaster of the forces in 1782, resigned with Fox, and returned to the same office (the highest he ever held) under the coalition government. He took an active part in the investigation of the affairs of the East India Company; his famous speeches on the East India Bill and *On the Nabob of Arcot's Private Debts* were delivered in 1783 and 1785, and he opened the case for the impeachment of *Hastings in 1788. In the same year he supported *Wilberforce in advocating abolition of the slave trade. The French Revolution prompted his *Reflections* and other important works, including *An Appeal from the New to the Old Whigs* (1791), a defence against the charge of inconsistency in his attitude to the French and the Americans, and

*Letters on a *Regicide Peace* (1795-7). He retired in 1794 and received a pension from the ministry, for which he was criticized, chiefly by the duke of Bedford and earl of Lauderdale; he defended himself in his **Letter to a Noble Lord* (1796), in which he alludes movingly to the death of his only son Richard in 1794. Burke's political life was devoted to five 'great, just and honourable causes': the emancipation of the House of Commons from the control of George III and the 'King's friends'; the emancipation of the American colonies; the emancipation of Ireland; the emancipation of India from the misgovernment of the East India Company; and opposition to the atheistical Jacobinism displayed in the French Revolution. For his support of this last cause he was bitterly attacked by those who considered he had betrayed his earlier faith in political liberty (e.g. *Paine, *Godwin, *Bentham, and James *Mill), and his friend Goldsmith, a Tory, described him earlier in 1774 in a celebrated mockepitaph as one who 'born for the universe, narrowed his mind, I And to party gave up what was meant for mankind' (**Retaliation*, 1774). Yet as writer and orator he won admiration from all sides (although, paradoxically, many of his best speeches were failures and were said to have emptied the House). *Macaulay, at one point describing his later style as 'ungracefully gorgeous' (1837), also declared him the 'greatest man since Milton'; M. *Arnold considered that he was 'so great, because, almost alone in England, he brings thought to bear upon politics, he saturates politics with thought' (1864). Wordsworth in **The Prelude* saluted him as one who 'declares the vital power of social ties I Endeared by

custom', in which role he also, according to his biographer *Morley, had considerable influence on the political thought of *Coleridge. His works were published in 16 vols, 1803-27; his correspondence in 9 vols, éd. T. W. Copeland, 1958-70; there are lives by J. Prior (1824), J. Morley (1879), and P. Magnus (1939), among others.

1 5 1 BURKE I BURNETT

BURKE, Kenneth (1897-1986), American literary theorist. He was born in Pittsburgh, and studied at Ohio State University and at Columbia University. He lived among artists in Greenwich Village, and acted as compositor for the first American printing of T. S. *Eliot's '*The Waste Land'. He worked as a music critic for New York magazines, and as a market gardener. His early writings include a novel, a book of short stories, a literary essay, *Counter-Statement* (1931), and a theoretical work on systems of interpretation, *Permanence and Change* (1935). *The Philosophy of Literary Form* (1941) collects his critical essays of the 1930s. His mature work on rhetoric and the psychology of human 'motives' embodied in language appears in *A Grammar of Motives* (1945), *A Rhetoric of Motives* (1950), and the essays collected in *Language as Symbolic Action* (1966). Written while Burke taught part-time at Bennington College, Vermont, these are complex investigations into the workings of metaphor and other 'mastertropes', and propose a scheme of analysis by which formal features of texts can be understood in larger political and psychological terms. Although sometimes grouped with the *New Critics, he worked to a much broader agenda that included constructive engagements

with *psychoanalytic and *Marxist criticism.

Burke's Peerage, properly *A Genealogical and Heraldic History of the Peerage and Baronetage of the United Kingdom*, first compiled by John Burke and published in 1826. Since 1847 it has been published annually.

BURLEIGH, or **BURGHLEY**, William Cecil, Lord (1520-98), lord treasurer under Queen Elizabeth, and her chief minister. He had previously been secretary to Lord Protector Somerset; secretary of state, 1550-3; and employed in negotiations by Queen Mary. He is introduced in Sheridan's **The Critic*, where, in Puff's tragedy, he comes on the stage and shakes his head, being too much occupied with cares of state to talk, whence the expression, 'Burleigh's nod'.

burlesque, from the Italian *burla*, ridicule, mockery, a literary composition or dramatic representation which aims at exciting laughter by the comical treatment of a serious subject or the caricature of the spirit of a serious work. Notable examples of burlesque in English literature are Butler's **Hudibras* and Buckingham's **The Rehearsal*.

BURNAND, Sir Francis Cowley (1836-1917), a regular contributor to **Punch* from 1863; his series 'Happy Thoughts' (1866) was very popular. He was editor of *Punch*, 1880-1906. He wrote many burlesques and adaptations of French *f arces, and his operetta *Cox and Box*, with music by *Sullivan, adapted from J. M. Morton's **Box and Cox*, was performed in 1867.

BURNE-JONES, Sir Edward Coley (1833-98), painter and designer, born in Birmingham, and educated at Oxford, where he came under the influence of *Morris

and, through him, of D. G. *Rossetti, under whom he studied painting. He was much impressed by the medieval worlds of *Malory and of K. H. *Digby's *The Broad Stone of Honour* (1822), and later by the Italian Primitive painters; his best-known works (e.g. *King Cophetua and the Beggar Maid*, 1884) tend to portray women with a characteristic willowy, dreamlike beauty. He designed tapestry and stained glass for Morris and Co., and illustrations for the Kelmscott Press.

Burnell the Ass, the hero of the *Speculum Stultorum* by *Wireker. Burnell, who represents the monk who is dissatisfied with his lot, is an ass who wants a longer tail. He goes to Salerno and Paris to study, and finally loses his tail altogether. In the course of his travels he hears the tale that Chaucer alludes to in 'The Nun's Priest's Tale' (CTvil. 3,312-16; see CANTERBURY TALES, 20): the priest's son Gandulf breaks a cock's leg by throwing a stone at it. Later, on the morning when he is to be ordained, the cock fails to crow in time to rouse him and he loses his benefice.

BURNET, Gilbert (1643-1715), educated at Marischal College, Aberdeen, a popular preacher, a latitudinarian, and a Whig. He refused four bishoprics before he was 29, and in 1674 was dismissed from the post of king's chaplain for his outspoken criticisms of Charles II. He went to the Continent, and in 1686 to The Hague, where he became an adviser of William of Orange. He became bishop of Salisbury in 1689. His account of the deathbed repentance of * Rochester, *Some Passages in the Life and Death of the Right Honourable John Wilmot Earl of Rochester*, appeared in 1680 and his *History of*

the Reformation in England in three volumes, 1679, 1681, 1715. His best-known work, *The History of My Own Times*, is a mixture of history, autobiography, and anecdote, and was published posthumously (2 vols, 1724,1734). Other works include *Mémoires of the . . . Dukes of Hamilton* (1677) and *Life of Sir Matthew Hale* (1682). The standard biography is by T. E. S. Clarke and H. C. Foxcroft (1907).

BURNET, Thomas (?i635-i7i5), a Yorkshire divine and master of Charterhouse. He was the author of *The Theory of the Earth* (2 vols, 1684-90), translated by himself from the Latin and edited by B. Willey, 1965. It is an imaginative and romantic cosmogony, suggested to him by a voyage across the Alps. It contains, particularly in the third book, descriptive passages that are highly sonorous and magniloquent. The work was much praised by Addison in No. 146 of the **Spectator*.

BURNETT, Frances (Eliza) Hodgson (1849-1924), a prolific author, who wrote many novels and other books for adults, but is remembered for her work for children; in particular for the immensely successful (but much derided) *Little Lord Fauntleroy* (1886), whose character was based on her second son, Vivian, and whose velvet suit began an abiding fashion; and **BURNEY I BURNS** 152

for *The Secret Garden* (1911), a widely admired children's classic about a spoilt, ill-tempered orphan, Mary, who finds an abandoned garden. While trying to revive it she encounters Colin, her sickly and hysterical cousin; as they work in the garden together he achieves health and she happiness. There is a life by Ann

Thwaite (1974). (See CHILDREN'S LITERATURE.)

BURNEY, Dr Charles (1726-1814), organist, musical historian, and minor composer, the friend of *Garrick, Joshua * Reynolds, Dr * Johnson, and many members of aristocratic and literary society. He was the father of Fanny * Burney. He wrote a *History of Music*, published in four volumes, 1776-89. He also wrote accounts of the travels he made in France, Italy, Germany, and the Low Countries in order to collect material for the work. (See also under MUSIC, LITERATURE OF.)

BURNEY, Charles (1757-1817), son of Dr * Burney, famous in his time as a classical scholar. After his death the British Museum bought his library of over 13,000 volumes, which included classical books and manuscripts and the largest extant collection of early English newspapers.

BURNEY, Fanny (Frances, Mme d'Arblay) (1752-1840), daughter of Dr * Burney. She lived in her youth in the midst of that London society which included Dr * Johnson, * Burke, * Reynolds, * Garrick, the * Blue Stocking Circle, and many members of the aristocracy. In 1778 she published anonymously her first novel * *Evelina* and the revelation of its authorship brought her immediate fame. She published * *Cecilia* in 1782, and in 1786 was appointed second keeper of the robes to Queen Charlotte. Her health was never good, but she lived a busy family and social life, much of which is reflected in her novels. In 1793 she married General d'Arblay, a French refugee in England. In 1796 she published * *Camilla*. She and her husband were interned by Napoleon and lived in France from 1802 to 1812. * *The Wanderer* (1814) was not a success. In 1832

she edited the *Memoirs* of her father. She was a prodigious writer of lively letters and journals; her *Early Diary 1768-1778*, which includes attractive sketches of Johnson, Garrick, and many others, was published in 1889, and her later *Diary and Letters . . . 1778-1840*, with a vivid account of her life at court, in 1842-6. (In Sept. 1811 she endured and survived a mastectomy; her description of this appalling experience was used by P. * Fitzgerald in *The Blue Flower*.) (30 Sept., vol. vi of *Journals and Letters*.) Her three major novels take as their theme the entry into the world of a young girl of beauty and understanding but no experience, and expose her to circumstances and events that develop her character; they display, with a satirical eye and a sharp ear for dialogue, the various social levels and the varied company in which she finds herself. Her novels were enjoyed and admired by J. * Austen, among many others. A complete edition of her letters and journals (10 vols, 1972-81) appeared under the general editorship of Joyce Hemlow, who also wrote a life, *The History of Fanny Burney* (1958).

'Burning Babe, The', see SOUTHWELL.

BURNS, Alan (1929-), novelist, born in London, since 1975 also a lecturer in creative writing. His work is marked by a commitment to experimental narrative, with techniques encompassing surrealism and the use of 'found conversation'. *Europe after the Rain* (1965), his second novel, is a challenging narrative set in a future Europe devastated by catastrophic war. The prose is abrupt and austere, the mood one of isolation and horror. In *The Day Daddy Died* (1981), his approach

is more traditional but retains a subversive edge. Currently in charge of the creative writing MA course at Lancaster University, his most recently published novel is *Revolutions of the Night* (1986).

BURNS, Christopher (1944-), novelist and short story writer, born in Egremont, Cumbria. Never parochial, he has set his novels in South America (*Snakewrist*, 1986), in the Swiss Alps (*The Condition of Ice*, 1990), along the Nile (*In the Houses of the West*, 1993), and on the Cumbrian coast (*The Flint Bed*, 1989). His fifth novel, *Dust Raising* (1996), is narrated by a sculptor whose family suffers a hammer blow by the sudden reappearance of a daughter from his first marriage. His complex male narrators tend to find redemption through self-awareness. The short fiction collected in *About the Body* (1988) is often unsettling, characters falling into traps through their own foolishness.

BURNS, Richard (1958-92), English novelist, poet, radio and TV dramatist, born and died (committed suicide) in Sheffield. Common to his five serious novels and two fantasy 'romps' is the alienation of his main characters from the worlds they inhabit. In his first published novel, *A Dance for the Moon* (1986), a poet falls mentally ill after witnessing the horrors of the First World War. In *The Panda Hunt* (1987), a Chinese-American in the 1920s joins a panda hunt in China, where he feels just as cut off from the world and society as he did in Paris and the USA.

BURNS, Robert (1759-96), one of seven children born to a cotter near Alloway in Ayrshire. His father moved his family from one unprofitable farm to another, but was determined that his sons should be well educated.

At various schools Robert was given a thorough grounding in English, including classic authors from Shakespeare onwards, and a knowledge of French and mathematics. He read voraciously for himself, and began to write occasional verses when he was still at school. His spare time was fully employed on the ailing farm as labourer and ploughman. The experience of poverty and injustice as a youth no doubt increased his belief in the equality of men, which led him to become an ardent supporter of the early days of

1 5 3 BURNSIDE I BURROUGHS

the French Revolution. After his father's death in 1784 he and his brother Gilbert continued to farm, now at Mossgiel in the parish of Mauchline, which is often mentioned in the poems he was now beginning to write in some quantity. To this period at Mossgiel belong *The Cotter's Saturday Night', 'To a *Mouse', 'To a Mountain Daisy', *'Holy Willie's Prayer', the Epistles to Labraik, *'The Holy Fair', and many others. He was much influenced at this time by Mackenzie's novel **The Man of Feeling*, a book he loved 'next to the Bible'. In 1785 he met Jean Armour, who was eventually to become his wife, but continued his long series of entanglements with women, many of whom are mentioned in his poems (for instance, Alison Begbie as 'Mary Morison', Mary Campbell in 'To Mary in Heaven').

In this and the following year he wrote prolifically, but his problems, both financial and domestic, became so acute that he thought of emigrating to Jamaica. However he sent his poems to a publisher in Kilmarnock, and when *Poems, Chiefly in the Scottish Dialect*

appeared in 1786 it was an immediate success. Burns found himself feted by the literary and aristocratic society of Edinburgh, not only for his poetic skills but because he appeared, in Mackenzie's words, as 'a Heaven-taught ploughman'. His attractive appearance and his gregarious temperament led him into a life of dissipation and amorous complexity. In 1787 he met Mrs M'Lehose, with whom he corresponded at length in high-flown terms, addressing her as 'Clarinda', signing himself 'Sylvander'. He was encouraged to write in the rhetorical and sentimental fashion of the day, and in this mode he wrote a great deal—'The Lament', 'Despondency', and 'Address to Edinburgh' are examples—but fortunately his own characteristic voice was not subdued. A second edition of the *Poems* appeared in 1786, and Burns was asked if he would help to collect old Scottish songs for **The Scots Musical Museum*. He responded with an energy and enthusiasm that were to last until his death. He collected, amended, and wrote some 200 songs, which include many of his best-known lyrics, such as **'Auld Lang Syne'*, 'O my luve's like a red, red rose', 'Ye Banks and Braes', and the battle song in which Robert Bruce addresses his army before Bannockburn, 'Scots wha hae wi'Wallace bled'. In 1787 he travelled in the Highlands and the Borders, collecting tunes and words, and contributed in 1792 to *Select Scottish Airs*. For all this work he took no money, regarding it as his patriotic duty. He did, however, continue to write and publish work of his own. In 1788 he finally married Jean Armour, and settled on a poor farm at Ellisland, near Dumfries. A year later

he eventually secured a post as an Excise officer, and in 1791 relinquished his farming life with relief and moved to Dumfries. Farming had always been a source of strain and anxiety to him, and he never, in ** Wordsworth's* words, 'walked in glory and in joy I Following his plough along the mountainside'. Also in 1791 he published his last major poem, **'Tam o' Shanter'*. Turning against the French at last, he joined the Dumfries Volunteers in 1795, dying the following year of rheumatic heart disease.

Burns wrote with equal facility in correct 18th-cent. English and in his native Scots. In some of his songs, most notably in 'The Cotter's Saturday Night', English and Scots are both used. The Scottish poems owe much to Scottish song, to the early Scottish poets (such as **Ramsay*), and to the 18th-cent. poet **Fergusson*. His songs, his satires, his animal poems, and his verse letters, together with his one narrative poem 'Tarn o' Shanter', contain the best of his work. His work was much admired by his contemporaries, and **Lamb* declared that in his own youth 'Burns was the god of my idolatry.' His popularity with his fellow-countrymen is reflected in celebrations held all over the world on 'Burns Night', 25 Jan., his birthday. His *Poems and Songs* (with music) were edited in three volumes by J. Kinsley (1968); see also D. **Daiches*, *Robert Burns* (1950, rev. 1966) and R. T. Fitzhugh, *Robert Burns, the Man and the Poet* (1970).

BURNSIDE, John (1955-), poet, born in Fife where he currently lives. Early collections, *The Hoop* (1988), *Common Knowledge* (1991), and *Feast Days* (1992), show a fusion of autobiographical fragments with

spiritual and natural landscapes, and a recurrence of imagery from Celtic mythology and a Catholic upbringing. His preoccupation with aspects of identity, memory, and the supernatural informs *The Myth of the Twin* (1994), in which the 'other' or 'anima' is represented as inhabiting a parallel dimension to the self.

In *Swimming in the Flood* (1995), a world of lost or damaged souls is counterpointed by images of redemption and resurrection. His other books are *A*

Normal Skin (1997) and his first novel *The Dumb House* (1997)-

BURRAGE, A. M., see GHOST STORIES.

BURROUGHS, Edgar Rice (1875-1950), American novelist and writer of *science fiction, remembered principally for his adventure stories about Tarzan, who first appeared in *Tarzan of the Apes* (1914) and who rapidly gained popularity as hero of many sequels, films, radio programmes, and comic strips. Tarzan is the son of a British aristocrat, abandoned in the jungle as a baby and reared by apes.

BURROUGHS, William S(eward) (1914-97), American novelist, probably more famous for his life than his literature. His first novel, *Junkie* (1953), gave a semiautobiographical account of his time as a drug addict.

The Naked Lunch (1959) made him a *cause célèbre* through its graphic descriptions of sexual sadism, heroin abuse, and darkly satirical imaginings of a totalitarian state. Subsequent novels pursued these themes, with books like *The Soft Machine* (1961), *The Wild Boys* (1971), and *Cities of the Red Night* (1981) focusing on the nature of power and the dynamics of

BURTON I BUSSY D'AMBOIS 154

control. His belief that 'Language is a virus' led him to employ the 'cut-up' technique—a process whereby words or sentences would be taken from any source and reassembled in a way that would *defamiliarize them. A similar philosophy underpinned his approach to painting, in 'shot-gun art', in which a can of paint would be placed in front of a canvas, and exploded by being shot at. The random and anarchic were seen as cities of opposition to a universe that he considered to be pre-recorded. Although a homosexual, he married twice and accidentally shot his second wife Joan during the staging of a William Tell act. His enthusiasm for firearms was unaffected by this event, and his unrepentant drug-identity gave him an iconic status that would be used in such films as *Drugstore Cowboy* (1991) and by rock bands such as Nirvana and REM. See also BEAT GENERATION.

BURTON, Sir Richard Francis (1821-90), explorer, swordsman, anthropologist, and linguist, and one of the most flamboyant characters of his day. He left Oxford without graduating and in 1842 joined the Indian army. He left India in 1849, and subsequent travels took him to the forbidden city of Mecca (which he visited in disguise), to Africa on several expeditions, to the Crimea, to Salt Lake City (where he studied the Mormons), and as consul to Brazil, Damascus (1869-71), and Trieste (1871) where he died. He published over 40 volumes of travel, including his *Personal Narrative of a Pilgrimage to El-Medinah and Meccah* (1855-6) and *The Lake Regions of Central Africa* (1860); several volumes of folklore; two of poetry; and translations

from Latin and Portuguese. He was a formidable linguist, speaking 25 languages and many more dialects. He is best remembered for his unexpurgated versions of the **Arabian Nights* (1885-8), *The Kama Sutra* (1883), *The Perfumed Garden* (1886, from the French), and other works of Arabian erotology. His interest in sexual behaviour and deviance (which he shared with his friends *Milnes and *Swinburne) and his detailed, frank, and valuable ethnographical notes led him to risk prosecution many times under the Obscene Publications Act of 1857, and his more erotic works were published secretly or privately. On his death his wife Isabel destroyed his papers and diaries, including the manuscript of his translation from the original Arabic of *The Perfumed Garden*, on which he had been working for 14 years.

BURTON, Robert (1577-1640), educated at Nuneaton and Sutton Coldfield schools and Brasenose College and Christ Church, Oxford, rector of Segrave, Leicestershire. He was author of **The Anatomy of Melancholy*.

BURUMA, Ian (1951-), cultural historian, critic, sinologist, born at The Hague, known for his books and essays on the Far East, including *A Japanese Mirror: Heroes and Villains in Japanese Culture* (1983), *God's Dust: A Modern Asian Journey* (1988), and *The Wages of Guilt: Memories of War in Germany and Japan* (1995). *Playing the Game* (1991) is a novel which explores national identity through a quest for the legendary Indian cricketer K. S. Ranjitsinhji.

BURY, Richard de (1281-1345), named from his birthplace, Bury St Edmunds. He was tutor to Edward III when prince of Wales, became bishop of Durham,

and is celebrated as a patron of learning and a collector of books. He wrote *Philobiblon*, a Latin autobiographical sketch of a lover of letters, first printed in 1473 and edited by M. Maclagan (1960). An English translation was published in the edition by E. C. Thomas (1888, 1903).

BUSBY, Richard (1606-95), educated at Westminster and Christ Church, Oxford, a famous headmaster of Westminster School from 1638 to 1695. Among his pupils were *Dryden, *Locke, *Atterbury, and *Prior. **Bush Theatre, the**, founded in 1972 by Brian McDermott above a small public house in Shepherds Bush in West London. It rapidly became famous for its passionate commitment to new writing, and the skill with which actors, writers, and directors were matched, from Richard Wilson directing Alan Rickman in Dusty Hughes's *Commitments* (1980) to Conor McPherson directing his own play *St Nicholas* with actor Brian Cox (1996). Many plays, including Liverpool-born playwright Jonathan Harvey's *Beautiful Thing* (1993), transferred to larger theatres, but the Bush's intimacy, with the audience perched on an L-shaped bank of seating, has made it a challenge in its own right. **Busie Body, The**, a comedy by S. *Centlivre, produced 1709.

Sir George Airy and Miranda are in love with one another, but her guardian, Sir Francis Gripe, has the design of marrying her himself and believes that she loves him. The devices by which his intentions are defeated, and those by which Charles, Gripe's son, secures the hand of Isabinda, whom her father intends for a Spanish merchant, occupy the play. The character

of Marplot, whose well-meant but misdirected interference constantly endangers the course of true love, has enriched the language with a name for the blundering busybody.

Busirane, in Spenser's **Faerie Queene* (in. xi and xii) the 'vile Enchaunter' symbolizing unlawful love. He is struck down by **Britomart* in his castle and forced to release **Amoret*. On the door of one of the rooms of the castle was written:

Be bold, be bold, and every where Be bold;

but on another iron door,

Be not too bold.

Bussy D'Ambois, a tragedy by **Chapman*, written ?i604, published 1607. The most famous of Chapman's plays, it was very popular in its day, and was revived at the Restoration, when **Dryden* savagely

!55 BUTLER I BUTLER

attacked it in terms that nevertheless suggest its dramatic power: 'when I had taken up what I supposed a fallen star, I found I had been cozened with a jelly; nothing but a cold, dull mass, which glittered no longer than it was shooting; a dwarfish thought, dressed up in gigantic words . . .' (1681).

Bussy D'Ambois (in real life, Louis de Bussy-d'Ambois), a man of insolence and fiery courage, is raised from poverty and introduced to the court of Henri III of France by Monsieur, brother of the king, his protector. He quarrels with the king's courtiers, of whom he kills three in an encounter, and even with the duc de Guise. He embarks on an affair with Tamyra, wife of Montsurry (Montsoreau); Monsieur, who also desires Tamyra, betrays Bussy to Montsurry. Montsurry by

torture forces Tamyra to lure Bussy into a trap; he is overpowered and killed, dying defiantly on his feet. ('Here like a Roman statue I will stand I Till death hath made me marble.') Chapman's sequel is **The Revenge of Bussy D'Ambois*.

The story is the same as that told by **Dumas père* in *La Dame de Monsoreau* (1846); both writers make the same alteration of historical fact, which was that not Monsieur but the king, who detested Bussy, revealed Bussy's amour to Montsoreau.

BUTLER, Lady Eleanor, see LLANGOLLEN, THE LADIES OF.

BUTLER, Joseph (1692-1752), son of a Presbyterian linen-draper at Wantage, who was educated at Oriel College, Oxford. A youthful correspondence with S. **Clarke* on natural theology was published in 1716. In 1736 he was brought into prominence by being appointed clerk of the closet to the queen, and in 1738 bishop of Bristol, from which he was translated to Durham in 1750.

His reputation stemmed from the publication in 1726 of *Fifteen Sermons* preached at the Rolls Chapel, in which he defines his moral philosophy, affirming an intuitional theory of virtue. While recognizing benevolence and a due degree of self-love as elements in virtuous conduct, he regards conscience as governing and limiting them by considerations, not of happiness or misery, but of right and wrong. In 1736 appeared his *Analogy of Religion*, an enormously popular defence of the Christian religion against the Deists, in which Butler argues that belief in immortality, revelation, and miracles is as reasonable as the beliefs upon which natural religion is founded. Appended to this work are

two further essays: 'Of Personal Identity' contains influential criticism of *Locke and more particularly Anthony ^Collins; and 'Of the Nature of Virtue' counteracts the incipient utilitarianism found in some other philosophers of the moral sense tradition. A useful collection of essays on him is *Joseph Butler's Moral and Religious Thought*, ed. C. Cunliffe (1992).

BUTLER, Samuel ('Hudibras') (1613-80), born at Strensham, a hamlet south of Worcester, the son of a farmer, and educated at the King's School, Worcester. He is said to have served as a clerk to a local justice of the peace and later to have become secretary to the countess of Kent. By 1661 he was steward at Ludlow Castle to Richard Vaughan, earl of Carbery. The most significant event in an otherwise obscure life was the publication in 1663 of his **Hudibras*, which instantly became the most popular poem of its time. It was probably as a result of its success that he became secretary to the second duke of *Buckingham. In 1677 he was awarded an annual pension of £100 by Charles II, but by then he himself appears to have given currency to the complaint that, though a loyal satirist, he had been left to endure his old age in poverty. He wrote a number of shorter satirical poems, including 'The Elephant in the Moon', an attack on the *Royal Society, and a great many prose 'Characters'. See *Hudibras*, ed. John Wilders (1967); *Characters*, ed. C. W. Daves (1970); *Prose Observations*, ed. Hugh de Quehen (1980); *Hudibras Parts I and II and Selected Other Writings*, ed. Wilders and de Quehen (1973).

BUTLER, Samuel (1835-1902), the son of a clergyman and grandson of a bishop, educated at Shrewsbury and

St John's College, Cambridge. Religious doubts prevented his taking holy orders and in 1859 he went to New Zealand, where he achieved success as a sheepfarmer. *A First Year in Canterbury Settlement* (1863), compiled by his father from Samuel's letters, was published in 1863 in a New Zealand journal and became the core of **Erewhon*. He returned to England in 1864 and settled in Clifford's Inn, where he began to study painting (at which he worked for ten years) and exhibited occasionally at the Royal Academy. In 1872 he published *Erewhon*, anonymously, which enjoyed a brilliant but brief success. In 1873 appeared *The Fair Haven*, an elaborate and ironic attack on the Resurrection, which brought him encouragement from C.

*Darwin and L. *Stephen. A journey to Canada in 1874-5 inspired his well-known poem 'A Psalm of Montreal', first printed in the **Spectator* in May 1878, in which he laments (with the refrain: 'O God! O Montreal!') the Canadian philistinism that relegated a Greek statue of a Discobolus to a room in the Natural History Museum used by a taxidermist, who explained that the statue was 'vulgar' because 'he hath neither vest nor pants to cover his lower limbs'.

Between 1877 and 1890 Butler produced a series of works of scientific controversy, many of them directed against certain aspects of Darwinism, in particular C.

*Darwin's theory of natural selection: they include *Evolution, Old and New* (1879), *Unconscious Memory* (1880), and three articles on 'The Deadlock in Darwinism' (*Universal Review*, 1890). Butler's espousal of the cause of *Lamarck and creative evolution won him the praise of G. B. *Shaw in his preface to *Back to*

Methuselah (1921); Shaw also praised Butler's outspoken views on religion and the 'importance of money' in his preface to *Major Barbara* (1907).

In 1881 Butler published *Alps and Sanctuaries of BUTOR* I BYROM 156

Piedmont and the Canton Ticino, the first of several animated works on art and travel. He experimented with musical composition, including a comic pastoral oratorio, *Narcissus* (1888), written in collaboration with his great friend Festing Jones. In 1896 appeared his *The Life and Letters of Dr Samuel Butler*, his revered grandfather, who had been headmaster, bishop, and geographer. A long interest in *Homer led to his theory of the feminine authorship of the *Odyssey* and its origin at Trapani in Sicily. *The Authoress of the 'Odyssey'* appeared in 1897, and translations of the *Iliad* and the *Odyssey* into vigorous colloquial prose in 1898 and 1900. A quirky study, *Shakespeare's Sonnets Reconsidered*, appeared in 1899, and *Erewhon Revisited* in 1901. Butler's most revealing work, on which he had been labouring for many years, was his semiautobiographical novel, *The Way of All Flesh*, published posthumously in 1903. He left six large Notebooks, full of incident, self-revelation, and ideas; selections of these were published by Festing Jones in 1912.

BUTOR, Michel (1926-), French novelist and one of the creators of the **nouveau roman*; notable in an English context for his novel *L'Emploi du temps* (1957; English trans., *Passing Time*, 1961), a remarkable evocation of Manchester, where Butor worked for a year as an export clerk.

Buzfuz, Mr Serjeant, in Dickens's **Pickwick Papers*, counsel for the plaintiff in *Bardell v. Pickwick*.

BYATT, Dame A(nton)ia S(us)an (1936-), novelist and critic, born in Sheffield, the daughter of a barrister, and educated at the Mount School, York, and Newnham College, Cambridge. Her first novel, *Shadow of a Sun* (1964), describes the efforts of Anna to escape from the shadow of her novelist father; *The Game* (1967) also explores the influence of art on life through the relationship of two sisters, one an Oxford don, the other a popular novelist. *The Virgin in the Garden* (1978) is set largely in the coronation year of 1953; the second Elizabethan Golden Age is celebrated by a performance at a Yorkshire country house of a new verse drama by public schoolmaster Alexander Wedderburn, in which schoolgirl Frederica Potter plays the role of the Virgin Queen. Rich in complex allegorical allusions to * Spenser, * Raleigh, Shakespeare, and many others, the novel also provides a realistic and vivid portrait of the Potter family, and of provincial life in the 1950s. Frederica's story is continued in *Still Life* (1985) and *Babel Tower* (1996). Other works include *Sugar and Other Stories* (1987) and *Possession* (1990), which won the *Booker Prize. It concerns a group of 20th-cent. academics who reconstruct the relationship between two (fictitious) Victorian poets, Randolph Henry Ash and Christabel LaMotte. The novel is remarkable for its convincing pastiches of 19thcent. literary style. *Angels and Insects* (1992) contains two novellas, *Morpho Eugenia* and *The Conjugal Angel*, and is again set in the mid-19th cent. *The Matisse Stories* (1993), a three-story sequence loosely linked to

paintings by Henri Matisse (1869-1954), was followed by *The Djinn in the Nightingale's Eye* (1994), a collection of original *fairy tales including two previously published in *Possession*. The novelist Margaret *Drabble is her sister.

By-ends, Mr, in Bunyan's **Pilgrim's Progress*, 'a very arch fellow, a downright hypocrite; one that would be religious, which way ever the world went: but so cunning, that he would be sure never to lose or suffer for it'. His conversation with Money-love, Save-all, and Hold-the-world was added in the second edition.

BYRD, William (1543-1623), English composer. Byrd was the father figure of Elizabethan music, a pupil and colleague of *Tallis (whose career stretched back into the reign of Henry VIII) and in his turn the teacher of *Morley and Tomkins, and very probably Philips, *Weelkes, and *Bull, as well. He composed prolifically in all forms: the largest section of his output is devoted to sacred music, for both Anglican and Catholic rites (he was himself a Catholic), but there is an impressive list of secular vocal works as well. In comparison with some of his later Elizabethan successors (*Wilbye, to take an extreme case) he appears a very universal genius.

Though he lived and composed well into the reign of James I, Byrd's musical character was formed essentially in the early part of Elizabeth's, and when the Italian *madrigal arrived in England in the 1580s and 1590s he treated it with circumspection. He experimented with the form in *Psalms, Sonets, and Songs* of 1588, and again in *Songs of Sundrie Natures* in the following year, though the pieces he produced are

mostly based on earlier traditions and have little of the new Italian model about them; neither these pieces, nor the later *Psalms, Songs, and Sonnets* (1611), were called 'madrigals' by Byrd himself, the title being foisted on them by the scholars of the 19th cent. He kept all his life a preference for the poetry of his earlier days: *Sidney's name appears as an author from time to time, along with *Raleigh, *Dyer, and minor figures like Geoffrey Whitney, William Hunnis, and *Churchyard, but the majority of the texts he set, as was customary at that time, were anonymous.

BYROM, John (1692-1763), born near Manchester, educated at Merchant Taylors' School and at Trinity College, Cambridge, under the reign of *Bentley, in whose defence he wrote, and to whose daughter he may have addressed *A Pastoral*, published in the **Spectator*, 1714. He invented his own system of shorthand or 'tychygraphy', had many varied literary, linguistic, religious, and scientific interests, and was from 1724 a fellow of the *Royal Society; his varied acquaintance included *Hartley, the *Wesleys, J. *Butler, and, notably, *Law, of whom he left interesting accounts in his *Private Journals and Literary Remains*, 157 **BYRON**

published in 1854-7. Byrom had Jacobite sympathies and was, like Law, a non-juror; he was the author of the ambiguously loyal toast beginning 'God bless the King! I mean the Faith's Defender . . .' His *Miscellaneous Poems* (1773) include some curious versifications of Law's *Serious Call*, which had amused Law, and the well-known hymn 'Christians, awake! Salute the happy morn'. His *Journals* give the impression of a lighthearted

and good-natured man paradoxically attracted to the mysticism of writers like *Boehme, Malebranche, Tauler, and Suso (the latter both disciples of *Eckhard).

BYRON, George Gordon, sixth baron (1788-1824), son of Captain John Byron, 'Mad Jack', who eloped with and married Lady Carmarthen, and had by her a daughter, Augusta, who was to be of great importance in Byron's life. As his second wife Captain Byron married Catherine Gordon of Gight, an impetuous Scot, who became Byron's mother. The boy was born with a club-foot, which (it is generally supposed) had a profound effect on his future temperament. Mary *Shelley was to write, 'No action of Lord Byron's life—scarce a line he has written—but was influenced by his personal defect.' Pursued by creditors, the family moved in 1789 to Aberdeen, where Byron was educated until he was 10. His father died in 1791, and the fifth baron's grandson was killed in 1794; so when the baron himself died in 1798, Byron inherited the title. He and his mother moved south, visited his future inheritance, the dilapidated Gothic Newstead Abbey, and Byron was eventually sent to Harrow School. Staying at Newstead in 1802 he probably first met his half-sister, Augusta. In 1805, an extremely handsome young man, he went up to Cambridge, where he attended intermittently to his studies between extravagant debauches there and in London. His first published collection of poems, **Hours of Idleness*, appeared in 1807, and was bitterly attacked, probably by *Brougham, in the **Edinburgh Review*. Byron avenged himself in 1809 with his satire **English*

Bards and Scotch Reviewers. In 1808 he returned to Newstead, in 1809 took his seat in the House of Lords, then left for the first of his prolonged travels abroad. Between 1809 and 1811 he visited Portugal, Spain, Malta, Greece, and the Levant. In 1809 he began the poem that was to become **Childe Harold* and completed two cantos; he wrote one of his most famous lyrics, *'Maid of Athens'; he swam the Hellespont; and he became fired with the wish, which was to lead to his return and death, that Greece should be freed from the Turks.

Back in England in 1811 he again met Augusta. In that year, and in 1813, he spoke effectively on liberal themes in the House of Lords. His first great literary triumph came with the publication of the first two cantos of *Childe Harold's Pilgrimage* in March 1812. He was lionized by aristocratic and literary London, survived a hectic love affair with Lady Caroline *Lamb, and became the constant companion of Augusta. In 1813 he wrote **The Bride of Abydos* in a week, and **The Corsair* in ten days: **The Giaour* appeared in the same year. In 1814 Augusta gave birth to a daughter, who was generally supposed to be Byron's and was almost certainly so. In the same year he wrote **Lara*. After a long and hesitant courtship he married in 1815 Lady Melbourne's niece Annabella Milbanke. In the same year their daughter Ada was born, and Byron published **Hebrew Melodies*. But his debts were accumulating, doubts were cast upon his sanity, and public horror at the rumours of his incest was rising. Annabella left him to live with her parents, and a legal separation was eventually arranged.

Ostracized and deeply embittered, Byron left England in 1816, never to return, and travelled to Geneva, where the *Shelleys and Claire *Clairmont had rented a villa. Here Byron wrote **The Prisoner of Chillón*; Claire was by now his mistress. He wrote two acts of **Manfred*, Canto III of *Childe Harold*, and several shorter poems, but after four months left for Italy. His daughter by Claire, Allegra, was born in Jan. 1817 in England. While living a riotous life in Venice in the same year, he devised and published an Armenian dictionary and wrote the third act of *Manfred*. While travelling to Rome he passed Tasso's cell, which inspired his **Lament of Tasso*, and in Rome he began the fourth and last canto of *Childe Harold*. He returned to Venice and there wrote **Beppo*, his first work in the ironic, colloquial style which was to lead him to **Don Juan*. Newstead Abbey was at last sold, and Byron was free of financial worries. In 1818 he wrote **Mazepa*, and began *Donjuán*, the first two cantos of which were published in 1819 by John * Murray, reluctantly and anonymously, and which were denounced in **Blackwood's* as 'a filthy and impious poem'. However, it was much admired by *Goethe, a fact which Byron found greatly encouraging. In this year he met Teresa, Countess Guiccioli, to whom he became deeply attached. They lived first in Venice, then he followed her and her household to Ravenna, where he wrote *The Prophecy of Dante*. In 1820 he continued with Cantos III and IV of *Don Juan*, wrote **Marino Fallerò*, and became deeply involved with the cause of the Italian patriots. Teresa left her husband for Byron in 1821, and Shelley rented houses in Pisa both

for Byron and for the Gambas, Teresa's family. While at Ravenna and Pisa that year Byron became deeply interested in drama, and wrote **The Two Foscari*, **Sardanapalus*, **Cain*, the unfinished **Heaven and Earth*, and the unfinished **The Deformed Transformed*. He thought well of his dramatic works and regretted they were not better received. In the same productive year he also wrote **The Vision of Judgement* and continued with *Don Juan*. The death in 1822 of his daughter Allegra, whom he had continually failed to visit, was a great grief to him. With the Gambas he left Pisa for Livorno, where Leigh *Hunt joined them. Hunt and Byron co-operated in the production of the ***LIBBYRON I BYZANTINE** 158 *eral* magazine, the three issues of which contained successively *The Vision of Judgement*, *Heaven and Earth*, and a translation from *Pulci. Now in Genoa, Byron wrote *Werner*, a verse drama based on a tale by Harriet and Sophia *Lee, and was much preoccupied with *Donjuán* and with thoughts of Greece. In 1823 he wrote *The Age of Bronze*, a satirical poem on the Congress of Verona, and **The Island*, but he had come to feel that action was more important than poetry, and he told Lady *Blessington, 'I have a presentiment I shall die in Greece.' By July he was ready to sail, and Goethe sent him good wishes in verse. In Jan. 1824, after various mishaps and escapes, he arrived at Missolonghi. He formed the 'Byron Brigade' and gave large sums of money, and great inspiration, to the insurgent Greeks, but he was dismayed by their disarray. Before he saw any serious military action he died of fever in April. Memorial services were held all

over Greece, but his body was refused by the deans of both Westminster and St Paul's. After his old friend *Hobhouse had arranged for the coffin to lie in state for a few days in London, it was interred in the family vault at Hucknall Torkard, near Newstead.

Byron's poetry, although widely condemned on moral grounds, and frequently attacked by critics, was immensely popular in England and even more so abroad. He noted in his Journal in 1822 that his sales were better in Germany, France, and America than at home. Much of his poetry and drama exerted great influence on *Romanticism. His legacy of inspiration in European poetry, music, the novel, opera, and painting, has been immense. B. *Russell wrote that 'As a myth his importance, especially on the continent, was enormous.'

He was an indefatigable writer of letters and journals, many of which (T. *Moore asserted) were written with an eye to publication. They provide a brilliantly vivid commentary both on his own life and on the times in which he lived. Moore's life was published in 1830 (*Letters and Journals of Lord Byron, with Notices of his Life*, 2 vols) and a three-volume biography by L. A. Marchand was published in 1958. Marchand also edited the letters (11 vols, 1973-81) and the *Complete Poetical Works* (3 vols, 1980-1) are edited by J. J. McGann. See also *Byron: The Flawed Angel* by Phyllis Grosskurth (1997).

Byron, Harriet, the heroine of Richardson's *Sir Charles Grandison*.

BYRON, John (1723-86). As a midshipman on the *Wager*, one of the ships of * Anson's squadron in his

famous voyage, he was wrecked on an island off the coast of Chile in 1741. His 'Narrative' of the shipwreck, published in 1768, was used by his grandson Lord *Byron in his description of the storm and wreck in **Don Juan*.

BYRON, Robert (1905-41), travel writer, Byzantinist, and aesthete, educated at Eton and Merton College, Oxford. His works include *The Station* (1928, an account of a visit to Mount Athos), *The Byzantine Achievement* (1929), and *The Appreciation of Architecture* (1932), but he is chiefly remembered for his classic study *The Road to Oxiana* (1937), a record in the form of diary jottings of a journey from Venice through the Middle East and Afghanistan to India in search of the origins of Islamic architecture and culture; it contains passages that, in the opinion of travel writer Bruce *Chatwin (in a 1981 introduction), place him in 'the rank of Ruskin'. Byron died when his ship was hit by a torpedo.

Byron, *The Conspiracy and Tragedy of Charles Duke of*, a two-part play by *Chapman, published 1608.

The play deals with the intrigues of Charles Gontaut, duc de Biron, a brave soldier who had fought successfully and been nobly rewarded by Henri IV of France, but whose overweening ambition made him disloyal to the king. His plots are discovered, he asks forgiveness, and is pardoned. But his restless ambition makes him prepare a new conspiracy, which is revealed to the king. He is arrested and condemned to death. He professes his innocence and is reduced to frenzy and despair when he realizes that he is to die.

Byronic, characteristic of or resembling *Byron or his

poetry; that is, contemptuous of and rebelling against conventional morality, or defying fate, or possessing the characteristics of Byron's romantic heroes, or imitating his dress and appearance; as *Meredith describes it, 'posturing statuesque pathetic'; or in the words of *Macaulay, 'a man proud, moody, cynical, with defiance on his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection'.

BYWATER, Ingram (1840-1914), educated at University College School and King's College School, London, and at The Queen's College, Oxford, and a fellow of Exeter College, an eminent Greek scholar. He succeeded *Jowett as Regius professor of Greek in 1893. He had acquired a European reputation by his edition (1877) of the Fragments of *Heraclitus. His monumental edition of the *Poetics* of *Aristotle appeared in 1909. He made important contributions to the *OED*, and guided the critical methods of the editors of the long series of Oxford Classical Texts.

Byzantine, the word used to designate the art, and especially the architecture, developed in the eastern division of the Roman Empire. This eastern division endured from the partition of the empire between the two sons of Theodosius in AD 395 to the capture of Constantinople, its capital, formerly known as Byzantium, by the Turks in 1453. Byzantine architecture is distinguished by its use of the round arch, cross, circle, dome, and rich mosaic ornament. St Mark's at Venice is a prominent example. Byzantium stands as an important symbol in the poems of *Yeats ('Sailing to Byzantium', 'Byzantium'), where it appears to rep159

BYZANTINE

resent the undying world of art, contrasted with the history rather than art) to convey a sinister sense of 'fury and the mire of human veins'; but the word *Oriental intrigue, 'byzantine' is also sometimes used (with reference to

