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cabal, from the Hebrew word *qabbalah*, a secret intrigue of a sinister character formed by a small body of persons; or a small body of persons engaged in such an intrigue; in British history applied specially to the five ministers of Charles II who signed the treaty of alliance with France for war against Holland in 1672; these were Clifford, Arlington, *Buckingham, Ashley (see SHAFTESBURY, first earl of), and Lauderdale, the initials of whose names thus arranged happened to form the word 'cabal' [O&D].

Cade, Jack, Rebellion of, a popular revolt by the men of Kent in June and July 1450, Yorkist in sympathy, against the misrule of Henry VI and his council. Its intent was more to reform political administration than to create social upheaval, as the revolt of 1381 had attempted. Its leader Jack Cade, who is said to have been Irish, took the name Mortimer and marched triumphantly into London where his followers beheaded Say, the lord treasurer. After a fight on London Bridge, Cade was abandoned by his followers, whereupon he retreated into Sussex where he was killed. He appears as a character in Shakespeare's 2 **Henry VI*.

Cadenus and Vanessa, a poem by * Swift, written in 1713 for Esther Vanhomrigh ('Vanessa'). It is the narrative, in mock classical form, of the author's

relations with 'Vanessa' and an apology for his conduct. 'Cadenus' is an obvious anagram of 'Decanus', dean. Miss Vanhomrigh evidently took no exception to his statement of the facts, since she preserved the poem and desired it to be published. It appeared in 1726, three years after her death.

Cadwal, in Shakespeare's **Cymbeline*, the name of Cymbeline's younger son *Arviragus during his childhood in Wales.

CADWALLADER, (1) the son of Cadwallon, died in 689 according to *Geoffrey of Monmouth. He is the last of the British kings of England, according to the various *Brut chronicles which conclude with him. After his day, which was characterized by plague and desolation, the British would be called Welsh (foreign) and the Saxons rule instead in England, until the time prophesied by *Merlin for the return of a British king. He joined Penda (according to Geoffrey, Cadwallader's maternal uncle) against Eadwine, the Anglian king of Northumbria; (2) a character in Smollett's **Peregrine Pickle*; (3) a Mrs Cadwallader figures in George Eliot's **Middlemarch*.

OEDMON (fl. 670) entered the monastery of Streaneshalch (Whitby) between 658 and 680, when already an elderly man. He is said by *Bede to have been an unlearned herdsman who received suddenly, in a vision, the power of song, and later put into English verse passages translated to him from the Scriptures. The name Caedmon cannot be explained in English, and has been conjectured to be Celtic (an adaptation of the British Catumanus). In 1655 François Dujon (Franciscus Junius) published at Amsterdam from

the unique Bodleian MS Junius II (c.1000) long scriptural poems, which he took to be those of Casdmon.

These are * *Genesis*, * *Exodus*, **Daniel*, and * *Christ and Satan*, but they cannot be the work of Caedmon. The only work which can be attributed to him is the short 'Hymn of Creation', quoted by Bede, which survives in several manuscripts of Bede in various dialects.

Caelia, in Spenser's * *Faerie Queene* (1. x) the Lady of the House of Holiness, mother of Fidelia, Speranza, and Charissa (Faith, Hope, and Charity).

Caerleon, see CARLIOUN.

CAESAR, Gaius Julius (102/100-44 BC), Roman politician who in his middle forties surfaced as a general of genius. Victor in the factional struggles that destroyed the republic, and eventually dictator, he prepared the ground for six centuries of imperial rule. He was also a writer of exceptional ability and has left a lucid account of his campaigns in his *Commentaries*. Since he cuts an attractive figure in the correspondence of *Cicero (the principal contemporary source for the events of his lifetime) and is praised by the biographers and historians who served his imperial successors, and since he had a love affair with Cleopatra, the most fascinating woman of his day, later ages came to look upon him as a superman. The *Commentaries on the Gallic War* were translated in part by A. *Golding (1565) and C. Edmondson (1600), but they were read in the original by every English schoolboy, and mentions of Caesar abound in English literature. *Dryden for example cites his opinions repeatedly. But the true signposts to the nature of his reputation are Shakespeare's **Julius Caesar* (c.1599) and *Shaw's *Caesar and Cleopatra*

(1901).

Caesar and Pompey, a Roman tragedy by *Chapman, published 1631, but written between 1599 and 1607. It deals with the contention of Caesar and Pompey, the events leading to the battle of Pharsalus (48 BC), the murder of Pompey, and the suicide of Cato of Utica. The latter is the real hero of the play, of which the motto is 'Only a just man is a free man'.

l o i CAESURA | CALDERÓN DE LA BARCA

caesura, in Greek and Latin prosody, the division of a metrical foot between two words, especially in certain recognized places near the middle of the line; in English prosody, a pause about the middle of a metrical line, generally indicated by a pause in the sense.

Café Royal, a French-style café-restaurant at 68 Regent Street, which was for several decades from the 1880s onwards the haunt of artists and writers and the scene of many artistic gatherings, scandals, and celebrations. Its habitués included * Whistler, * Wilde, *Dowson, A. *Symonds, *Crowley, F. *Harris, *Firbank, *Beerbohm, and G. B. *Shaw; it appeared in the novels of D. H. *Lawrence (as The Café Pompadour, in * *Women in Love*), of * Maugham, Arnold * Bennett, E. *Waugh, and others, and was painted and sketched by *Beardsley, Sickert, and others. Its famous Brasserie closed in 1951. See *Café Royal: Ninety Years of Bohemia* (1955) by G. Deghy and K. Waterhouse.

Cain: A Mystery, a verse drama in three acts by * Byron, published 1821. Cain, bewildered by the toil imposed upon him by another's fault, and by the mystery of the 'evil' consequences of 'good' knowledge, is confronted by Lucifer, who teaches him to question the wicked

works and ways of God, the 'Omnipotent tyrant'. Byron's bold intellectual speculations on the origins of matter and life are displayed as Lucifer takes Cain on a dazzling tour of the cosmos: they visit earlier worlds peopled by pre-Adamite beings, witness the extinction of species, and contemplate the populous realm of the dead. Cain curses his parents and 'He who invented life that leads to death'. On his return to earth Cain expresses his doubts and fears to his sister-bride Adah, and is reluctant to share his favoured brother Abel's sacrifice to Jehovah. In a fit of passion, revolted by the barbaric blood-sacrifice and a God who could delight in such offerings, he strikes Abel and kills him, thus bringing into the world Death, the thought of which had poisoned his life. Cursed by Eve, rejected by Adam, and marked on the brow by an angel of the Lord, Cain sets forth into exile with his wife and children, knowing that they will further the doom of mankind. This powerful and spirited enquiry into original sin, heredity, free will, and predestination caused intense indignation, and the publisher, John *Murray, was threatened with prosecution. Byron diplomatically denied that the views represented were his own.

CAINE, (Sir Thomas Henry) Hall (1853-1931), novelist of Manx and Cumberland parentage who worked as teacher, architect's assistant, and journalist in his early years. In 1878 he delivered a lecture at the Free Library in Liverpool on D. G. *Rossetti, which brought him into correspondence with the poet; Caine was befriended by Rossetti and spent the last few months of Rossetti's life as his housemate: see *Caine's Recollections of Dante*

Gabriel Rossetti (1882). He edited an anthology, *Sonnets of Three Centuries* (1882), in which all three Rossettis and W B. *Scott were represented. He then turned to fiction, with sensational success, writing novels which achieved wide popularity, many set in the Isle of Man: titles include *The Manxman* (1894), *The Christian* (1897), *The Eternal City* (1901), *The Prodigal Son* (1904), and *The Woman of Knockaloe* (1923). *The Woman Thou Gavest Me* (1913) was an attack on women's position in society and a criticism of the marriage laws. See Vivien Allen, *Hall Caine: Portrait of a Victorian Romancer* (1997) which describes his career, his friendships with Bram *Stoker and G. B. *Shaw, and his marriage to child-bride Mary Chandler.

CAIRD, (Alice) Mona (1855-1932). She combined polemical feminist writing, particularly on the patriarchal institution of marriage (essays collected as *The Morality of Marriage*, 1897) with *New Woman fiction. She celebrated women's drive to determine their own lives: in *The Daughters of Danaus* (1894) the heroine leaves husband and family to study music. Other novels in which she interrogates what was considered 'proper' womanly behaviour and the stifling effect of conventionality include *The Wing of Azrael* (1889) and *The Stones of Sacrifice* (1915). Caird also campaigned extensively against vivisection: see *A Sentimental View of Vivisection* (1895) and *Beyond the Pale* (1897).

Caius, Dr, a French physician in Shakespeare's *The Merry Wives of Windsor*. Kent in *King Lear* makes a reference to 'your servant Caius' (v. iii. 283). Neither character appears to carry any allusion to the real life Dr John Caius, refounder of Gonville and Caius College,

Cambridge.

Calantha, the heroine of Ford's **The Broken Heart*.

CALDERÓN DE LA BARCA, Pedro (1600-81), the great Spanish dramatist and successor of Lope de *Vega, born in Madrid and educated at Salamanca. After a turbulent early life he was ordained priest in 1651; he enjoyed royal favour, and in 1663 became chaplain of honour to the king. He wrote some 120 plays—tragedies, comedies of manners, histories, philosophical dramas—and, in later life, more than 70 highly regarded *autos sacramentales*, allegorical religious plays with subjects from mythology and the Old and New Testaments, dramatizing aspects of faith.

Of his secular plays, one of the best known is *El alcalde de Zalamea* (c. 1643), in which the peasant-mayor takes revenge on the captain who has seduced his daughter and is rewarded by Philip II by being made mayor for life. Other works include *La vida es sueño* (1635), a baroque philosophical romance which he also rewrote as an *auto*, and *El mágico prodigioso* (1637), a religious drama set in the reign of Diocletian. E. *FitzGerald translated eight of his plays (1853,1865), and there are more literal translations by D. F. MacCarthy (1853-70).

R. *CampbeH's translation of *El médico de su honra* (1635), a play about the apparently justified murder of a falsely suspected wife, was published in 1960 as *The Surgeon of his Honour*.

CALEB WILLIAMS | CALISTO AND MELIBEA 1 6 2

Caleb Williams (*Things as They Are: or The Adventures of Caleb Williams*), a novel by W. *Godwin, published 1794. This work is remarkable as an early example of the propagandist novel, as a novel of pursuit, crime,

and detection, and as a psychological study. It was designed to show 'the tyranny and perfidiousness exercised by the powerful members of the community against those who are less privileged than themselves'. A provocative preface to the original edition was withdrawn.

It is related in the first person by its eponymous hero. The first part of the book deals with the misdeeds of Tyrrel, an arrogant and tyrannical country squire, who ruins a tenant on his estate, Hawkins, for refusing to yield to one of his whims, and drives to the grave his niece Miss Melville for refusing to marry a boor of his selection. In the course of these events he comes into conflict with the idealistic and benevolent Falkland, a neighbouring squire, knocks him down in public, and is shortly after found murdered. Suspicion falls on Falkland but is diverted to Hawkins and his son, who are tried and executed. From this time Falkland becomes eccentric and solitary. Caleb Williams, the self-educated son of humble parents, is appointed his secretary, and convinces himself that Falkland is in fact Tyrrel's murderer. The remainder of the book concerns Falkland's unrelenting persecution of Williams, despite Williams's devotion to his employer and refusal to betray his secret. Williams is imprisoned on a false charge of robbing his employer, escapes, but is tracked by Falkland's agents until, in despair, he lays a charge of murder against Falkland, is confronted with him, and, although he has no proof to offer, through his generosity and sincerity wins from the murderer a confession of guilt. Godwin's original ending was radically different; in it Falkland maintains his innocence and

Williams ends, nearly demented, in jail. *Hazlitt paid tribute to the power of the narrative when he wrote, 'no one ever began *Caleb Williams* that did not read it through'. Godwin reinforces his political points by documentary references in footnotes to such works as the *Newgate Calendar and John *Howard's *The State of the Prisons in England and Wales 1770-80*. The edition by David McCracken (1970) has the alternative ending printed as appendix.

calendar, the system according to which the beginning and length of the year are fixed.

The Julian Calendar is that introduced by Julius Caesar in 46 BC, in which the ordinary year has 365 days, and every fourth year is a leap year of 366 days, the months having the names, order, and length still retained. This was known as 'Old Style' when the Gregorian Calendar was introduced.

The Gregorian Calendar is the modification of the preceding, adapted to bring it into closer conformity with astronomical data and the natural course of the seasons, and to rectify the error already contracted by its use. This modification was introduced by Pope Gregory XIII in 1582, and adopted in Great Britain in 1752 (see CHESTERFIELD). It was known as 'New Style'.

The error, due to the fact that the Julian year of 365[^] days (allowing for leap years) was 11 minutes 10 seconds too long, amounted in 1752 to 11 days, and in order to correct this, 2 Sept. was in that year followed by 14 Sept., while century years were to be leap years only when divisible by 400 (e.g. 1600, 2000). See also USSHER.

Calendar of Modern Letters (1925-7), a literary

periodical, first a monthly, then a quarterly, edited by E. *Rickword and Douglas Garman. It published fiction by D. H. *Lawrence, *Pirandello, A. E. *Coppard, *Gerhardie, and others; in its critical articles (some in a series called 'Scrutinies') it praised Lawrence and T F. *Powys, faintly praised S. T. *Warner and others, condemned the 'non-combatant' and uncommitted critical attitudes of *Gosse and the grossness of Arnold *Bennett, found the products of *Bloomsbury to be on the whole frivolous and sentimental, and praised the critical approach of I. A. *Richards. *Towards Standards of Criticism: Selections from the Calendar of Modern Letters* was published in 1933 with an introduction by *Leavis, and *Scrutiny upheld many of its attitudes.

CALENIUS, Walter (d. 1151), a name used by *Bale for a writer who was archdeacon of Oxford, 1115-38. This Walter, according to *Geoffrey of Monmouth, brought from Brittany the Celtic chronicle which Geoffrey professed to translate. 'Caleña' being, in the bastard Latin of the 16th cent., used for Oxford, Bale meant by 'Calenius' only Walter of Oxford. He is sometimes confused with later archdeacons of Oxford, Walter of Coutances (1183) and Walter *Map.

Caliban, in Shakespeare's *The Tempest*, is described in the *Folio 'Names of the Actors' as 'a salvage and deformed slave'. His name probably derives either from 'Carib' or 'cannibal'. Son of the witch *Sycorax and the original possessor of *Prospero's island, he is only semi-human, but has often been portrayed sympathetically in modern productions: the poetic qualities of his speeches and *post-colonial readings of the text have facilitated this.

'**Caliban upon Setebos**', a poem by R. Browning, included in **Dramatis Personae*.

Caliburn, see EXCALIBUR.

Calidore, Sir, the Knight of Courtesy, the hero of Bk VI of Spenser's **Faerie Queene*. He pursues and chains the **Blatant Beast*. One of Keats's earliest poems, the fragment 'Young Calidore is paddling o'er the lake' (1816), was inspired by him.

Ca lista, the heroine of Rowe's **The Fair Penitent*, in which the 'gay Lothario' figures as her lover.

Calisto and Melibea, see CELESTINA.

i 6 3 CALLAGHAN | CAMBELL

CALLAGHAN, Morley (1903-90), Canadian novelist of Irish Catholic descent, born and educated in Toronto.

After the publication of his first novel, *Strange Fugitive* (1928), he travelled to Paris, where in 1929 he renewed contact with ** Hemingway*, whom he had met while working for the *Toronto Star*, his experiences there are recorded in *That Summer in Paris* (1963), with portraits of Scott **Fitzgerald* and other expatriate Americans. He published short stories and several novels, and is best remembered for the triptych of novels *Such is My Beloved* (1934), in which Father Dowling, an idealistic and innocent young priest, generously but unwisely befriends two prostitutes; *They Shall Inherit the Earth* (1935); and *More Joy in Heaven* (1937), on the theme of a bank robber turned 'prodigal son'. These works share an impressively spare and simple prose and narrative style, and a religious concern with the redemption of the ordinary.

CALLIL, Carmen Thérèse (1938-), publisher, of Irish-Lebanese-Australian descent, born in Australia and

educated at the University of Melbourne. She came to England in 1960 and in 1972 founded the influential Virago Press, of which she was chairman 1972-95: this made an important contribution to **feminist criticism* and literature, enlarging the canon by the addition of many out-of-print works, and re-establishing writers such as Antonia **White*, W. **Cather*, and Christina **Stead*.

CALLIMACHUS (c.310-after 246 BC), perhaps the finest of Hellenistic poets and a scholar who worked in the library at Alexandria. Much admired by Roman poets in the 1st cent. BC—**Catullus* imitated his poem on the 'Lock of Berenice'—he was admired also by the Byzantines. But many of his works were lost in the upheavals of the 13th cent., and his manuscript tradition has preserved only six hymns, 60 epigrams, and a number of fragments. A difficult author, Callimachus found few readers until the end of the 17th cent., after which a number of editions appeared including one to which Richard **Bentley* contributed (1697). He was imitated by **Akenside* in his 'Hymn to the Naiads'. One of his epigrams served as a model for W. J. **Cory's* 'They told me Heraclitus . . .' (1845), and material of a mythological sort drawn from his hymns can be found in Tennyson's **'Tiresias'* and **Bridges' Prometheus the Firegiver* (1883).

CALVERLEY, Charles Stuart (born Blayds, assumed Calverley from 1852) (1831-84), became a barrister of the Inner Temple, but his career was hindered by the effects of a serious skating accident. He became known under the initials C.S.C, as a writer of light verse, parodies, and translations, some of which now bring to

mind the works of *Betjeman. *Verses and Translations* appeared in 1862, *Fly Leaves* in 1872.

CALVIN (from Calvinus, the Latinized form of Cauvin), Jean (1509-64), French theologian and reformer. Born of a well-to-do middle-class family, he studied canon and civil law, became interested in Greek and Hebrew, and by 1533 was giving signs of commitment to the doctrines of the Reformers. In 1536 he published the first (Latin) edition of his *Institution de la religion chrétienne* in Basle, and settled in Geneva, establishing moral and political ascendancy over that city in 1541. In addition to continuous revisions of his *Institution* (the French version was published in 1541), he produced a succession of influential pamphlets, sermons, commentaries, and letters. The *Institution* was conceived as a defence of the Reformed Faith. It repudiated scholastic methods of argument in favour of deductions from biblical authority and the moral nature of man, and it advocated the doctrines of sin and grace—with the attendant doctrine of predestination derived from St Paul—at the expense of salvation by works. Calvin was an unswerving opponent of episcopacy, favouring the voice of independent congregations. The influence of his ideas in 16th- and 17th-cent. England can scarcely be exaggerated. The clarity, conciseness, energy, and austerity of his use of the vernacular mark a significant advance in the development of French prose.

CALVINO, Italo (1923-85), Italian novelist and short story writer. His first work, *Il sentiero dei nidi di ragno* (*The Path of the Nest of Spiders*, 1947), which deals with the resistance against Fascism, is one of the main

novels of *neo-realism. In his later work he explored the limits of realism by delving into fantasy and myth, and by his punctilious description of minute fragments of life. He has written three allegorical novels: *Il visconte dimezzato* (*The Cloven Viscount*, 1952), *77 barone rampante* (*Baron in the Trees*, 1957), which plays with the 'reality' of *Richardson and *Fielding, and *Il cavaliere inesistente* (*The Non-existent Knight*, 1959), which plays with conventions of Renaissance chivalrous epic. His critique of neo-capitalism emerges in such novels as *La speculazione edilizia* (*Building Speculation*, 1957). His later novels move into fabulous realms—for example, *Le città invisibili* (*Invisible Cities*, 1972); but in *Palomar* (1983) he reverts to exploring the minutest details of experience. His inventive ironic fantasies are comparable to those of *Borges, and he was deeply interested in folklore and *fairy stories. (See also MAGIC REALISM.)

Cámbalo, one of the two sons of King Cambuscan, in Chaucer's 'Squire's Tale': see CANTERBURY TALES, 11; see also Cambell (below) for the continuation of his story in Spenser's **Faerie Queene*.

Cambell, or Cambello, the name given by Spenser in **The Faerie Queene*, IV. iii, to *Cambalo, whose tale he borrows from 'Dan Chaucer, well of English undefyled', and completes. Cambell is brother of *Canacee, for whom there are many suitors. It is arranged that the strongest of these, three brothers, shall fight with Cambell and the lady be awarded to the victor. Two of the brothers are defeated: the contest between the **CAMBER I CAMBRIDGE UNIVERSITY PRESS** 164 third, *Triamond, and Cambell is undecided, each

wounding the other. They are reconciled by Cambina, Triamond's sister; Canacee is awarded to Triamond and Cambell marries Cambina. The magic ring of Canacee in the 'Squire's Tale' reappears in the *Faerie Queene*, with the power of healing wounds.

Camber (Kamber), according to legend one of the sons of Brutus (see BRUT), the legendary first king of Britain. Camber is supposed to have given his name to Cambria (Wales), but this is in fact a Latinized derivative of *Cymry* (Welshmen). See *Geoffrey of Monmouth's *History*, ii. 1.

Cambridge Bibliography of English Literature, an invaluable reference work in four volumes, edited by F. W. *Bateson, published 1940, with a supplement, edited by George Watson, 1957. It was succeeded by the *New Cambridge Bibliography of English Literature* of which vol. i (600-1660) appeared in 1974; vol. ii (1660-1800) in 1971; vol. iii (1800-1900) in 1969, all edited by Watson. Vol. iv (1900-50), edited by I. R. Willison, appeared in 1972, and vol. v (the Index), compiled by J. D. Pickles, in 1977.

Cambridge Platonists, a group of Anglican divines who had close connections with Cambridge University and tried to promote a rational form of Christianity in the tradition of *Hooker and *Erasmus. The group included Benjamin Whichcote (1609-83), appointed provost of King's College by Parliament (1644) and dispossessed at the Restoration (1660). His writings, mostly sermons and letters, were published posthumously. Posthumous publication was the fate also of the only volume (*Select Discourses*, 1660) produced by Whichcote's pupil John Smith (1618-52): M. * Arnold

said that his sermon 'On the Excellency and Nobleness of True Religion' contained all that ordinands needed to know outside of the Bible. Henry More (1614-87) remained all his life a fellow of Christ's College, refusing all preferment. His early poetry in *Psychodia Platonica* (1642) has some remarkable as well as some remarkably awkward passages. His prose works (eleven were published during his lifetime) are profound, complex, overloaded with learning, and their interpretation is made difficult by More's conflicting attitudes. He attacked superstition but had himself a keen taste for the occult; he wanted to simplify religion so that all could understand it, but was bitterly opposed to the emotional fervour that had most appeal for the uneducated; at one time he was full of praise for *Descartes, later he censured him as a materialist. Ralph Cudworth (1617-88), master successively of Clare Hall (1645) and Christ's College (1654), had a more lucid style and a more logical mind, and his major work, *The True Intellectual System of the Universe* (1678), must be regarded as the group's most detailed manifesto. Another fellow of Emmanuel College often included in the group was Nathaniel Culverwell (d. 1651), but his outlook differed from that of the rest, being more Calvinist and Aristotelian. The aims of the group were to combat materialism, which was finding a forceful exponent in T. *Hobbes, and to reform religion by freeing it from fanaticism and controversy. Drawing inspiration from *Plato and *Plotinus, they maintained that Sense reveals only appearances, Reality consists in 'intelligible forms' which are 'not impressions printed on the soul without,

but ideas vitally protended or actively exerted from within itself. They held furthermore that Revelation, the Rational Order of the Universe, and human Reason were all in harmony, so that to search for Truth was to search for God. They rejected the Calvinist doctrine that human nature was deeply corrupt, capable of salvation only through the action of a Divine Grace granted to some and withheld from others, and saw Man as 'deiform', able to advance towards perfection through Reason and the imitation of Christ. Reason for the Cambridge Platonists was not just power of critical thought, but to function effectively had to result in virtuous behaviour. Truth and Goodness were inseparable.

These doctrines were presented in a rhetorical, quotation-laden, often verbose, late Renaissance manner which has masked their revolutionary character, but it is evident that they prepared the way for the * Deism of the 18th cent. The odd fact that Cudworth's daughter was one of *Locke's patrons was in a way symbolic.

Cambridge University Press. Books were first printed at Cambridge in 1521-2 by John Siberch (John Lair of Siegburg), a friend of *Erasmus. A charter was granted to the University by Henry VIII in 1534 authorizing the printing of books there, but not until 1583 was the first university printer, Thomas Thomas, appointed. The undertaking was opposed by the *Stationers' Company as an infringement of their privilege, but the University finally vindicated its rights. The activity of the Press was developed under the influence of R. *Bentley (1662-1742) when the present system of

control by a Syndicate, or committee of senior academics, was instituted. The Press evolved from the original system under which licensed printers did some work for the University, through a partnership with a dynasty of printer-publishers (the Clays) to full control, by the Syndicate and its permanent staff, of its own large printing-house and worldwide publishing business, issuing schoolbooks, textbooks, works of learning and reference, journals, Bibles, and prayer books as part of the University's charitable function of fostering 'education, learning, religion, and research'. With a history of continuous activity since 1584, the Press claims to be the oldest printer-publisher in England, perhaps in the world. The Press has been a notable scientific publisher from I. *Newton and * Ray through Rutherford, Schrodinger, Sherrington to the present day. *Jebb's and *Housman's editions of **i 6 5 CAMBUSCAN | CAMLANN** classical authors, Ventris and Chadwick on the decipherment of Mycenaean Greek, Needham on *Science and Civilisation in China*, Runciman's *History of the Crusades*, C. S. *Lewis and F. R. *Leavis on literature, indicate the range and level of publication. The most obviously 'Cambridge' publication is the great range of collaborative histories first planned by * Acton (Cambridge Ancient History, Cambridge Medieval History, Cambridge Modern History) and extended since his death.

Cambuscan, in Chaucer's 'Squire's Tale' (see CANTERBURY TALES, 11), a king of Tartary.

Cambyses, King, subject of a tragedy (1569) by T. *Preston, which illustrates the transition from the

morality play to the historical tragedy. It is founded on the story of Cambyses (king of Persia) in Herodotus; its bombastic grandiloquence became proverbial and is referred to in I **Henry IV*, II. iv: 'I must speak in passion, and I will do it in King Cambyses' vein.'

Among the characters are three comic villains, Ruff, Huff, and Snuff, who figure again in the *Martin Marprelate controversy in the course of Lyly's **Pappe with an Hatchet*.

CAMDEN, William (1551-1623), antiquary and historian, educated at *Christ's Hospital, St Paul's School, and Magdalen College, Broadgates Hall, and Christ Church, Oxford. In 1593 he was appointed headmaster of Westminster School; one of his pupils was *}onson, who said that he owed Camden 'All that I am in arts, all that I know'. He made tours of antiquarian research up and down England, publishing his **Britannia* in 1586, of which the sixth, greatly enlarged, edition appeared in 1607. In 1615 he published *Annales . . . Regnante Elizabetha . . . ad Annum 1589*, a civic history; the second part was published posthumously in 1627. He founded a chair of ancient history in Oxford. He wrote principally in Latin, but his *Britannia* was translated into English by *Holland in 1610, and his *Annales*, by other hands, in 1625, 1630, and 1635.

Camden Society, the, founded in 1838 in honour of W. *Camden, for the purpose of publishing documents relating to the early history and literature of the British Empire. In 1897 it was amalgamated with the *Royal Historical Society.

Camelot, the seat of King Arthur's court, is said by *Malory to be Winchester. It may be Camelford in

Cornwall, the name actually given it by *La3amon; Seiden, following Drayton's **Poly-Olbion*, identifies it as South Cadbury in Somerset, and *Leland says he found traces of Arthur in Queen's Camel in Somerset which (he says) was previously called Camelot. Loomis says it is a fusion of *Avalon, the location of Arthur's last battle, and Caerleon in South Wales. Colchester has also claimed it. See R. S. Loomis, *Arthurian Tradition and Chrétien de Troyes* (1949), 480-1.

CAMERON, Julia Margaret, née Pattle (1815-79), photographer, born in Calcutta, into an artistic and well-connected family; she had many friends in the literary world, and her portraits of *Carlyle, *Tennyson, *Jowett, Anne Thackeray *Ritchie, and many others are outstanding: one of the most celebrated is of her niece Mrs Herbert Duckworth, later the wife of L. * Stephen and mother of V. * Woolf. She lived from 1860 till 1875 at Freshwater, Isle of Wight, and many of her photographs were designed to illustrate poetic works, notably her neighbour Tennyson's; she was also fond of allegorical and symbolic subjects which she composed in a style strongly influenced by the *Pre-Raphaelites. Unconventional and striking in dress and manner, she was described by Lady Ritchie as 'a woman of noble plainness'.

CAMERON, (John) Norman (1905-53), poet, born in India of Scottish parents. He was educated in Edinburgh and at Oriel College, Oxford, worked (1929-32) as an education officer in Nigeria, then (after staying in Majorca with Robert *Graves) returned to England, where he worked for an advertising agency. During and immediately after the war (until 1947) he worked

in government propaganda with the British forces in Italy and Austria. His poems were published in periodicals during the 1930s, principally in **New Verse*; his collections include *The Winter House* (1935) and *Forgive Me, Sire* (1950). His *Collected Poems* were published posthumously in 1957 with an introduction by Graves. His poems are brief, lucid, and concentrated, built usually on a single image or parable: Dylan **Thomas* wrote (in an undated letter to Henry Treece), 'A poem by Cameron *needs* no more than one image; it moves around one idea, from one logical point to another, making a full circle. A poem by myself *needs* a host of images

Camilla, or *a Picture of Youth*, a novel by F. **Burney*, published 1796.

The author always insisted this was not a novel but a *work*, in which characters and morals were to be put into action. It relates the stories of a group of young people, the lively and beautiful Camilla Tyrold, her sisters, and her exotic, selfish cousin Indiana Lynmere; and centres on the love affair of Camilla herself and her eligible, but cool and judicious, suitor Edgar Mandelbert. Its happy consummation is delayed over five volumes by intrigues, contretemps, and misunderstandings, many of them designed to exhibit the virtues and failings of Camilla, or to test and improve her character. The book, especially in its earlier volumes, contains humour, inventive incident, and lively characterization, especially of some of the minor characters such as the grotesque tutor Dr Orkborne, the fop Sir Sedley Clarendel, and Camilla's uncle Sir Hugh Tyrold.

Camillo, in Shakespeare's **The Winter's Tale*, a Sicilian lord.

Camlann, according to the 9th-10th-cent. **Annales CAMÖES I CAMPION 166*

Cambriae the place of the battle in 537 in which ** Arthur* and Medraut (Modred) fell. It may possibly be Slaughter or Bloody Bridge on the River Camel, near Camelford in Cornwall; ** Malory*, a very long time after the historical sources, says the battle was near Salisbury and the sea.

CAMÖES, or **CAMOËNS**, Luis de (1524-80), a Portuguese poet of Galician stock, who led a troubled and adventurous life, losing an eye in service against the Moors, suffering imprisonment, and being shipwrecked off the coast of Cochin China, among other misfortunes. He died miserably in Lisbon. He wrote plays, sonnets, and lyrics, but is remembered outside his own country for his great epic poem *Os Lusíadas* (1572), the *Lusiads*. Its subject is the history of Portugal, and it celebrates the descendants of Lusus, the legendary founder of Lusitania, or Portugal, and more particularly the exploits of Vasco da Gama, the Portuguese navigator. In ten cantos of eight-lined stanzas, it follows the voyages of Gama, interweaving the past and present history of the nation; it contains such well-known episodes as the story of **Iñez de Castro* (Canto III); the tournament of 'the Twelve of England', in which the duke of Lancaster arranges combat between English and Portuguese knights (Canto VI); and the arrival of Gama's men at the Isle of Love (possibly Zanzibar) (Canto IX), where Gama is allegorically wedded to Tethys, the sea goddess.

Sir Richard *Burton, who translated much of Camões, praised this last section as 'the most charming pictures ever painted by [his] rich and amorous fancy—pictures which a Tasso might have imitated but not excel' (1881). There are other English translations by Sir Richard *Fanshawe (1655, a spirited version in stanza form); W. }. Mickle (1776, in heroic couplets); and J. J. Aubertin (1878, in stanza form). *Campaspe*, a prose comedy by *Lyly, published 1584 under the title *Alexander, Campaspe and Diogenes*. Alexander the Great, enamoured of his Theban captive Campaspe, gives her freedom and engages *Apelles to paint her portrait. Apelles and Campaspe fall in love, and when the portrait is finished Apelles spoils it so as to have occasion for further sittings. Alexander suspects the truth and by a trick makes him reveal it. He surrenders Campaspe to Apelles and returns to his wars, saying 'It were a shame *Alexander* should desire to commaund the world, if he could not commaund & himselfe.' The play includes the charming lyric, '*Cupid and my Campaspe* playd I At Cardes for kisses. . .' The story of Alexander, Campaspe, and Apelles is told in *Pliny's *Natural History*, 35. 10.

CAMPBELL, Joseph (1879-1944), Irish poet, who published some of his works under the Irish version of his name, Seosamh MacCathmhaoil. He was born in Belfast, spent some years in London as secretary of the Irish National Literary Society, was later interned as a Republican in Ireland, and spent some years in America. Most of his lyrics and ballads are based on Irish legend and folklore; his collections include *The Garden of Bees* (1905), *The Gilly of Christ* (1907), and

Earth of Cualann (1917). His *Collected Poems*, with an introduction by A. *Clarke, was published in 1963. **CAMPBELL**, Ramsey (1946-), English *horror novelist and short story writer, born in Liverpool. His very early work, written while still in his teens, bears the stamp of H. P. Lovecraft, but Campbell soon developed his own approach characterized by a sly and subtle undermining of his characters' perceptions of reality. **CAMPBELL**, (Ignatius) Roy(ston Dunnachie) (1901-57), born in Natal, came to England in 1918. In 1924 he published, to great acclaim, *The Flaming Terrapin*, an exuberant allegorical narrative of the Flood, in which the terrapin represents energy and rejuvenation. Returning to South Africa, he founded in 1926 with *Plomer a satirical literary magazine, *Voorslag* ('Whiplash', 1926-7), which he and Plomer wrote largely by themselves until joined by *van der Post; in 1928 he published *The Wayzgoose*, a satire on South African life. Now living in Provence, he published *Adamastor* (1930), and in 1931 *The Georgiad*, a long, biting attack on the *Bloomsbury Group. *Flowering Reeds* (1933), a book of gentler lyrics, was followed in 1934 by his first autobiography, *Broken Record*, a swashbuckling narrative of adventure and blatantly Fascist opinions. In 1935 he became a Roman Catholic. His next book of verse, *Mithraic Emblems*, appeared in 1936, and in 1939 a long poem, *Flowering Rifle*, a noisily pro-Fascist work which brought him much opprobrium. During the Second World War he fought in Africa, and in 1941 published *Sons of the Mistral*, a selection of his best poems. His *Collected Poems* appeared in 1950. *Light on a Dark Horse* (1951) is a second autobiography,

propagating his legend. He did much translation in the course of his life, chiefly from French and Spanish, and in 1952 published an important study and translation of *Garcia Lorca. He was killed in a car crash in Portugal. See P. Alexander, *Roy Campbell* (1982).

CAMPBELL, Thomas (1777-1844), son of a Glasgow merchant, educated at Glasgow University and closely associated with the founding of the University of London (now University College London) in the late 1820s. He published **The Pleasures of Hope* in 1799, **Gertrude of Wyoming* in 1809, *Theodric, and Other Poems* in 1824, and *The Pilgrim of Glencoe, and Other Poems* in 1842. He was immensely popular in his own day, but is now chiefly remembered for his war-songs, *'The Battle of Hohenlinden', 'The Battle of the Baltic', and 'Ye Mariners of England'; and for his ballads, such as 'The Soldier's Dream', 'Lord Ullin's Daughter', 'Lochiel's Warning', and 'Lines on Revisiting a Scene in Argyllshire'.

CAMPION, St Edmund (1540-81), fellow of St John's College, Oxford (1557), who went to Douai in 1571 and graduated there, and joined the Jesuits in 1573. He

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returned to England in 1580, preached privately in London, was arrested in 1581, sent to the Tower, examined under torture, and executed. He was beatified in 1886 and canonized in 1970. E. *Waugh published a life of him (1935).

CAMPION, Thomas (1567-1620), poet, musician, and doctor, educated at Cambridge and Gray's Inn; he studied medicine in middle age, receiving an MD from the University of Caen in 1605. Five songs by him were

appended to the unauthorized **Astrophel and Stella* in 1591; in 1595 he published his Latin *Poemata*, collaborated with Philip *Rosseter in *A Booke of Ayres* (1601), and between about 1613 and 1617 published four *Bookes of Ayres*, with many settings composed by himself, and his *Songs of Mourning* for Prince Henry. His *Observations in the Art of English Poesie* were published in 1602, defending classical metres against 'the vulgar and unarteficiall custome of riming'. The treatise includes such beautiful illustrative poems as 'Rose-cheekt *Lawra*, come'. In the early years of James I's reign he wrote a number of court masques. His poems and the *Observations* were edited by W. R. Davis in 1967.

campus novel, a novel set on a university campus; most are written by novelists who are also (temporarily or permanently) academics, and notable English examples include K. *Amis's *Lucky Jim* (1954), D.

*Lodge's *Changing Places* (1975), M. *Bradbury's

**The History Man* (1975) and H. *Jacobson's *Coming from Behind* (1983).

CAMUS, Albert (1913-60), French novelist, dramatist, journalist, and essayist. He was born in Algeria, which provides the setting for many of his works. Through *L'Étranger* (1942; *The Outsider*, 1946), *La Peste* (1947; *The Plague*, 1948), both novels, and *Le Mythe de Sisyphe* (1942; *The Myth of Sisyphus*, 1955), and *L'Homme révolté* (1951; *The Rebel*, 1953), he explored the implications of the 'absurd' nature of the human condition. His novel *La Chute* appeared in 1956 (*The Fall*, 1957), and in 1957 his collection of short stories *L'Exil et le royaume* (*Exile and the Kingdom*, 1958). He

wrote a number of plays, including *Caligula* (1944, trans. 1948), and several adaptations for the stage, including one from *Faulkner's *Requiem for a Nun* (1956). He was awarded the *Nobel Prize for literature in 1957. A life by Olivier Todd was published in 1997. (See also ABSURD, THEATRE OF THE.)

Canacee, the daughter of King Cambuscan in Chaucer's 'Squire's Tale' (see CANTERBURY TALES, 11) and in Spenser's **Faerie Queene*, Bk IV.

Candide, a philosophical fable by * Voltaire, published in 1759. It recounts the adventures of its innocent young hero, Candide, brought up in the home of Baron Thunder-ten-tronckh in Westphalia, where he is much influenced by the tutor *Pangloss, an apparently incurable optimist and a follower of *Leibniz. Driven from home because of his love for the baron's daughter Cunégonde, Candide is first pressed into the Bulgar army, by which Cunégonde is subsequently raped and reported killed. A series of grotesque misfortunes ensues for all the characters, providing witty and devastating satires of Church, state, philosophy, and the professions. An interlude in the rich and happy country of Eldorado in South America comes to an end because of Candide's restless quest for Cunégonde, with whom he is eventually reunited. He has lost his wealth and she her beauty, but they marry, and settle down with Pangloss and other travelling companions to run a small estate and to cultivate their garden.

Candour, Mrs, one of the scandal-mongers in Sheridan's **The School for Scandal*.

CANETTI, Elias (1905-94), born in Bulgaria of a Spanish- and German-speaking Jewish family. He was

educated largely in Zurich and Frankfurt, and gained a doctorate in chemistry at the University of Vienna. In 1939 he came to London, where he settled, and became a familiar figure in Hampstead. His best-known work, a novel, was published as *Die Blendung* in 1935, and in an English translation by C. V. Wedgwood as *Auto da Fé* in 1946. Inspired by the burning of the Palace of Justice in Vienna in 1927, it centres on Peter Kien, a Sinologist, who lives for his books, and finally sets fire to his own library. Canetti's sociological study of crowd behaviour *Masse und Macht* (1960) appeared as *Crowds and Power* in 1962. He also published plays, essays, and three volumes of autobiography: *Die gerettete Zunge* (1977), translated as *The Tongue Set Free* (1979); *Die Fackel im Ohr* (1980), translated as *The Torch in My Ear* (1989); and *Das Augenspiel* (1985), translated as *The Play of the Eyes* (1990). He was awarded the *Nobel Prize for literature in 1981.

CANNING, George (1770-1827), Tory statesman and author, educated at Eton and Christ Church, Oxford. He was appointed foreign secretary in 1822 and prime minister in 1827. Apart from his political speeches (published 1828), he is remembered in a literary connection as founder of and contributor to the **Anti-facobin*, the chief object of which was to ridicule the Revolutionary party. He was also a frequent and influential contributor to the * *Quarterly Review* and a witty literary parodist. His *Poems* were published in 1823.

canon, a body of approved works, comprising either (i) writings genuinely considered to be those of a given author; or (ii) writings considered to represent the best

standards of a given literary tradition.

'Canon's Yeoman's Tale, The', see CANTERBURY TALES,

22.

Canterbury Tales, The, *Chaucer's most celebrated work probably designed about 1387 and extending to 17,000 lines in prose and verse of various metres (though the predominant form is the rhyming couplet). CANTERBURY TALES 168

let). The General Prologue describes the meeting of 29 pilgrims in the Tabard Inn in Southwark (in fact they add up to 31; it has been suggested that the prioress's 'preestes three' in line 164 may be an error since only one 'Nun's Priest' is mentioned in the body of the work). Detailed pen-pictures are given of 21 of them, vividly described but perhaps corresponding to traditional lists of the orders of society, clerical and lay (see J. Mann, *Chaucer and Medieval Estates Satire*, 1973). The host (see BAILLY) proposes that the pilgrims should shorten the road by telling four stories each, two on the way to Canterbury and two on the way back; he will accompany them and award a free supper on their return to the teller of the best story. The work is incomplete; only 23 pilgrims tell stories, and there are only 24 stories told altogether (Chaucer tells two). In the scheme the stories are linked by narrative exchanges between the pilgrims and by prologues and epilogues to the tales; but this aspect of the work is also very incomplete. It is uncertain even, in what order the stories are meant to come; the evidence of the manuscripts and of geographical references is conflicting, as is the scholarly interpretation of that evidence. The order that follows is that of the Ellesmere manuscript,

followed in the best complete edition of Chaucer, *The Riverside Chaucer* (ed. L. D. Benson et al., 1988).

(1) 'The Knight's Tale', a shortened version of the *Teseida* of *Boccaccio, the story of the love of Palamon and Arcite (told again in Shakespeare's *The Two Noble Kinsmen*), prisoners of Theseus king of Athens, for Emelye, sister of Hippolyta queen of the Amazons, whom Theseus has married. The rivals compete for her in a tournament. Palamon is defeated, but Arcite, the favourite of Mars, at the moment of his triumph is thrown and injured by his horse through the intervention of Venus and Saturn, and dies. Palamon and Emelye, after prolonged mourning for Arcite, are united. *Riverside* follows the Ellesmere division of the tale into four parts, but it is not so divided in all the manuscripts. An interesting interpretation of the tale as ironic is given by Terry Jones in *Chaucer's Knight* (1978).

(2) 'The Miller's Tale', a ribald story of the deception, first of a husband (a carpenter) through the prediction of a second flood, and secondly of a lover who expects to kiss the lady's lips but kisses instead her 'nether eye'. He avenges himself on her lover for this humiliation with a red-hot ploughshare. The Tale has been said to be a parody of a courtly-love story.

(3) 'The Reeve's Tale' is a *fabliau about two clerks who are robbed by a miller of some of the meal which they take to his mill to be ground, and who take their vengeance by sleeping with the miller's wife and daughter. There are two manuscript versions of a French analogue in Bryan and Dempster, *Sources and Analogues of Chaucer's Canterbury Tales* (1941), 126-

47, 'Le Meunier at les II clers'. In Chaucer's context, it is an obvious rejoinder to the miller's tale of the duping of a carpenter, the reeve's profession.

(4) 'The Cook's Tale' of Perkyn Revelour only extends to 58 lines before it breaks off. It is another ribald fabliau which ends with the introduction of a prostitute, and it has been suggested that Chaucer may have decided that the occurrence of three indecent tales together was unbalanced. The tale of *Gamelyn, not by Chaucer, is introduced for the cook in some manuscripts. The cook himself, Roger (by nickname traditionally Hodge) of Ware (1. 4336), has been identified with an attested cook of that name. See *Riverside*, p. 814.

(5) 'The Man of Law's Tale' is the story of Constance, daughter of a Christian emperor of Rome, who marries the sultan of Syria on condition that he become a Christian and who is cast adrift in a boat because of the machinations of the sultan's jealous mother. It is a frequently told medieval story, paralleled by the romance **Emaré* and by *Gower's Constance story in *Confessio Amantis*, ii. 587 ff.; there is argument about the priority of Chaucer's and Gower's versions. It is certain, at least, that Chaucer's is based on a passage in the early 14th-cent. Anglo-Norman Chronicle by *Trivet. Both Trivet's and Gower's versions are in Bryan and Dempster.

(6) 'The Wife of Bath's Tale' is preceded by an 856-line prologue in which she condemns celibacy by describing her life with her five late husbands, in the course of which Chaucer draws widely on the medieval anti-feminist tradition, especially on Jean de Meun's *La*

Vielle (the Duenna) in the **Roman de la rose*. After this vigorous, learned, and colourful narrative, the following tale, though appropriate, seems rather flat. It is the story of 'the loathly lady' (paralleled by Gower's 'Tale of Florent' in *Confessio Amantis*, i. 13966°, and by the romance *Weddyng of Sir Gawen and Dame Ragnell*, edited in D. B. Sands, *Middle English Verse Romances*, 323-47) in which a knight is asked to answer the question, 'what do women most desire?' The correct answer, 'sovereignty', is told him by a hideous old witch on condition that he marry her; when he does she is restored to youth and beauty. Since Kittredge (*Chaucer and his Poetry*, 1915, 185 ff.) it has generally been thought that this Prologue-Tale sets in motion a discussion of marriage, 'The Marriage Group', which is taken up (after interruptions) by the clerk, the merchant, and the franklin (see 9, 10, 12, below).

(7) 'The Friar's Tale' tells how a summoner meets the devil dressed as a yeoman and they agree to share out what they are given. They come upon a carter who curses his horse, commending it to the devil; the summoner asks the devil why he does not take the horse thus committed to him and the devil replies that it is because the commendation does not come from the heart. Later they visit an old woman from whom the summoner attempts to extort twelve pence, whereupon she commends *him* to the devil. The devil carries him off to hell because her curse was from the heart. The story is widely attested in popular tradition, and its motif is referred to as *ex corde*, 'from the heart'.

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Chaucer's exact source is not known, but it is clear that

the friar tells it to enrage the summoner on the pilgrimage, who interrupts the narrative and rejoins with a scurrilous and discreditable story about a friar. (8) 'The Summoner's Tale' tells of a greedy friar who undertakes to divide a deathbed legacy amongst his community; he receives a fart and has to devise an ingenious stratagem to divide it with perfect justice. (9) 'The Clerk's Tale', which the poet tells us he took from * Petrarch, was translated into Latin by the latter from the Italian version of Boccaccio in **The Decameron* (Day 10, Tale 10). Boccaccio was the first writer (in 1353) to take the story from popular currency, and there are several versions of the story in Italian, Latin, and French before Chaucer's (indeed it is clear that Chaucer's version is rather more dependent on a French prose version than on Petrarch's Latin). The story tells of patient Griselda and her trials by her husband, the Marquis Walter. Chaucer's version has more hints of criticism of the relentless husband than any of his predecessors (except Boccaccio, whose narrator frowns on Gualtieri's 'strange desire' to try his wife's obedience). Apologists for 'The Marriage Group' (see 6 above) regard the tale as a response to the wife of Bath, partly because the Clerk concludes with an expression of good will towards her (iv. 1170 fr.). (10) 'The Merchant's Tale', in which the merchant, prompted by the tale of Griselda's extreme obedience, tells his 'Tale' of January and May, the old husband with his young wife, and the problems with obedient fidelity involved in this relationship. After a lengthy review of the pros and cons of taking a young wife,

January ignores the good advice of Justinus in favour of the time-serving opinion of Placebo and marries May. When he goes blind she makes love to her suitor Damyan in a pear-tree round which January wraps his arms. Pluto mischievously restores January's sight at this point, but Proserpine inspires May to explain that the restoration of his sight was brought about by her activities in the pear-tree and that this had been their purpose. Critics have argued about the relative proportions of mordancy and humour in the tale; see E. Talbot Donaldson in *Speaking of Chaucer* (1970), 30-45. There are parallels to the various sections of the story in French, Latin, Italian, and German (see D. S. Brewer (ed.), *Medieval Comic Tales*, 1973, German no. 3 and Latin, (o)). (11) 'The Squire's Tale', of Cambuscan, king of Tartary, to whom on his birthday an envoy from the king of Arabia brings magic gifts, including a ring for the king's daughter Canacee, which enables her to understand the language of birds. A female falcon tells Canacee the story of her own desertion by a tercelet. The tale is incomplete but it seems likely that Chaucer meant to finish it, judging from the fact that there is no suggestion that it is unfinished in the laudatory words of the franklin that follow it (v. 673 ff.). The precise origin of the tale is unknown, but a number of parallels are suggested by H. S. V. Jones in Bryan and Dempster, pp. 357-76- (12) 'The Franklin's Tale', of Dorigen, wife of Arveragus, who to escape the attentions of her suitor, the squire Aurelius, makes her consent depend upon an impossible condition, that all the rocks on the coast

of Brittany be removed. When this condition is realized by the aid of a magician, the suitor, from a generous remorse, releases her from her promise. Chaucer states that the tale is taken from a *'Breton lay', but if this is true, the original is lost. There are a number of parallels in medieval literature, of which the closest is Boccaccio's *II filocolo*, Question 4. See N. R. Hayely, *Chaucer's Boccaccio* (1980).

(13) 'The Physician's Tale' tells of Virginia who, at her own request, is killed by her father to escape the designs of the corrupt judge Apius. The original source is *Livy's *History*, and this is what Chaucer cites, though his version seems to rely principally on the *Roman de la rose*, 11. 5589-658, by Jean de Meun.

(14) 'The Pardoner's Tale' follows a prologue in which he declares his own covetousness, and takes covetousness as its theme, relating it to other sins: drunkenness, gluttony, gambling, and swearing. Three rioters set out to find Death who has killed their companion; a mysterious old man tells them they will find him under a particular tree, but when they get there they find instead a heap of gold. By aiming to cheat each other in possessing the gold they kill each other. The character of the pardoner in the prologue here is related to Faus-Semblant (False-Seeming) in Jean de Meun's part of the *Roman de la rose*, 11.11065-972 (a section corresponding to the Middle English *Romaunt of the Rose*, Fragment C, lines 6061 ff.: Robinson, pp. 621 ff.). There are many analogues for the tale, in Latin, Italian, and German, but Chaucer's exact source, if he had one, is not known.

(15) 'The Shipman's Tale.' There is a similar story in

The Decameron (Day 8, Tale 1). The wife of a niggardly merchant asks the loan of a hundred francs from a priest to buy finery. The priest borrows the sum from the merchant and hands it to the wife, and the wife grants him her favours. On the merchant's return from a journey the priest tells him that he has repaid the sum to the wife, who cannot deny receiving it.

(16) 'The Prioress's Tale' tells of the murder of a child by Jews because he sings a Marian hymn while passing through their quarter and of the discovery of his body because of its continued singing of the hymn after death. There are a great many parallels for the story. Some critics, perhaps anachronistically, see the bland anti-Semitism of the story as a comment on the uncritical nature of the prioress.

(17) 'Chaucer's Tale of Sir Thopas' is a witty and elegant parody of the contemporary romance, both in its subject and in the unsubstantiality of its *tail-rhyme form. Its butts are no doubt general; but it can perhaps be taken to have special reference to the heroes it catalogues (vii. 898-900): Horn Child, the legend of

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Ypotys, *Bevis of Hampton, *Guy of Warwick, the unidentified Pleyndamour, and *Libeaus Desconus. It is closest, it has been argued, to the last of these.

(18) When the Host interrupts the tale of Sir Thopas, Chaucer moves to the opposite extreme with a heavy prose homily, 'The Tale of Melibeus'. This story of the impetuous Melibeus and his wise wife Prudence dates from Italy in the 1240s, when the story was written in Latin prose for his third son by Albertano of Brescia. Chaucer's immediate source was the 1336 version in

French prose by Renaud de Louens.

(19) 'The Monk's Tale' is composed of a number of 'tragedies' of persons fallen from high estate, taken from different authors and arranged on the model of Boccaccio's *De Casibus Virorum Illustrium*. The tale is in eight-line stanzas.

(20) 'The Nun's Priest's Tale' is related to the French cycle of Renart (see REYNARD), telling of a fox that beguiled a cock by praising his father's singing and was in turn beguiled by him into losing him by pausing to boast at his victory. The mock-heroic story is full of rhetoric and exempla, and it is one of the most admired of the Tales, regarded as the most typically 'Chaucerian' in tone and content. The fable is very familiar, but the parallels to Chaucer's treatment of it are not very close. The famous ending of the tale invites the reader to 'take the morality' of the Tale in spite of its apparent lightness of substance, on the grounds that St Paul says everything has *some* moral; this invitation has been taken with surprising solemnity by many critics.

(21) 'The Second Nun's Tale', in rhyme-royal, is perhaps translated from the life of St Cecilia in the *Golden Legend of Jacobus de Voragine. It describes the miracles and martyrdom of the noble Roman maiden Cecilia and her husband Valerian.

(22) 'The Canon's Yeoman's Tale' is told by a character who joins the pilgrims at this late stage (vin. 554 ff.) with his master, the dubious canon whose alchemical skills the yeoman praises. The first 200 lines of the tale tell of the Alchemist's arcane practice and its futility, before proceeding to the tale proper which tells of how an alchemical canon (who is *not* his master, he

protests, perhaps suggesting that it is) tricks a priest out of £40 by pretending to teach him the art of making precious metals. The dishonesty of the alchemists was much discussed and condemned in the 14th cent.; there is a close analogue to Chaucer's story in one of the *Novelle* of Sercambi (included in Bryan and Dempster, pp. 694-5). The most significant literary parallel, of course, is Jonson's **The Alchemist*.

(23) 'The Manciple's Tale' is the fable of the tell-tale crow, told by many authors from *Ovid in *Metamorphoses* (2. 531-62) onwards. Phebus (Phoebus) has a crow which is white and can speak. It reveals to Phebus the infidelity of his wife (nameless in Chaucer, but Coronis in Ovid and most of the writers who follow him) and Phebus kills her in a rage. Then, in remorse, he plucks out the crow's white feathers, deprives it of speech and throws it 'unto the devel', which is why crows are now black. A very similar version of the story is told in Gower's *Confessio Amantis* (iii. 768-835), and there are other examples by Guillaume de *Machaut and in the **Ovide moralisé* (ci324). As well as these, }. A. Work in Bryan and Dempster edits as analogues a story from **The Seven Sages of Rome* which does not name Phebus and which exchanges the fates of wife and bird, as well as some sententious parallels from *Boethius and Jean de Meun.

(24) 'The Parson's Tale' which concludes the work (and was, no doubt, meant to, even if the main body of the *Tales* is incomplete) is a long prose treatise, ostensibly on Penitence but dealing at most length with the *Seven Deadly Sins. The two principal sources are Raymund de Pennaforte's *Summa* (dating from the

1220s) for the sections on Penitence, and Guilielmus Peraldus's *Summa Vitiourum* (probably from the 1250s) for the Seven Deadly Sins.

Most manuscripts have 'The Parson's Tale' leading straight into Chaucer's closing 'Retracciouns' in which he takes leave of his book. He asks forgiveness of God for his 'translacions and enditynges of worldly vanities', including 'The Tales of Caunterbury, thilke that sownen into [i.e. tend towards] synne'. But this rhetorical conclusion need not be read as a revocation of his work by the poet; following St Augustine's *Retractationes*, many medieval works end by distancing the writer from the non-spiritual elements in his work: the Author's Epilogue in *The Decameron* and Chaucer's *Troilus* are other familiar examples. See N. F. Blake, *The Canterbury Tales, Edited from the Hengwrt Manuscript* (1980); H. Cooper, *The Canterbury Tales* (1989).

Also an edition by V. A. Kolve and G. Olsen (1989). **canto**, a subdivision of a long narrative or epic poem, employed in the works of *Dante, *Ariosto, *Tasso, and others; * Spenser was the first to employ the term in English.

CANUTE (Cnutr), a Dane who was king of England 1016-35. The old legend of his failing to repel the sea is told by Holinshed, Vii. xiii, after *Henry of Huntingdon (who may have invented it) and *Gaimar.

Canute, The Song of, a famous early English poetic fragment stated to have been composed and sung by the king as he rowed past Ely, and recorded by a monk of Ely in 1166. It begins

Merie sungen the munechis binnen Ely
Tha Cnut ching reu ther by.

Can You Forgive Her?, a novel by A. *Trollope, published 1864-5, me first in the *'Palliser' series. Alice Vavasor, a girl of independent spirit and means, is engaged to the 'paragon' John Grey but, seemingly distressed by his perfection, she jilts him in favour of her less reputable cousin George Vavasor. George's finances and expectations are in a parlous state, and Alice uses her means to help him to a political career. George is disinherited by his grandfather.

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Ruined, and having lost his parliamentary seat, George takes ship for America, pausing only to make a murderous attempt on Mr Grey. When, after a suitable interval, John Grey proposes again to Alice, he is accepted. This part of the novel's plot derives from a play in blank verse, *The Noble Jilt*, written by Trollope in 1850.

Interwoven with this story is the account of the early married life of Alice's friend Lady Glencora. Lady Glencora has made a splendid match with Plantagenet Palliser, nephew and heir of the old duke of Omnium, but remains in love with the handsome wastrel Burgo Fitzgerald. When she meets Burgo at Lady Monk's ball, Glencora is tempted to elope with him, but is dissuaded by the timely arrival of Mr Palliser. Palliser decides to take his wife out of harm's way, and arranges an extensive foreign tour, despite the fact that his political ambitions have just been crowned with an offer of the post of chancellor of the exchequer. On the Continent Plantagenet and Glencora come to a better understanding, and the novel ends with the birth of an heir.

There is a comic sub-plot, dealing with the efforts of a

rich widow, Alice's Aunt Greenow, to dispose of her heart and fortune.

Capability Brown, see BROWN, L.

CAPEK, Karel (1890-1938), Czech novelist and dramatist, born in Bohemia, the son of a doctor, and educated at the universities of Paris, Berlin, and Prague. He and his brother, painter and stage-designer Josef Capek (1887-1945), began to write plays together c.1910; the best known of their joint works is *The Insect Play* (1921), a satire on human society and totalitarianism. Capek's best-known independent work was *R.U.R.* (1920, first performed in England in 1923), a play set 'on a remote island in 1950-60'. The title stands for 'Rossum's Universal Robots', and the concept of the mechanical robot (a word coined from the Czech 'robot', meaning drudgery) opened up a whole new vein of *science fiction, as well as adding a word to the English language. In Capek's play the robots, having acquired human emotions, rebel against their servile status and destroy their masters. His other plays include *The Makropulos Affair* (1923), a play about longevity with some similarity to G. B. *Shaw's *Back to Methuselah* (which Capek had not at the time read) in which he arrives at conclusions in his own view diametrically opposed to Shaw's. Capek also wrote several Wellsian Utopian romances, such as *The Manufacture of the Absolute* (1923) and *War with the Newts* (1936); a trilogy of more realistic novels, *Hordubal*, *The Meteor*, and *An Ordinary Life* (1933-4); and various travel books and essays, including *Letters from England* (1923).

CAPELL, Edward (1713-81), Shakespearian commentator.

His edition of Shakespeare in ten volumes (1768) was the first to be based on complete and careful collations of all the old copies, and it is his arrangement of the lines that is now usually followed. His *Commentary, Notes and Various Readings to Shakespeare*, begun in 1774, was published in 3 vols in 1783. Capell was responsible for the first full scholarly discussion of Shakespeare's sources, and for the first attempt to establish the relationship between the *Folios and quartos; he supported the authenticity of the three parts of **Henry VI*, **Titus Andronicus*, **Love's Labour's Lost*, and **The Taming of the Shrew*. He was attacked by *Malone and *Steevens, but the soundness of his judgement makes his edition of lasting value.

CAPGRAVE, John (1393-1464), an Augustinian friar who spent most of his life in the friary at King's Lynn. He wrote a number of theological and historical works in Latin. In English he wrote lives of St Gilbert of Sempringham and St Catherine of Alexandria, and a small body of unremarkable poetry. His most significant English work is his *Chronicle* of English history up to AD 1417, which is marked by simplicity and lucidity of style.

Ed. P. J. Lucas, *John Capgrave's Abbreviation of Chronicles* (EETS, 1983).

CAPOTE, Truman (1924-84), American author, born in New Orleans, whose work ranges from the lighthearted story of playgirl Holly Golightly in *Breakfast at Tiffany's* (1958) to the grim investigation *In Cold Blood* (1966), a 'non-fiction novel' or work of *faction, in which Capote recreated the brutal multiple murder of a whole Kansas family by two ex-convicts, and traces

the lives of the murderers to the moment of their execution.

Captain Singleton, *Adventures of*, see SINGLETON.

Capulets, in Shakespeare's **Romeo and Juliet*, the noble Veronese house (the Cappelletti) to which Juliet belongs, hostile to the family of the Montagues (the Montecchi).

Carabas, Marquess of, a character in (1) the fairy tale of *Puss in Boots*; (2) a song by *Béranger; (3) *Disraeli's *Vivian Grey*; (4) Thackeray's *Book of Snobs*.

CARACTACUS, or **CARADOC**, king of the Silures in the west of Britain during the reign of Claudius. He was defeated by the Romans and fled to Cartimandua, queen of the Brigantes, who betrayed him. He was taken a prisoner to Rome in AD 51, where his noble spirit so pleased the emperor that he pardoned and released him. He figures as Caratach in Fletcher's **Bonduca*. W. *Mason wrote a play *Caractacus* and he provides the theme of a cantata by *Elgar (1898).

CARADOC, see CARACTACUS.

Carbonek, see CORBENIC.

Carcanet Press, a small press established in South Hinksey, Oxford, in 1969 by poet, editor, and novelist Michael Schmidt (1947-) : it moved to Manchester in 1971. It has published a wide and important range of

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new poetry in English and translation, as well as reviving neglected classics, and since 1981 has also published works of fiction.

Cardenio, a lost play by Shakespeare, probably in collaboration with *Fletcher, acted at Court in 1613.

*Theobald in his play *Double Fals'hood* (1728) claimed

to have made use of an old prompt copy of *Cardenio*, but this has never been seen since and Theobald's version lacks Shakespearian touches. It may be assumed, however, that Shakespeare's play, like Theobald's, was based on the story of Cardenio and Lucinda in **Don Quixote* (Part 1, chs. 24-8); Cardenio is the Ragged Knight, who, driven mad by the loss of his loved Lucinda, haunts the Sierra Morena, and is eventually reunited with her.

Cardinal, *The*, a tragedy by J. * Shirley, acted 1641, printed 1652.

This was the first play Shirley wrote for the King's Men, and both he and his contemporaries thought it his best work. The Duchess Rosaura, a young widow, wants to marry Alvarez, but the diabolical cardinal, chief adviser to the king, has forced her into a contract with his nephew Columbo. She tricks Columbo into releasing her from this contract, but on the night of her wedding to Alvarez a group of masquers (Columbo and his followers in disguise) kill the bridegroom during a dance. The duchess feigns madness and plots revenge. Columbo is killed in a duel by Hernando, a soldier who has been wronged by him. The final scene is a series of tricks. The vengeful cardinal attempts to rape the duchess and is stabbed by Hernando, who has been in hiding. Hernando then kills himself. The cardinal declares that he has already poisoned the duchess and offers her an antidote, drinking it himself as a sign of good faith. He then reveals that the 'antidote' was a poison, which he took in the belief that his wounds were mortal; a doctor tells him that they were not. The king sums up by wishing that rulers had more

trustworthy advisers.

CARDINAL, Marie (1929-), French novelist, born in Algeria. Her first novel, *Écoutez la mer* (1962), was followed by several others, but she is best known internationally for her widely translated *Les Mots pour le dire* (1975; *The Words to Say It*, 1984), a remarkable and pioneering feminist autobiographical novel describing her childhood in Algeria, her difficult relationship with her mother, and the successful psychoanalysis that enabled her to become a writer.

CARDUCCI, Giosuè (1835-1907), Italian poet and classicist, winner of the * Nobel Prize (1906). His poetry celebrates Italy's classical heritage at the expense of Romanticism and the Church. His early hymn to Satan ('A Satana', 1863) is republican in spirit, but he was to become poet laureate in middle age. Some of his best poems are in *Rime nuove* (*New Rhymes*, 1861-7); *Odi barbare* (*Barbarian Odes*, 1873-89), based on classical quantitative metre, and *Rime e ritmi* (*Rhymes and Rhythms*, 1887-9).

Carduel, see CARLIOUN.

Careless Husband, The, a comedy by C. *Cibber, performed and published 1704 (imprint 1705). Sir Charles Easy, who neglects his wife and carries on an intrigue with her maid Edging and with Lady Graveairs, discovers that his wife is aware of his infidelities and is moved to reconciliation by her tolerance and virtue. The coquette Lady Betty Modish is led to accept the suit of the honourable Lord Morelove (contrasted with the boastful and immoral Lord Foppington) by a plot to excite her jealousy, followed by reproaches from Sir Charles. In his

dedication, Cibber claims that he has set out to avoid coarseness and to imitate the conversation of the polite world, and the work was praised for its 'elegant dialogue', though harsher critics maintained that Cibber knew little of the social milieu he described. **Caretaker, The**, a play by H. * Pinter, performed and published in 1960.

One of Pinter's characteristically enigmatic dramas, it is built on the interaction of three characters, the tramp Davies and the brothers Aston and Mick. Aston has rescued Davies from a brawl and brought him back to a junk-filled room, in which he offers Davies a bed and, eventually, an ill-defined post as caretaker. The characters reveal themselves in inconsequential dialogue and obsessional monologue. Davies is worried about his papers, the blacks, gas leaks, and getting to Sidcup; Aston reveals that he has suffered headaches ever since undergoing electric shock treatment for his 'complaint'; Mick, the youngest, is alternately bully, cajoler, and materialist visionary, with dreams of transforming the room into a fashionable penthouse. In the end both brothers turn on Davies and evict him. The dialogue is at once naturalistic and surreal; the litany of London place names (Finsbury Park, Shepherd's Bush, Putney) and of decorator's jargon (charcoal-grey worktops, teak veneer) serves to highlight the no-man's-land in which the characters in fact meet. **CAREW** (pron. Carey), Thomas (1594/5-1640), son of a master in chancery. He was educated at Oxford and became secretary to Sir Dudley Carleton at Venice and subsequently at The Hague. He won the favour of Charles I, was appointed to an office at court, and

received an estate from him. His elegy for *Donne was published with Donne's poems in 1633, his masque *Coelum Britannicum* (with settings by I. *Jones) was performed before the king in 1634, and his *Poems* appeared in 1640. He was a close friend of *Suckling and one of the best known of the *Cavalier poets; his works include many graceful, witty, and often cynical songs and lyrics, and several longer poems, including the erotic 'A Rapture', and 'To Saxham', a countryhouse poem in the genre of * Jonson's 'To Penshurst', by 173 CAREY I CARLYLE

whom, with Donne, he was much influenced. The standard edition of his work is by R. Dunlap, 1949. **CAREY**, Henry (171687-1743), wrote farces, operas, and burlesques, which include **Chrononhotonthologos* (1734) and **The Dragon of Wantley* (1737). He is also remembered as the inventor of the nickname 'Namby-Pamby' for Ambrose *Philips ('Namby-pamby's little rhymes I Little j ingles, little chimes, I To repeat to little miss, I Piddling ponds of pissy-piss'—1725) and as the author of the words and music of 'Sally in our Alley' (1715?).

CAREY, Peter Philip (1943-), Australian novelist, born at Bacchus Marsh, Victoria, educated at Geelong Grammar School and, briefly, at Monash University. After leaving university he worked for advertising agencies in Melbourne and London, moving to Sydney in 1974. Though a self-proclaimed Australian writer, Carey is a fabulist who does not write in any recognizable national tradition. His is an idiosyncratic voice, his fiction combining realism and the surreal, satire with a keen sense of the fantastic, matter-offactness

with phenomena that Carey himself has called 'not real but something parallel'. Two volumes of short stories, *The Fat Man in History* (1974), which established Carey as a new force in Australian writing, and *War Crimes* (1979), were followed by a darkly comic novel, *Bliss* (1981), in which an advertising executive dies three times and is resurrected on each occasion, and the exuberantly written *Illywhacker* (1985), the reminiscences of a 139-year-old con man. His next novel, *Oscar and Lucinda* (1988), a rich and subtle love story set in the 19th cent., won the *Booker Prize for fiction and confirmed Carey's stature as one of the most original and accomplished novelists of his generation. *The Tax Inspector* (1991), a satire of modern life in Sydney, was followed by *The Unusual Life of Tristan Smith* (1994), a picaresque but insistently disturbing fable set in the imaginary country of Efica, which once more blends realism, satire, and fantasy. *Jack Maggs* (1997) is a historical novel, with rich Dickensian resonances, about a departed criminal returning to England in secret from Australia.

Carker, James, a character in Dickens's **Dombey and Son*.

Carleton, *Memoirs of Captain*, see MEMOIRS OF CAPTAIN CARLETON.

CARLETON, William (1794-1869), born in Tyrone, the son of a peasant farmer; he wrote many stories of Irish peasant life, both melancholy and humorous. *Traits and Stories of the Irish Peasantry* (1830-5) was followed by *Tales of Ireland* in 1834. His novels include *Fardorougha, the Miser* (1839), a powerful study of an Irish farmer and usurer, torn between avarice and

his love for his son; and *The Black Prophet* (1847), a bleak story of the potato famine.

Carlionn (sometimes Carduel), in Malory's **Morte D'Arthur*, the city where Arthur was crowned and held his court, probably Caerleon-upon-Usk, though in places Carlisle appears to be meant.

CARLISLE, Frederick Howard, fifth earl of (1748-1825), Chancery guardian to **Byron* and attacked by him in **English Bards and Scotch Reviewers*. His tragedy *The Father's Revenge* was praised by Dr **Johnson* and Horace **Walpole*.

CARLISLE, Richard, see ROMANTIC FICTION.

Carlos, Don, the deformed son of Philip II of Spain. The marriage of the latter with Elizabeth of France, who had been affianced to Don Carlos, forms the subject of Otway's tragedy **Don Carlos* and of **Verdi's* opera.

CARLYLE, Alexander (1722-1805), nicknamed 'Jupiter', educated at Edinburgh University, Glasgow, and Leiden, a minister and leader of the Scottish 'Broad Church' party. He was author of an interesting autobiography (printed 1860) which refers to various notable events and personalities of the period.

CARLYLE, Jane Baillie Welsh (1801-66), born in Haddington, East Lothian, the daughter of a doctor. She showed considerable powers both of intellect and of character while still at school, and in 1821 was introduced by her former tutor Edward Irving to Thomas **Carlyle*. Together and by correspondence she and Carlyle studied German literature, he effectively taking on the role of tutor, then of lover; they were married in 1826. Much of her energy during her

married life was devoted to domestic chores and to the humouring and protection of a temperamental husband, but she is nevertheless remembered as one of the best letter-writers in the English language, witty, caustic, and observant, and as a literary hostess who impressed all who met her. Her vast circle of friends, acquaintances, and correspondents included Mazzini, R. **Browning*, **Tennyson*, J. **Forster*, and G. **Jewsbury* (who spent much time with Jane Carlyle during her husband's years of obsession with Lady Ashburton), but many of her best letters were written to her relatives in Edinburgh and Liverpool and, most notably, to Thomas himself, with whom she corresponded copiously during their temporary separations. Her kindness and generosity are as remarkable as her wit; one of her most famous letters, about the loneliness of her life at Craigenputtock, was written to cheer a dissatisfied schoolmistress in Carlisle who aspired to be a writer (Letter to Mary Smith, Jan. 1857). Her subjects include personalities, travels, books, and, notably, her servants; she commented, 'I think, talk, and write about my servants as much as Géraldine [Jewsbury] does about her lovers.' Various collections and selections of her letters have been published, including editions by J. A. **Froude* (1883), Leonard Huxley (1924), and T. Scudder (1931).

CARLYLE, Thomas (1795-1881), born at Ecclefechan, **CARMARTHEN | CARMINA BURANA !74** in Dumfriesshire, the son of a stonemason; his parents were serious, industrious, and devout, and belonged to a Dissenting branch of the Presbyterian Church. Carlyle, intended by them and by himself for the

ministry, was educated at Annan Academy and at the University of Edinburgh, where, affected by the legacy of the *Scottish Enlightenment, he abandoned this resolve; he taught for a while at Annan and Kirkcaldy and then took to literary work, tutoring and reviewing. He studied German literature; his life of *Schiller appeared in the **London Magazine* in 1823-4 and was separately published in 1825; his translations of *Goethe's *Wilhelm Meisters Apprenticeship* and *Wilhelm Meisters Travels* appeared in 1824 and 1827 respectively, the latter being included in his anthology of selections from German authors, *German Romance* (4 vols, 1827). In 1826 he married Jane Welsh (see above) and after two years in Edinburgh they moved for financial reasons to her farm at Craigenputtock, an isolated dwelling on the lonely moors of Nithsdale. 'Signs of the Times', an attack on *utilitarianism, appeared in 1829 in the **Edinburgh Review*, **Sartor Resartus* followed in **Fraser's Magazine* in 1833-4, a highly idiosyncratic and personal work which showed his great debt to German philosophy and literature. In 1834 the Carlyles moved to Cheyne Row, Chelsea, where he worked on his *History of the *French Revolution*, which appeared in 1837; the manuscript of the first volume was accidentally used to light a fire while on loan to J. S. *Mill, but with characteristic perseverance Carlyle rewrote it. This work, somewhat to his own surprise, established Carlyle's reputation, and he from this time onward strengthened the position that made him known as 'the Sage of Chelsea'. His series of lectures, *On *Heroes, Hero-Worship and the Heroic in History*, delivered in 1840 and published

in 1841, attracted glittering and fashionable audiences, and taught him to distrust (and indeed to abandon) his own blend of 'prophecy and play-acting'; it also brought him and his wife many new and influential friends. In *Chartism* (1839) and *Past and Present* (1843) Carlyle applied himself to what he called 'the Condition-of-England question', attacking both *laissez-faire* and the dangers of revolution it encouraged, castigating an economic and political climate where Cash Payment had become 'the sole nexus between man and man', and manifesting with more passion than consistency a sympathy with the industrial poor which heralded the new novels of social consciousness of the 1840s (see GASKELL and DISRAELI, B.). His evocation in *Past and Present* of medieval conditions at the time of Abbot Samson (see JOCELIN DE BRAKELOND) provided a new perspective on machinery and craftsmanship that was pursued by *Ruskin and W. *Morris, but Carlyle, unlike some of his followers, turned increasingly away from democracy towards the kind of feudalism which he saw expressed in the rule of the 'Strong Just Man'. His 'Occasional Discourse on the Nigger Question' (1849) and *Latter-Day Pamphlets* (1850) express his anti-democratic views in an exaggerated form. His admiration for *Cromwell was expressed in his edition of *Oliver Cromwell's Letters and Speeches* (2 vols, 1845), and for *Frederick the Great of Prussia in a lengthy biography, some 14 years in preparation, which appeared in 1858-65, 6 vols. A more modest and, to 20thcent. tastes, more readable work, a life of his friend *Sterling (with some remarkable reminiscences of *Coleridge), appeared in 1851.

Jane Carlyle died in 1866, a blow which he said 'shattered my whole existence into immeasurable ruin', and he thereafter wrote little of importance. He gave her papers and letters in 1871, with ambiguous instructions, to his friend and disciple J. A. *Froude, who published them after Carlyle's death, in 1883; Froude also published Carlyle's *Reminiscences* (1881) and a four-volume biography (1882-4). These posthumous publications caused much controversy, largely by breaking the conventions of Victorian *biography (against which Carlyle had himself fulminated) to suggest marital discord and sexual inadequacy on Carlyle's part.

Carlyle's influence as social prophet and critic, and his prestige as historian, were enormous during his lifetime; G. *Eliot in the *Leader* (1855) wrote, 'there is hardly a superior or active mind of this generation that has not been modified by Carlyle's writings', and he was later described by *Yeats in his *Autobiography* as 'the chief inspirer of self-educated men in the 'eighties and early 'nineties'. In the 20th cent, his reputation waned, partly because his trust in authority and admiration of strong leaders were interpreted as foreshadowings of Fascism. His prose, which had always presented difficulties, became more obscure with the lapse of time; his violent exclamatory rhetoric, his italics and Teutonic coinages, and his eccentric archaisms and strange punctuation were already known by the late 1850s as 'Carlylese'; H. *Martineau described him as 'the greatest mannerist of the age', and *Aytoun ridiculed him, along with the *Spasmodics, for 'dislocating language'. But many of his

coinages have become accepted as part of the language, and his work continues to attract scholars and biographers. Many different collections and editions of his letters have been published, and *The Collected Letters of Thomas and Jane Carlyle*, ed. C. R. Sanders and K. J. Fielding (7 vols, 1970-), is in progress.

Carmarthen, *The Black Book of*; see BLACK BOOK OF CARMARTHEN, THE.

Carmelide (Camlyard in *Malory), the realm of King Leodegan (Lodegraunce in Malory), the father of Guinevere. Like many other Arthurian places, it is localized both in Cornwall and in the North.

Carmina Burana, a compilation of 228 Latin and German poems, discovered in the monastery of Benediktbeuern in 1803, whence it is also known as the 'Benediktbeuern manuscript'. It was probably written c. 1230, perhaps in Carinthia, and is the work of three compilers. It contains works of three kinds, corresponding to the categories of poetry written by the 12th-cent. troubadours: moral-satirical poems; love poems; and poems of camaraderie, many of them drinking-songs. It is the most important collection of *Goliardic Latin poetry in particular, and contains poems by many identified poets: Walter of Chatillon, Hugh of Orleans, the *Arch-poet, and Philip the Chancellor, for example. Carl Orff used a selection for his scenic cantata *Carmina Burana* (1935-6). The standard edition is by Hilka, Schumann, and Bischoff (1930-70).

CARNEGIE, Andrew (1835-1919), the son of a damasklinen weaver of Dunfermline, taken when a child to

America by his parents who emigrated thither during the 'hungry forties'. At the age of 13 he began work in a cotton factory. Later, by his energy and shrewd speculative investment, he became enormously rich and one of the foremost ironmasters of the United States. In 1900 he published *The Gospel of Wealth*, maintaining that a 'man who dies rich dies disgraced', and set about the distribution of his surplus wealth. From a literary point of view, the most important of his many benefactions was his provision of public libraries in Great Britain and the United States, on condition that the local authorities provided site and maintenance. (See LIBRARIES, PUBLIC.)

carnivalesque, a term coined by the Russian critic M. M. *Bakhtin to describe various manifestations of popular humour and cultural resistance to the restraints of official cultural hierarchies. The institution of carnival itself provides a model for understanding some of the more playful effects of literature, principally in the novel and dramatic literature. According to this view, some kinds of literary comedy are rooted in folk traditions of mockery directed at the Church and other authorities.

carol, a word whose etymology is obscure, and of which the earliest meaning appears to be a round dance; thence a song, originally the song of joy sung at Christmas time in celebration of the Nativity. The first known collection of Christmas carols was printed by Wynkyn de *Worde in 1521.

CAROLINE, Queen, (1) consort of George II, who figures in Scott's **The Heart of Midlothian* and is prominent in the memoirs of the time; (2) consort of George IV, who

figures in *Byron's poems, etc.

CARPENTER, Edward (1844-1929), educated at Cambridge, where he became fellow of Trinity Hall and curate to F. D. *Maurice. In 1874 he abandoned fellowship and orders and moved north, working for some years as University Extension lecturer before settling at Millthorpe, near Chesterfield, where he pursued, by precept and example, his own concept of socialism and communal fellowship, in a manner much influenced by *Thoreau and also by *Ruskin and W. *Morris. He wrote and lectured in support of varied progressive causes (sexual reform, women's rights, clean air, anti-vivisection, industrial reorganization, etc.), and his own lifestyle and revolt against middleclass convention (expressed by sandals, vegetarianism, overt homosexuality, praise of manual labour and the working man) became an important symbol of liberation for many, including E. M. *Forster. Of his many writings the best remembered is probably his long poem *Towards Democracy* (published in 4 parts, 1883-1902), in which he expresses his millenarian sense of the cosmic consciousness and 'spiritual democracy', and of the march of humanity towards 'freedom and joy'; both manner and content are much influenced by *Whitman and the **Bhagavad-gitā*. His autobiography, *My Days and Dreams*, was published in 1916; see also C. Tsuzuki, *Edward Carpenter, Prophet of Human Fellowship* (1980).

CARPENTER, John (?i370-?i44i), town clerk of London, 1417-38, a generous patron and a friend of *Whittington and of *Pecock. *Hoccleve wrote a ballad to him, appealing for money. He compiled the *Liber*

Albus, a valuable collection of records of the City of London, and he left lands for educational purposes, from which the City of London School was founded. See *Liber Albus*, ed. H. T. Riley (1859); T. Brewer, *Memoir of the Life and Times of John Carpenter* (1856). **CARR**, James Joseph Lloyd (1912-), novelist, children's writer, and independent publisher, born and educated in Yorkshire, and at Dudley Training College. His works include *A Season in Sinji* (1968, a cricket story); *The Harpole Report* (1972); *How Steeple Sinderby Won the FA Cup* (1975); and *The Green Children of the Woods* (1976). *A Month in the Country* (1980) is a short novel set in the summer of 1920: the narrator Birkin, a war survivor, is engaged in restoring a wall painting in the village church at Oxgodby, where he meets another survivor who is camping out in the next meadow while seeking to discover a 14th-cent. tomb. *The Ballad of Pollock's Crossing* (1985), set in the 1920s, takes a young Yorkshire schoolteacher to the American Midwest, where he challenges what was then the American orthodoxy of Indian history. **CARRACCI**, Annibale (1560-1609), the greatest of a family of Bolognese painters who championed the clarity of the classical tradition and the glowing, sensuous colours of Venice. His best work is the decoration of the Farnese Gallery (1595-1604), which for the next two centuries was as famous as Raphael's *Farnesina* or the Sistine chapel, both of which he emulated. Annibale was much admired in literary England in the 18th and early 19th cents; parallels have been drawn between his paintings and the poetry of Dryden and Pope. Fielding, in *Joseph Andrews*,

caricatures him as Hannibal Scratchi.

CARRINGTON, Dora de Houghton (1893-1932), painter
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er, diarist, and letter writer, born in Hereford, educated at Bedford High School: she studied art at the Slade School in London where her work was much admired by C. R. W. Nevinson and Mark Gertler, both of whom became infatuated with her. It was not until her extraordinarily vivid diaries and charmingly illustrated letters were posthumously edited for publication by D. Garnett (1970) that she became known to the general public. That book told the story of her mysterious and passionate love for the homosexual L. Strachey, after whose death she committed suicide. There is a biography (1989) by Gretchen Gerzina; two books on her art, one by her brother Noel Carrington (1978), the other by Jane Hill (1994); and a film called *Carrington* (1995) by C. Hampton.

CARROLL, Lewis, see DODGSON.

CARSON, Ciaran (1948-), Irish poet, educated at Queen's University, Belfast. After his first volume, *The New Estate* (1976) Carson's mature work uses complex, digressive narratives, influenced by his Irish-speaking background, to explore history, memory, and the layered maps of Belfast life from the 17th cent, to the post-1969 Troubles (*The Irish for No*, 1987; *Belfast Confetti*, 1989). His long lines and complex sentences have now taken on rhyme and include versions of Baudelaire and of Rimbaud's 'Le Bateau ivre'. Richly physical and sensuous, Carson's poems reinvigorate aspects of the Symbolist imagination. See *First Language* (1993) and *Opera et Cetera* (1996).

CARSON, Rachel (1907-64), American zoologist, educated at Johns Hopkins University, who is remembered as a pioneer ecologist and popularizer of scientific information. Her works include *The Sea around Us* (1951), *The Edge of the Sea* (1955), and *Silent Spring* (1963), a powerful attack on the indiscriminate use of pesticides and weed-killers.

CARTER, Angela Olive, née Stalker (1940-92), English novelist, poet, and essayist, born in Eastbourne and educated at Bristol University. Her work is imbued with a keen sense of the macabre and the wittily surreal and draws heavily on symbolism and themes derived from traditional fairy tales and folk myths. Her first two books, a volume of poetry (*Unicorn*, 1966) and a thriller (*Shadow Dance*, 1966), were followed by *The Magic Toyshop* (1967, filmed 1986), which associated her with the tradition of *magic realism and won the John Llewellyn Rhys Memorial Prize. *Several Perceptions* (1968) won the Somerset *Maugham Award. Succeeding novels developed further a characteristic neo-Gothic ambience, often underpinned by a strong, but never intrusive, feminist sensibility: *Heroes and Villains* (1969), set in the aftermath of nuclear conflict, the more conventional *Love* (1971), and *The Infernal Desire Machines of Dr Hoffman* (1972). After *Fireworks: Nine Profane Pieces* (1974) her next novel, *The Passion of New Eve* (1977), was centrally concerned with feminist issues, as was a later cultural study, *The Sadeian Woman* (1979). *Nights at the Circus* (1984), about a female Victorian circus performer called Fewers who can fly, confirmed her as a gifted literary fabulist, while her ability to evoke and adapt the darker

resonances of traditional forms of *fantasy was brilliantly deployed in *The Bloody Chamber and Other Stories* (1979), which contains one of her best-known reworkings of traditional material, 'The Company of Wolves' (based on the story of Little Red Riding Hood), filmed in 1984. Her last novel, *Wise Children* (1991), was a chronicle of two theatrical families. She translated the fairy tales of Charles *Perrault (1977) and, in collaboration with the artist Michael Forman, produced a retelling of *Sleeping Beauty* and other fairy tales (1982). She also compiled *The Virago Book of Fairy Tales* (1990; 2nd vol., 1992); *Black Venus* (1985) is a collection of short stories. A selection of her critical writings, *Expletives Deleted*, was published posthumously in 1992. A further posthumous collection of stories and sketches appeared in 1993 as *American Ghosts and Old World Wonders*.

CARTER, Mrs Elizabeth (1717-1806), scholar and poet, born in Deal, the daughter of the Revd Nicholas Carter, who was a friend of the publisher E. *Cave. With a persistence that was to win the praise of V. Woolf in *A Room of One's Own* she learned Latin, Greek, and Hebrew in childhood with her brothers, later acquiring French, Italian, German, Portuguese, and Arabic. Dr *Johnson thought her one of the best Greek scholars he had known. In 1738 she published her early poems, and Johnson, as a high honour, invited her to contribute to the **Rambler*, for which she wrote numbers 44 and 100. She made various translations, and spent seven years on her translation of *Epictetus, which appeared with great success in 1758 and gained her a European reputation. She was not herself a hostess,

and she was notably unfashionable in dress, but she was loved and revered in *Blue Stocking society.

CARTER, Martin (1927-97), poet, born in Georgetown and educated at Queen's College, Guyana. In 1975 he spent a year at Essex University as poet in residence, the longest time spent away from his homeland. With his stirring and influential volume about political oppression, *Poems of Resistance* (1954), he established an international reputation. Other volumes include *Jail Me Quickly* (1964), *Poems of Succession* (1977), and *Poems of Affinity* (1980).

CARTLAND, Barbara, see HISTORICAL FICTION.

Carton, Sydney, a character in Dickens's **A Tale of Two Cities*.

CARTWRIGHT, Jim (1958-), dramatist, born in Farnworth, the impoverished Lancashire town that inspired his first play, *Road* (1986), a series of brash, lively sketches evoking a turbulent night in a run-down working-class community. This was followed by *Bed* (1989), about Britain's forgotten elderly; *Two* (1989),

1 7 7 CARTWRIGHT | CARY

about life in a pub; *The Rise and Fall of Little Voice* (1994), about a mother's exploitation of her reclusive daughter's talent for mimicry; and a raucously poetic portrait of sexual chaos and pain, / *Licked a Slag's Deodorant* (1996). Cartwright has also written extensively for radio and television.

CARTWRIGHT, Justin (1945-), novelist and screen writer, born in South Africa, and educated there, in the USA, and at Oxford. His works cast a satiric and oblique light on late 20th-cent. civilization. *Interior* (1988) is an exploration-quest novel set in a fictitious

African state, where Tim Curtiz looks for his missing journalist father. *Freedom for the Wolves* (1983), also set in Africa, interweaves the historical past of * Rhodes and Rider *Haggard with the 20th-cent. present of the 1960 Sharpeville massacre, as James Thompson claims his inheritance. *Look at It This Way* (1990) reintroduces Curtiz, now a cultural columnist, in a sharp, satiric view of London life in the later 1980s, touched by scandal in the city, filtered through advertising imagery, and surreally menaced by the threat of an escaped lion. In *Masai Dreaming* (1993) Curtiz returns to Africa, this time in search of material for a screenplay about the life of a French-Jewish ethnologist who was thought to have died in Auschwitz. *In Every Face I Meet* (1995) is a tragi-comic portrait of London at the time of Nelson Mandela's release, with a background of drugs, rigger, and crime. *Leading the Cheers* (1998) takes its English protagonist, educated in the USA, back to America for a school reunion, and describes the consequences.

CARTWRIGHT, Thomas (1535-1603), a leading Puritan theologian educated at St John's College, Cambridge. A Marian exile, he left the country three times during Queen Elizabeth's reign and was deprived of his Lady Margaret professorship. He died before he could fully represent his Presbyterian views to James I.

CARTWRIGHT, William (1611-43), Oxford scholar, preacher, poet, and dramatist, one of the 'sons' of *Jonson. His most successful play, *The Royal Slave*, was performed before Charles I in 1636, and revived by professional players at Hampton Court at the queen's request. The 1651 edition of his works, *Comedies*,

Tragicomedies, with Other Poems, was prefaced by over 50 commendatory verses from fellow Royalists.

CARVER, Raymond (1939-88), American short story writer and poet, born in Clatskanie, Oregon. His first collection of poetry, *Near Klamath*, was published in 1968. This was followed by *Winter Insomnia* (1970) and *At Night the Salmon Move* (1976).

Although he claimed that he would like to be remembered as a 'poet and short-story writer and occasional essayist—in that order', it is for his short stories that he became best known. He came to prominence with the publication in 1976 of his first collection, *Will You Please Be Quiet, Please?* This was followed by three other collections, *What We Talk About When We Talk About Love* (1981), *Cathedral* (1983), and *Elephant* (1988). Like the stories of Richard *Ford and Tobias *Wolff, with whom he shares the label of 'Dirty Realism', his work deals powerfully with unremarkable, glamourless smalltown lives, described in pared-down, simple prose.

Carver continued to write poetry through the 1980s, publishing *Where Water Comes Together with Other Water* in 1985 and *Ultramarine* the following year, as well as *Fires* (1983), a volume which combined his poetry and short stories and a selection of his essays. He completed his last collection of poetry, *A New Path to the Waterfall* (1989), shortly before his death in 1988. An edition of his collected poems, *All of Us*, was published in 1996.

CARY, Elizabeth, Viscountess Falkland (1585-1639), strong-minded only child of judge Sir Thomas Tanfield. A self-taught linguist, she had mastered five

languages before marriage at 15 to Henry Cary, later Lord Falkland. Secretly embracing Roman Catholicism, she separated from Falkland in 1625, was subsequently disinherited by her father, and died of consumption, in loneliness and want. She composed several verse translations and is recognized as author of the closet drama *The Tragedie of Mariam* (1613), ascribed to 'E.C, the first known play in English by a woman. The drama raises Mariam, the 'shrew' wife of Herod, to tragic status: Mariam's outspoken intransigence and 'world amazing wit' are shown as weapons which society turns against a woman of genius. The play reflects Cary's own life, in the complex acrimony between dictatorial husband and dissident wife, and in its theme of society's destruction of women abdicating the private sphere for a public or published role. As the Chorus puts it: 'she usurps another's right, I That seeks to be by public language graced.' The play is written in verse which varies between alternately rhyming quatrains and stanzaic form, the effect being lyric rather than dramatic.

CARY, Henry Francis (1772-1844), educated at Oxford, an assistant librarian at the British Museum from 1826 to 1837. He translated Dante's * *Divina commedia*, producing with his translation the first Italian text of Dante to be printed in England. The *Inferno* appeared in 1805, and together with the *Purgatorio* and the *Paradiso* in 1814. *Coleridge praised 'the severity and learned simplicity' of Cary's diction, and the work became well known. He wrote a series of appreciative articles (collected in 1846) on the early French poets, then little regarded, in the **London Magazine*.

CARY, (Arthur) Joyce (Lunel) (1888-1957), novelist, born in Londonderry. He was educated at Clifton College and Oxford, and studied art in Edinburgh and Paris. He took part in the Balkan War (1912-13), joined the Nigerian political service in 1913, and served with the Nigerian regiment in the Cameroons campaign, 1915-16. In 1920 he returned to England and devoted himself to writing. His early 'African' novels, *Aissa Saved* (1932), *An American Visitor* (1933), *The African Witch* (1936), and *Mister Johnson* (1939), show with shrewd sympathy the relations between Africans and their British administrators. His major work consists of two trilogies: *Herself Surprised* (1941), *To Be a Pilgrim* (1942), and *The Horse's Mouth* (1944), chiefly concerned with the life of the artist Gulley *Jimson; and *Prisoner of Grace* (1952), *Except the Lord* (1953), and *Not Honour More* (1955), a study of politics. The major theme of the novels, which exhibit a vast range of characters, is the necessity for individual freedom and choice. Two further novels are studies of childhood: *Charley is my Darling* (1940) and the semiautobiographical *A House of Children* (1941). Cary also wrote political studies, such as *Power in Men* (1939) and *The Case for African Freedom* (1941); poetry, including *Marching Soldier* (1945) and *The Drunken Sailor* (1947); a study in aesthetics, *Art and Reality* (1958); short stories, such as *Spring Song and Other Stories* (1960); and an unfinished novel with a religious theme, *The Captive and the Free* (1959). A biography by J. W. Noble appeared in 1973.

CARY, Lucius, see FALKLAND, SECOND VISCOUNT.

CARY, Mary (from 1651 known as Rande) (b. c.1621, fi. 1653). A Londoner during the English Revolution, she was one of the most formidable intellectuals of the Fifth Monarchist movement, who constructed a systematic programme of radical social reform (including wage ceilings, postal service, and stamp tax) for the millennium, which she expected to begin in 1701. She maintained the equal right of women 'saints' to speak on public matters, and spoke for the poor and oppressed. Her most important works are *The Little Horn's Doom and Downfall* (1646), which predicts the fall of Charles I, the Utopian *A New and More Exact Map* (1651), and *Twelve Proposals* (1653).

CARYLL, John (1625-1711), diplomatist and secretary to Mary of Modena. He was the author of a tragedy, *The English Princess: or The Death of Richard HI* (1667), and a comedy, *Sir Salomon* (1670). His nephew, also John Caryll (1666-1736), was a friend and correspondent of Pope, to whom he suggested the subject of * *The Rape of the Lock*.

CASABIANCA, Louis (1755-98), a Corsican naval officer who perished with his little son at the battle of Aboukir. He is the subject of a well-known poem by F. *Hemans.

CASANOVA, Giacomo (1725-98), Italian autobiographer. In the course of an adventurous life throughout western Europe he wrote a number of historical works in Italian, but his reputation rests on the posthumously published *Mémoires* (12 vols, 1826-38) written in French. These are primarily an account of an extraordinary succession of sexual encounters, but they also provide an intimate portrait of the manners of the age and achieve considerable psychological consistency.

Casaubon, Mr, a leading character in G. Eliot's **Middlemarch*.

CASAUBON, Isaac (1559-1614), French classical scholar, born in Geneva of Huguenot refugee parents; professor of Greek at the Academy of Geneva, 1582-96; professor of classical letters at the University of Montpellier, 1597-9; sub-librarian at the Royal Library in Paris, 1605-10. From 1610 until his death he lived in London, receiving a pension from James I and becoming naturalized in 1611. Casaubon published critical editions and commentaries on the works of a number of ancient authors, chiefly Greek, including Theophrastus (1592) and the Hellenistic writer of the 2nd cent, AD, Athenaeus (1597). He projected a major work of church history in the form of a criticism of the 'Annals' of the Italian Roman Catholic Baronius, but only the first volume (*De Rebus Sacris et Ecclesiasticis Exercitationes XVI ad Baronii Annales* 1614) was finished when he died. He left a diary in Latin of his daily activities, the *Ephemerides*. There is a life of Casaubon by **Pattison* (1875).

Casby, Christopher and Flora, characters in Dickens's **Little Dorrit*.

Casca, one of the conspirators in Shakespeare's ** Julius Caesar*, who affects a blunt and surly manner of speech.

Case is Altered, The, a comedy by ** Jonson*, performed c. 1597-8, printed 1609.

Count Ferneze, who has lost his infant son Camillo when Vicenza was captured by the French general Chamont, sees his elder son Paulo go off to the wars against the same Chamont, under the care of his general Maximilian. Paulo is taken prisoner, but on the

other hand Maximilian brings back Chamont and his friend Gasper captive. It is agreed that Gasper shall return and effect an exchange between Paulo and Chamont, but Gasper impersonates Chamont, and Chamont himself departs. The trick is discovered, and Ferneze is on the point of executing Gasper, when Chamont returns with Paulo, and it is moreover discovered that Gasper is Ferneze's son Camillo. There is also a farcical sub-plot, involving the attempts made by the clowns Juniper, Onion, and Christophero to steal the daughter and the treasure of the supposed beggar Jacques de Prie. The play seems to have been published without Jonson's permission, for he omitted it from the folio of his works.

CASLON, William (1692-1766), the first English typefounder to make a complete range of Roman and Italic types of his own design, besides cutting Greek and exotic scripts. From 1725 onwards his types superseded those hitherto imported from abroad in English printing, and they are still in use. His foundry was carried on by his descendants until 1872.

Cassell's Weekly, a periodical founded in 1923, and at first edited by N. Flower; after 32 issues it was taken over by T. P. **O'Connor*, and changed its title to *T.P.'s and Cassell's Weekly*, which ran until 1929. It published work by E. M. **Forster*, Arnold **Bennett*, **Wells*, and others.

Cassio, Michael, in Shakespeare's ** Othello*, a sophisticated Florentine who at the opening of the play has just been appointed as Othello's lieutenant.

Cassius, in Shakespeare's **Julius Caesar*, friend of

*Brutus and leader of the conspiracy against Caesar.
Cassivelaunus (called 'Cassibelan' in Shakespeare's
 **Cymbeline* 1. i. 30), according to *Geoffrey of Monmouth's
History (iv. 1-2) the brother and successor of
 *Lud as king of Britain, led the resistance to Julius
 Caesar's second invasion (54 BC). He was defeated and
 sued for peace, and (according to Geoffrey) is buried at
 York. His successor as king was Tenvantius, duke of
 Cornwall, whose son and successor was Cymbeline.
 '**Castaway, The**', a poem by *Cowper, written 1799,
 published 1803. It is based on an incident from
 *Anson's *Voyage round the World*. Cowper depicts
 with tragic power the suffering of a seaman swept
 overboard and awaiting death by drowning. Mr
 Ramsay in V. Woolf's **To the Lighthouse* is given to
 declaiming its last lines: 'We perish'd, each alone: I But I
 beneath a rougher sea, I And whelm'd in deeper gulphs
 than he.'
CASTELNUOVO-TEDESCO, Mario (1895-1968), Italian
 composer, whose prolific output contains an unusually
 high proportion of Shakespearian works, including
 operas and overtures, several of which had considerable
 success. But greater musical interest perhaps
 attaches to the 33 *Shakespeare Songs* (1921-5) in which
 an original and eclectic mind produces settings which
 are varied and unconventional. There is a set of 28
Shakespeare Sonnets (1944-7) and a chamber opera,
The Importance of Being Earnest (1962), after *Wilde.
CASTELVETRO, Ludovico (1505-71), Italian scholar
 and critic from Modena, best known for his commentary
 on Aristotle's **Poetics* (1570, 1576), which included
 a Greek text, an Italian translation, and a critical

discussion. His views on the *unities, more rigid than
 Aristotle's own, had considerable influence on the
 development of neo-classical theory.
CASTIGLIONE, Baldassare (1478-1529), Italian humanist,
 chiefly known for his prose dialogues //
libro del cortegiano (1528), translated into English
 as *The Courtyer* (1561) by *Hoby. In these dialogues,
 which take place at the court of Urbino and are
 presided over by the duchess, 19 men and four
 women (all historical characters) discuss the qualifications
 for the ideal courtier, who should unite ethical
 and intellectual virtues, military and sporting prowess,
 and yet display his talents with an easy grace and
 nonchalance. The book ends with a discussion of love
 by *Bembo, describing the 'ladder' whereby the lover
 ascends from love of one person to love of the abstract
 good. The work had much influence on the literature of
 England, e.g. on *Surrey, *Wyatt, *Sidney, *Spenser,
 and Shakespeare; and later on W. B. *Yeats, whose
 poem 'In memory of Major Robert Gregory', for
 example, laments the 'soldier, scholar, horseman' as
 'our Sidney and our perfect man'. See also Ruth Kelso,
*The Doctrine of the English Gentleman in the Sixteenth
 Century* (1929).
Castle Dangerous, a novel by Sir W. *Scott, published
 1831 in **Tales of My Landlord*, 4th series. Both the
 plotting and writing show the effects of the paralytic
 strokes which Scott had already suffered in 1831 and
 which were to kill him a year later. In spite of this, there
 are passages of the old brilliance in his story of the 13thcent.
 Scottish War of Independence and the taking of
 Castle Douglas by Robert the Bruce and the Black

Douglas, an episode which he had used in 1818 in his 'Essay on Chivalry'.

Castle of Indolence, The, a poem in Spenserian stanzas by J. Thomson published 1748.

According to Patrick Murdoch, Thomson's biographer, the poem grew out of 'a few detached stanzas, in the way of raillery on himself and some of his friends' written in 1733 (*Works*, 1762). It consists of two cantos, of which the first describes the castle of the wizard Indolence, into which he entices weary pilgrims who sink into torpor amidst luxurious ease; Thomson draws sketches of various real people, including himself, his patron *Lyttelton, Patrick Murdoch, and J. * Armstrong. The inmates, becoming diseased, are thrown into a dungeon to languish. The second canto describes the conquest of the castle by the knight of Arts and Industry. *Wordsworth, amongst many others, praised its harmonious verse and pure diction.

Castle of Otranto, The; A Gothic Story, by Horace *Walpole, published 1765.

The first of the true *'Gothic' novels, this was an immediate success, and has run to over 150 editions since its original publication. Walpole wrote of its composition, 'I gave rein to my imagination; visions and passions choked me.' The narrative is filled with ghosts, vaults, giants, living statues, mysterious appearances, and violent emotions of terror, anguish, and love. Walpole's fear of ridicule led him to publish the first edition anonymously, with an elaborate preface describing the author as 'Onuphrio Muralto', an Italian canon of Otranto, writing somewhere between the

12th and 13th cents.

Prince Manfred, the tyrant of Otranto, has a devoted wife, Hippolita; a son, Conrad; and a daughter, Matilda. At his wedding to Isabella of Vicenza, Conrad is crushed to death by a vast, black-plumed helmet, which belongs to the nearby statue of the Old Prince, Alfonso the Good. A bold young man in the crowd is accused of causing Conrad's death and imprisoned beneath the **CASTLE OF PERSEVERANCE | CASTLEREAGH 180** helm. Manfred, distracted by a cryptic prophecy, determines that he must have an heir to Otranto. Wildly he decrees that he will divorce Hippolita and marry Isabella, at which the portrait of his grandfather descends accusingly from the wall, beckons him away, and vanishes. Meanwhile the terrified Isabella tries to escape through a gloomy vault at night, where she is assisted by the mysterious young man who has escaped from the helm. Manfred begins a frenzied search for Isabella, only to be confronted by Friar Jerome, who has given the girl sanctuary in his nearby monastery. The young man, Theodore, now accused of being Isabella's lover, is discovered to be Jerome's son, and Jerome is revealed as the count of Falconara. The black plumes wave, and Frederic of Vicenza arrives, demanding Isabella and the resignation of Manfred. But Isabella has vanished from the monastery. Matilda secretly frees and arms Theodore, who rescues Isabella in an eerie forest cave and wounds her father, whom he mistakes for an enemy. When all are again gathered at the castle he relates the story of his destitute and wandering life, and Jerome confirms that Theodore's mother was indeed the daughter of Alfonso. Both

Isabella and Matilda have now come to love Theodore. Matilda refuses as passionately to be given to Frederic as Isabella refuses to accept Manfred. Blood runs from the nose of Alfonso's statue. On hearing a rumour that Isabella is with Theodore in the churchyard, Manfred rushes thither, and stabs the woman—only to find it is his daughter, Matilda. His grief, and Hippolita's, is terrible. The walls of the castle fall, and the giant image of Alfonso rises to heaven. Manfred reveals that his grandfather poisoned Alfonso in order to gain Otranto. He and Hippolita retire to the religious life, and eventually Isabella marries Theodore, the new and rightful Prince.

Castle of Perseverance, The, a * morality play in 3,700 lines, dating from the first quarter of the 15th cent., one of the group (the others are * *Mankind* and * *Wisdom*) known as *Macro* plays from their 18th-cent. owner. It is the earliest surviving complete morality. A huge play, divided into four parts, it is of interest as an exhaustive compendium of such morality features as a battle between vices and virtues, a mixture of allegorical (Backbiter) and diabolical (Belyal) figures, and the enactment of Death and Judgement; but it is also highly significant in the history of English theatre, largely because of a diagrammatic representation of the Castlemound as 'Theatre in the Round' which its staging requires. There is an edition by P. Happé in *Four Morality Plays* (1979); see also R. Southern, *The Medieval Theatre in the Round* (2nd edn, 1975).

Castle Perilous, in *Malory the castle of the lady Lyonesse in which she is held captive by Ironsyde before her release by Gareth of Orkney. (See GARETH

AND LYNETTE.)

Castle Rackrent, a novel by M. *Edgeworth, published 1800.

This work may be regarded as the first fully developed historical novel and the first true *regional novel in English. Set, according to the title-page, 'Before the year 1782', the characters, the life of the country, and the speech, are unmistakably Irish. It is a brief, high-spirited work, narrated in his old age by the devoted Thady Quirk, steward to three generations of Rackrents. This racy character, for whom the Rackrents could do no wrong, was based (the author wrote) on her father's steward John Langan, who 'seemed to stand beside me and dictate'. The rattling narrative begins with the wild life of the hard-drinking Sir Patrick, 'inventor of raspberry whisky', who lived before Thady's time. He was succeeded by the litigious and debt-ridden Sir Murtagh, a skinflint who died of a fury. His brother Sir Kit, who inherits, brings to the castle his unfortunate English Jewish wife, who has 'never seen a peat-stack or a bog' and who, after many arguments over sausages, diamonds, and other matters, is shut up in the castle for seven years, until her gambling husband is killed in a duel. Meanwhile the cunning young lawyer Jason Quirk, Thady's son, is gathering more and more of the family's affairs into his hands. The next heir, Sir Condy, is an ardent, extravagant politician, who tosses a coin to decide whether to marry the rich Isabella Moneygawl or the pretty Judy M'Quirk (Thady's grandniece). He marries Isabella and, keeping lavish open house in their tumbledown castle, they finally exhaust the last resources of the

Rackrents. When the bailiffs arrive Isabella flees and Jason Quirk is found to own almost everything. The castle is sold and Condry amuses himself by feigning death at his own wake. When he eventually dies Isabella contests the property, but Jason (who is hated by the countrymen but admired by his father) emerges as a 'high gentleman with estates and a fortune'. Miss Edgeworth wrote the book without her father's knowledge, and it is one of the few he did not 'edit'. The second half, relating to Sir Condry, was not written until two years after the first.

CASTLEREAGH, Robert Stewart, Viscount Castlereagh (1769-1822), was chief secretary for Ireland 1799-1801, when he secured the passing of the Act of Union. During a long political life he discharged many high offices. As foreign secretary from 1812 to 1822 he took a leading part in the European settlement at the Congress of Vienna and after Waterloo, restraining the Allies from retaliation on France. He was greatly disliked by many of the young writers of his day, who felt that he opposed the cause of liberty. There is, for instance, a virulent attack on him in the Dedication to Byron's **Don Juan*; and Shelley, in **The Mask of Anarchy* (which was provoked by the massacre of Peterloo, 1819), wrote:

I met Murder on the way—

He had a mask like Castlereagh.

i 8 i CATACHRESIS | CATHERINE OF ARAGON

catachresis (Greek, 'to misuse'), a rhetorical figure, sometimes also called 'abusio', in which a word is used with seeming disregard for its ordinary denotation or grammatical function, as in **Milton's* 'blind mouths' or

E. E. **Cummings's* 'the voice of your eyes is deeper than roses'.

Catch-22, a comic, satirical, surreal, and apocalyptic novel by J. **Heller*, published in 1961, which describes the ordeals and exploits of a group of American airmen based on a small Mediterranean island during the Italian campaign of the Second World War, and in particular the reactions of Captain Yossarian, the protagonist. The title of the novel has passed into the language to describe a situation of deadlock, composed of two mutually exclusive sets of conditions: the original instance in the novel of 'Catch-22', defined in ch. 5, concerns pilot Orr, Yossarian's room-mate. According to Doc Daneeka, 'Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to.' Yossarian is deeply impressed by the 'elliptical precision' of this catch, which he compares to 'good modern art'.

catharsis, a much-disputed term used by Aristotle in his **Poetics*, where he speaks of the function of tragedy which should succeed in 'arousing pity and fear in such a way as to accomplish a catharsis (i.e. purgation) of such emotions'. Aristotle here seems to be responding to **Plato's* view that poetic drama improperly fed the passions by a counter-suggestion that on the contrary it helped to cleanse and release them. The concept has been redefined by generations of critics, including

*Castelvetro, G. E. *Lessing, *Goethe, and *Schopenhauer, and Milton gives his own interpretation in his preface to * *Samson Agonistes*: 'Tragedy . . . said by Aristotle to be of power by raising pity and fear, or terror, to purge the mind of those and such like passions, that is to temper and reduce them to just measure with a kind of delight, stirr'd up by reading or seeing those passions well imitated'.

CATHER, Willa Sibert (1876-1947), American novelist, born in Virginia, but brought up from the age of 8 in Nebraska, and educated at the University of Nebraska. After a period of teaching and journalism, during which she published her first book of poems, *April Twilights* (1903), and a book of short stories, *The Troll Garden* (1905), she worked on the staff, then as editor, of *McClure's Magazine* in New York from 1906 to 1912. Her first novel, *Alexander's Bridge* (1912), was followed by *O Pioneers!* (1913), about a Swedish immigrant family struggling to establish itself in the Nebraskan prairies; *The Song of the Lark* (1915), a study of the professional dedication of an opera singer, Thea Kronberg; *My Antonia* (1918), the story of an immigrant girl from Bohemia, settled in Nebraska, narrated by her childhood friend Jim Burden; and *One of Ours* (1922). *A Lost Lady* (1923) is a delicate, double-edged evocation of elegant, warm-hearted Marian Forrester, married to the ageing railroad builder Captain Forrester in the small and dwindling town of Sweet Water in the Midwest; she is observed by her admirer from boyhood, Niel Hebert, who watches as she becomes the mistress of Forrester's friend Ellinger, then, after the captain's death, the apparent victim of a destructive

rising young business man, Ivy Peters; but, with characteristic subtlety of plot, she escapes both Sweet Water and Niel's condemnation. Cather's range and complexity are further demonstrated in *The Professor's House* (1925), a rich and suggestive work which contrasts the middle-aged disillusion of Professor St Peter with his memories of his favourite student, the brilliant explorer and inventor Tom Outland, whose haunting discovery of an ancient New Mexican cliff city is recorded in Book II of the novel; New Mexico also provides the vividly pictorial setting for another major work, *Death Comes for the Archbishop* (1927), a historical novel based on the French Catholic mission of Father Latour, and his years of work with the peasant population. Her other works include two studies of the dangers and rewards of unconventionality: *My Mortal Enemy* (1926), in which Myra Henshawe lives to regret her runaway marriage and fallen fortunes, and *Lucy Gayheart* (1935), the story of a music student caught in the tension between the values of her home town and the values of the artistic world. The dual impulse towards exploration and cultivation, towards art and domesticity, towards excitement and safety, is a constant theme in Cather's work, treated with much flexibility and a marked lack of didacticism; she was a pioneer not only in her treatment of the frontiers of the West, but also in her development of the American novel. She records her own debt to another pioneer, S.O. *Jewett, in *Not under Forty* (1936). See also E. K. Brown, *Willa Cather: A Critical Biography* (1953). *Catherine*, a novel by *Thackeray, published serially in

* *Fraser's Magazine*, 1839-40.

Thackeray took the outline of the story of the murderess Catherine Hayes from the **Newgate Calendar*, and deliberately made his novel as grim and sordid as possible, in reaction against the popular 'Newgate novels' of *Bulwer-Lytton, *Ainsworth, and others. However, the lively ironic characterization of the heroine and two invented characters, her seducer Galgenstein and his companion Corporal Brock, transcend the original intention.

CATHERINE OF ARAGON, Queen, the wife of Henry VIII, whose divorce is one of the principal incidents in Shakespeare's **Henry VIII*.

CATHERINE DE BOURGH | CAUTE 1 8 2

Catherine de Bourgh, Lady, a character in J. Austen's **Pride and Prejudice*.

Catiline, a Roman tragedy by *Jonson, performed 1611, based principally on *Sallust's *Catiline* and *Cicero's orations.

The play concerns the events of the year 63 BC, when Catiline organized a conspiracy to overthrow the existing government and to renew with the aid of Sulla's veterans the scenes of bloodshed which Rome had recently seen. Cicero and Antonius were elected consuls, and Catiline, secretly encouraged by Caesar and Crassus, prepared for a rising. Cicero, warned by Fulvia, the mistress of one of the conspirators, of the intention to assassinate him as a first step in the movement, summons the senate and accuses Catiline, who leaves Rome and joins the troops raised by his adherents at Faesulae. Cicero obtains evidence of the guilt of the conspirators through the ambassadors of

the Allobroges, and submits it to the senate, which condemns them to death. Catiline falls in the decisive engagement between his troops and those of the government commanded by Petreius.

The play's first performance was a notorious failure, as Jonson noted in an angrily defensive preface to the printed text.

CATNACH, James (1792-1841), a publisher in Seven Dials, London. He issued at a very low price a large number of chapbooks, ballads, and broadsides, many of them about crimes, highwaymen, and executions, which throw much light on his period.

Cato, a tragedy by *Addison, produced 1713.

It deals with the death of Cato the republican, who commits suicide rather than submit to the dictator Caesar; love interest is added by the devotion of Juba, Cato's Numidian ally, to Cato's daughter Marcia. Dr *Johnson described it as 'rather a poem in dialogue than a drama', but it proved popular on stage and was frequently performed; it owed its success partly to the political intentions imputed to it.

Catriona, see KIDNAPPED.

CATULLUS, Gaius Valerius (C.84-C.54 BC), one of the most versatile of Roman poets, who wrote love poems, elegies, and satirical epigrams with equal success. He was also among the first to introduce into Latin the mannered style of the Hellenistic school. His work remained virtually unknown during the Middle Ages, but after a manuscript of his poems had come to light at Verona in the 14th cent, he exercised an extensive, if imprecise, influence. He left his mark on *Campion's *Bookes of Ayres*, on *Jonson's songs, and generally on

*Herrick and *Lovelace. Leigh *Hunt translated his *Attis* (1810) and *Tennyson, visiting Sirmione where Catullus once had a house, wrote his pathetic 'Frater Ave atque Vale'. There are few direct echoes of Catullus' work, but poets all over Europe were stimulated by his freshness and simplicity.

CAUDWELL, Christopher, pseudonym of Christopher St John Sprigg (1907-37), a Marxist literary critic who joined the Communist Party in 1935 and the International Brigade in 1936; he was killed in Spain. He published poems, novels (under both real and penname), and many books on aircraft, but is known for his critical works *Illusion and Reality* (1937) and *Studies in a Dying Culture* (1938). These attempted to define a Marxist theory of art and called on writers of the 1930s to commit themselves to the culture of the revolutionary proletariat. (See MARXIST LITERARY CRITICISM.)

Cauline, Sir, the subject of a ballad included in Percy's **Reliques*. A young knight at the court of the king of Ireland falls in love with Christabelle, the king's daughter, is banished, returns in disguise and slays a grim 'Soldán' giant who is a suitor for the princess, but is himself mortally wounded. Christabelle dies of a broken heart.

CAUSLEY, Charles (1917-), poet, born in Launceston, Cornwall, where he was educated and where, after six wartime years in the Royal Navy, he himself became a teacher. He began writing in the navy. His first collection of verse, *Farewell, Aggie Weston* (1951), was followed by several others, including *Survivor's Leave* (1953), *Union Street* (1957), *Johnny Alleluia* (1961), *Underneath the Water* (1968), and *Figgie*

Hobbin (1970). His interest in and understanding of children is expressed in various collections of children's stories and anthologies of verse. His poetry is marked by a powerful simplicity of diction and rhythm, and shows the influence of popular songs (when young he played the piano in a dance band) and the ballad tradition. Innocence is a recurrent theme, and his admiration for *Clare is the direct inspiration of several poems. Religious and seafaring images, often interwoven, are also characteristic. His own selection of *Collected Poems* J 951-75 appeared in 1975. Later works: *The Hill of the Fairy* (1967), *The Animals' Carol* (1978), *Secret Destinations* (1984), *Early in the Morning* (1986), *Jack the Treacle Eater* (1987), *A Field of Vision* (1988), and *Collected Poems* (1992). He has also published two verse plays, *The Gift of a Lamb* (1978) and *The Ballad of Aucassin and Nicolette* (1981).

CAUTE, (John) David (1936-), novelist and historian, born in Alexandria and educated at Wellington and Oxford. His first novel, *At Fever Pitch* (1959), was followed by many more, which range in theme from *The Decline of the West* (1966), an epic of post-colonial power struggle, violent conflict, and race/sex relations, set in French West Africa, to *Veronica or The Two Nations* (1989), a story spanning the post-war period of a boy's incestuous and damaging passion for his halfsister. Caute's political studies include *The Fellow-Travellers: Intellectual Friends of Communism* (1973; rev. 1988) and *Under the Skin* (1983), an account of the collapse of white Rhodesia. *Fatima's Scarf* (1998) is a
i 8 3 CAVAFY I CAXTON
carefully researched novel set in the Yorkshire town of

'Bruddersfield' (a coinage borrowed from } . B. *Priestley) which explores the complex responses of the Muslim community in Britain and beyond to the publication of *Rushdie's *Satanic Verses*, and the public debates surrounding the issue.

CAVAFY, Constantine (1863-1933), poet, born in Alexandria of Greek parents from Constantinople. His father, who died in 1870, was a partner in an export firm with branches in England and Alexandria, and Constantine was at school in England between the ages of 9 and 16. On the collapse of the family business the Cavafys returned to Alexandria, where Constantine spent the rest of his life, living quietly with his mother, then alone, and working for many years as clerk in the ministry of public works. He published two privately printed pamphlets of verse, in 1904 and 1910, and later distributed his work to friends in broadsheets; his local reputation grew, but recognition from the Englishreading world was achieved largely through the influence of E. M. *Forster, who met him in Alexandria in 1917 and maintained a long friendship and correspondence. His poems, all fairly short, are both lyrical and colloquial, ranging from the personal confession to the dramatic monologue, and in subject matter treating historical themes and characters (Julian the Apostate, Mark Antony, the fall of Constantinople) with great verve and originality, homosexual themes with frankness, and contemporary Alexandrian café life with realism and a strong sense of place. There have been several translations, including versions by J. Mavrogordato (1951), Rae Dalven (1961), and E. Keeley and P. Sherrard (1975).

Cavalier, Memoirs of a, see MEMOIRS OF A CAVALIER.

Cavaliers, a name given to supporters of Charles I in the Civil War, derived from the Italian for horseman or knight and carrying overtones of courtly gallantry. 'Cavalier lyrics' is the term applied to lyrics by *Carew, *Lovelace, *Suckling, and *Herrick (the last of whom was not a courtier) and to work similar in tone and style. These poets were not a formal group, but all were influenced by *Jonson and like him paid little attention to the sonnet; their lyrics on the whole are distinguished by short lines, precise but idiomatic diction, and an urbane and graceful wit. In 'The Line of Wit' (*Revaluation*, 1936) *Leavis states that the line 'runs from Ben Jonson (and Donne) through Carew and Marvell to Pope'.

CAVE, Edward (1691-1754), who called himself 'Sylvanus Urban', the son of a Rugby cobbler. He became a London printer and publisher, chiefly remembered as the founder of the * *Gentleman's Magazine*, to which his friend Dr *Johnson contributed extensively. Cave handled the **Rambler* at a loss between 1750 and 1752. On his death Johnson published a biographical sketch, *The Life of Edward Cave* (1754).

CAVENDISH, George (?i499-?i561), a gentleman of Thomas Wolsey's household, and author of a remarkable biography of the cardinal (*The Life and Death of Cardinal Wolsey*), in which with much art he contrasts the magnificence of the cardinal's life with his subsequent disgrace, and indicates 'the wonderouse mutabilitie of vayn honours . . . And the tykkyll trust to worldly prynces'. It was first printed in 1641, but was previously circulated in manuscript.

CAVENDISH, Margaret, duchess of Newcastle (1623-73), daughter of Sir Thomas Lucas, and the second wife of William Cavendish whom she met in Paris during his exile. Her first volume of verse, *Poems and Fancies* (1653), which displays her interest in chemistry and natural philosophy, was followed by many other works, including plays, letters, and an affectionate, vivid, and informal biography of her husband (1667). Dismissed as 'mad, conceited and ridiculous' by *Pepys and as 'airy, empty, whimsical and rambling' by *Evelyn's wife, she was nevertheless praised (and influenced) by *Hobbes, and both *Lamb and V. *Woolf wrote of her with sympathy. Her intellectual curiosity was omnivorous, and she was one of the first women to attend a meeting of the * Royal Society. Her *autobiography, *A True Relation of My Birth, Breeding and Life*, was appended to her collection of fictions, *Nature's Pictures* (1656): here she diplomatically dismissed her writing as 'scribbling' but justified her forwardness in writing her own life on the grounds that 'Caesar, Ovid and many more' had done so. She regarded the female intelligence as distinguished by its fantastical quality, which she demonstrated by wearing outrageous fashions of her own devising. See *Her Own Life*, ed. E. Graham et al. (1989). **Cave of Mammon**, see MAMMON, THE CAVE OF. **Cawdor**, thane of, at the beginning of Shakespeare's **Macbeth*, condemned to death for treachery by *Duncan and his title bestowed on Macbeth. **CAXTON**, William (c.1422-91), born in Kent, the first English printer, and a prominent merchant. After apprenticeship in London he spent 30 years in the Low

Countries. From 1465 to 1469 he was governor of the English merchants at Bruges, and he successfully negotiated commercial treaties with the dukes of Burgundy. He began translating the *Recuyell of the Historyes of Troye* (printed in Bruges, 1473-4) but did not finish it until 1471 in Cologne because he became secretary to the household of Margaret of Burgundy, the sister of Edward IV, in 1469. After his return to Bruges from Cologne (where he probably worked in a printing house), he presented the book to Margaret and next printed, also in Bruges with the calligrapher Colará Mansion, **The Game and Playe of the Chesse*. He set up a press at Westminster in 1476—his first dated book printed there is *The Dictes or Sayengis of the Philosophres* (1477)—and printed about 100 books, a number of them his own translations from French. He CD-ROM I CELESTINA 184 used eight founts of type, the first of which he brought from Bruges, and he began to use woodcut illustrations C.1480. His translations contributed to the development of 15th-cent. prose style, though his own style is somewhat rambling and ill-constructed, manifesting the weaknesses of the elaboration of courtly writing without its virtues. It was his modified version of *Malory that appeared as Malory's work before the discovery of the Winchester manuscript by W. F. Oakeshott in 1934. Ed. W.}. B. Crotch, *Caxton's Prologues and Epilogues* (EETS OS 176, 1927; reprinted 1957); N. F. Blake, *Caxton and His World* (1969), *Caxton's Own Prose* (1973); ed. N. F. Blake, *Selections from William Caxton* (1973). *William Caxton: A Quincentenary Biography*

(1976) is a detailed and scholarly work by G. D. Painter, which discusses every known Caxton document and edition.

CD-ROM (Compact Disc Read Only Memory), a 12 cm diameter disc resembling an audio CD, used as a distribution medium for computer software, multimedia, databases, and reference works. The text of the 22-volume **Encyclopaedia Britannica* occupies one CD-ROM. The more capacious DVD (Digital Versatile Disc), developed primarily for video, will allow publishers to issue high-quality illustrated books or entire libraries of text on a single disc.

CECIL, David (Lord Edward Christian David Gascoyne) (1902-86), scholar and biographer. He was educated at Eton and Christ Church, Oxford, and was Goldsmiths' professor of English literature at Oxford, 1948-69. His many works include a study of **Cowper* (1929), *life of Melbourne* (2 vols, 1939, 1954), a study of **Hardy* (1943), *Two Quiet Lives* (1948; studies of T. **Gray* and D. **Osborne*), *The Cecils of Hatfield House* (1973), *A Portrait of Jane Austen* (1978), and *A Portrait of Charles Lamb* (1983).

Cecilia, or Memoirs of an Heiress, a novel by F. **Burney*, published 1782.

This was the second of Fanny Burney's novels, and she wished it to be 'true to life'. Cecilia Beverley has inherited a large fortune on the condition that her future husband takes her name. Until she comes of age she is required to live with one of her three guardians. The first is Harrel, a gambler, who, failing in his attempt to exploit his ward, kills himself; the second is the vulgar and avaricious Briggs; the third, the Hon.

Compton Delvile, is a man of arrogant family pride. Cecilia and his son Mortimer fall deeply in love with one another; but old Delvile is furious at the idea that his son should exchange his name for Cecilia's. However, a marriage is arranged on the basis that Cecilia will renounce her fortune and Delvile keep his name. But the plan is defeated by the crafty Monckton, whom Cecilia has regarded as a friend, but who hopes to win both her and her fortune when his wife dies. Monckton's treachery is exposed; Cecilia, who has been driven to madness and almost to death by her tribulations, marries her beloved Mortimer; and old Delvile is eventually reconciled to the match.

The novel was immensely successful; Dr **Johnson* admired 'the general Power of the whole', and **Burke* praised the humour, the sentiment, the moral tone, and the dialogue.

Ceix and Alceone, see GOWER, J., and BOOK OF THE DUCHESS, THE.

CELA, Camilo José (1916-), Spanish novelist, author of over 50 books, including novels, poetry, essays, short stories, and travel writing. Born in a small town in Corunna to a Spanish father and an English mother, he was educated at the University of Madrid and served under Franco in the Spanish Civil War. In 1942 he published his first novel, *La familia de Pascual Duarte* (*The Family of Pascual Duarte*, 1964), a compelling and sometimes brutal story told by a murderer awaiting execution. After problems with the Spanish censor, *La colmena* was first published in Argentina (1951; *The Hive*, 1953). This novel, now considered his masterpiece, is an account of three days in Madrid in the

immediate aftermath of the Civil War. Cela himself described it as 'no more than a pale reflection, a humble shadow of daily, harsh, profound and painful reality'. The narrative experimentation of this and other novels have resulted in Cela's being credited with the renaissance of the Spanish novel. He was awarded the *Nobel Prize in 1989.

CELAN, Paul, the pseudonym of Paul Anselm (1920-70), poet, born in Czernowitz, Bukovina (then in Romania) of a Jewish family; both his parents died in an extermination camp, and he was interned for two years in a Romanian labour camp. He settled in Paris in 1950, and finally drowned himself in the Seine. He wrote in German, and translations into English include *Nineteen Poems* (1972, by M. *Hamburger), *Selected Poems* (1972, Hamburger and C. Middleton), and *Poems* (1980), selected, translated, and introduced by Hamburger. His work is some of the most significant to have been inspired by the *Holocaust.

Celestial City, in Bunyan's **Pilgrim's Progress*, signifying the heavenly 'new Jerusalem' of Rev. 21: 2.

Celestina, or *the Tragi-Comedy of Calisto and Melibea*, a Spanish novel in dialogue which has had several stage adaptations. The first known edition appeared about 1499, in 16 acts, and a later version, in 1502, in 21 acts. It is reasonably certain that Acts II-XVI were written by Fernando de *Rojas, although the authorship of Act I and the later additions is still disputed. The work is essentially dramatic, and marks an important stage in the literary history of Spain and of Europe. Though, as *Mabbe, its translator, observes, 'some part of it seemeth somewhat more obscene than

may suit with a civil style', it is an extremely vivid, entertaining work, one of the first to present romance
i 8 5 CELIA I CENSORSHIP
in everyday life. The reader is brought into disreputable, but admirably depicted, company. The principal characters are Calisto, a young gentleman of birth and fortune; Melibea, a modest and romantic young lady; Celestina, a crafty, wise old bawd; Parmeno and Sempronio, the rascally braggart servants of Calisto; and Elicia and Areusa, two wenches. Calisto casually meeting Melibea falls violently in love with her, but is, from her modesty, sharply repulsed. On the advice of one of his servants he calls in the aid of Celestina, who deflects Melibea from the path of virtue and brings about a general catastrophe. Celestina is murdered by Parmeno and Sempronio for a share in the reward that she has received, and they are punished with death for their crime. Calisto is killed in one of his secret meetings with Melibea, and she in despair kills herself. An excellent and racy, if exuberantly diffuse, translation into English prose, *The Spanish Bawd*, was made by Mabbe, and published in 1631. The early part of *Celestina* was translated into English verse by *Rastell, provided with a happy ending, and published, about 1525, as 'A new commodye in englysh in maner of an enterlude', better known as 'An Interlude of Calisto and Melebea'. It is one of the first English dramatic works that approach true comedy. A new translation by P. Hartnoll appeared in 1959, and one by J. M. Cohen in 1964. Rojas's borrowings from * Petrarch are discussed in A. D. Deyemond, *The Petrarchan Sources of La Celestina*

(1961).

Celia, in Shakespeare's **As You Like It*, daughter to Duke Frederick, who chooses to share **Rosalind's* banishment in the Forest of **Arden*, adopting the name *Aliena*.

CÉLINE, Louis-Ferdinand (1894-1961), pseudonym of L.-F. Destouches, French novelist. His first novel, *Voyage au bout de la nuit* (1932, English trans. John Marks, 1934), describing the experiences and opinions of an unsavoury and truculent slum doctor during and after the First World War, earned him the reputation of a right-wing misanthrope. His later novels, including *Morta crédit* (1936), *D'un château à l'autre* (1957), and *Nord* (1960), have drawn increasingly respectful critical attention to the systematic indecorousness of his narratives, to the nightmare power of his vision, and to the profligate resourcefulness of his language.

CELLINI, Benvenuto (1500-71), a Florentine goldsmith and sculptor, and author of one of the most vivid and interesting autobiographies ever written. It was first published (dedicated to Richard Boyle) at Naples in 1730; English translations include that by T. Roscoe (1791-1871), and one by J. A. **Symonds*, published 1888. Cellini combined the characters of artist and bravo; he was arrogant, passionate, conceited, and vainglorious. His autobiography gives a vivid account of the personalities and events of his time, including the Sack of Rome (1527), in which he took part; he also describes artistic techniques such as bronze casting. He went to France and worked for Francis I.

Celtic literature. There was little sense of common elements or purpose in literature in the Celtic languages

(Irish, Scottish, Welsh, Cornish, and Breton)

before the series of 'Celtic Revivals' which began in the 18th cent, and culminated with M. **Arnold* and **Yeats* in the late 19th cent. However, common themes can be seen, such as in the writings brought together by Kenneth Jackson in *A Celtic Miscellany* (1951) and in the Arthurian world which had expanded to a pan-European tradition. The postulation of a distinctively 'Celtic Note' was the not ungenerous but still stereotyping work of *Arnold* in *On the Study of Celtic Literature* (1866), following Ernest **Renan*, and it was widely challenged in the 20th cent. See J. T. Koch and J. Carey, *The Celtic Heroic Age* (1994); A. Rees and B. Rees, *Celtic Heritage: Ancient Tradition in Ireland and Wales* (1961); S. **Deane*, *Celtic Revivals*, chapters 1-2 (1985). Celtic folklore and **fairy stories* were collected by John RhyTMs in *Celtic Folklore: Welsh and Manx* (1901, repr. 1980) and by William Jenkyn Thomas in *The Welsh Fairy Book* (1907).

Celtic Twilight, The, a collection of stories by **Yeats*, published 1893, illustrating the mysticism of the Irish and their belief in fairies, ghosts, and spirits. It has since become a generic phrase (slightly ironical) for the whole **Irish Revival* in literature.

Cenci, The, a verse tragedy by P. B. **Shelley*, largely written at Livorno, in summer 1819, published 1819 and 1821.

The melodramatic plot is taken from the true story of Beatrice Cenci, who was tried and executed for the murder of her father, Count Francesco Cenci, at Rome in 1599. Shelley was attracted by the themes of incest and atheism: the play concentrates on the Iago-like evil

of the count and the inner sufferings of Beatrice, whose justification men seek with 'restless and anatomizing casuistry'. Shelley claimed to have been influenced by the dramatic style of *Calderón, but in fact the play is indebted to Shakespeare for much of its construction and language: Beatrice's great speech on the prospect of death, 'So young to go I Under the obscure, cold, rotting, wormy ground!' (v. 4), is based on Claudio's in **Measure for Measure* (ill. i). Surprisingly Shelley hoped for a popular theatrical success at Drury Lane or Covent Garden; the play was eventually produced in Paris in 1891.

ENSORSHIP has a long and complex history, dating back to the early days of printing when proclamations against heretical and seditious books were issued under various monarchs, from 1529 under Henry VIII onwards. Protests against censorship produced some notable literary works, including the satires of *Harvey and *Nashe, and the tracts of *Martin Marprelate', as well as Milton's defence of freedom, **Areopagitica*. The spread of journalism also created **CENTLIVRE | CHABOT 186** new problems for the authorities. Control and licensing of the press continued under the Restoration and thereafter, a landmark case being that of John * Wilkes, the proprietor of the **North Briton*, who successfully defended a libel action taken out against him for expressing views about the government of George III. The 20th cent, has seen some changes in the nature of censorship of the arts, which has gradually been relaxed: milestones have been the successful prosecution for obscenity of Joyce's **Ulysses* (1918) and the

successful defence of Lawrence's **Lady Chatterley's Lover* (1960). In 1964 a case was brought against the publishers of Hubert Selby Jnr.'s **Last Exit to Brooklyn* which was found to have contravened the 1959 Obscene Publications Act, and the defence's argument of literary merit was rejected by the jury. The verdict was reversed on appeal in 1968, which year also heralded the Theatres Act, which took control of the theatres out of the hands of the Lord Chamberlain's office for the first time in over 300 years. The only noteworthy legal action against a theatrical work after 1968 was the 1982 private prosecution taken out against Howard *Brenton's **The Romans in Britain*, alleging an act of gross indecency (a simulated homosexual rape) contrary to the Sexual Offences Act. The case collapsed on technical grounds. In 1988, the West Midlands Police removed a book of photographs by Robert Mapplethorpe from the library of the University of Central England on the grounds that it was material contrary to the Obscene Publications Act. The Crown Prosecution Service decided not to proceed with the case. Religious fundamentalism was responsible for the furore surrounding Salman *Rushdie's **The Satanic Verses* (1988). The libel laws continue to be used to censor and in 1977 *Gay News* was convicted, in a case brought by Mary Whitehouse and the National Viewers and Listeners Association, of blasphemous libel for publishing a poem by James *Kirkup. The defence's argument of literary merit was ruled inadmissible. Political censorship has also been a feature of the latter part of the century. In 1987, the government obtained

injunctions against the sale and syndication in Britain of *Spycatcher*, Peter Wright's memoirs of his time in MI5, in which he made allegations about covert government operations. The book was in fact available all over the world and in foreign newspapers on sale in Britain.

Cyberspace and the Internet are new areas where censorship battles are being fought. The view that the Internet is the last uncensored forum for debate and expression was challenged in 1999 by a libel action taken out against the Internet service provider Demon Internet. The action states that Demon was liable for libellous statements made by subscribers to its service. **CENTLIVRE**, Susannah (?1669-1723), actress, dramatist, and poet, both of whose parents died when she was still a child. After an adventurous early career she married in 1707 Joseph Centlivre, cook to Queen Anne. He appears to have been her third husband. Her early plays, including her first, *The Perjured Husband* (1700), appeared under the name Susannah Carroll, taken from her second husband. An ardent Whig and anti-Jacobite, she was a friend of *Farquhar, *Steele, and *Rowe, and it may have been her mockery of priests and Catholicism that earned her a place in Pope's *The Dunciad*. She wrote 19 plays, chiefly comedies, between 1700 and 1722, the best being comedies of intrigue and manners. *The Gamester* (1705, based to some extent on Regnard's *Le Joueur*) shows Valere torn between his love of Angelica and of gambling: in a dramatic scene she, disguised as a beau, wins from him her own picture as a stake, and thus leads him to repentance. *The Wonder: A Woman Keeps a Secret*

(1714) provided *Garrick with one of his most successful parts, and *The Busie Body* (1709) and *A Bold Stroke for a Wife* (1718) were also frequently revived. ***Cent Nouvelles nouvelles. Les***, a collection of French tales, loosely modelled on Boccaccio's **Decameron*, and written down probably between 1464 and 1467. The tales, predominantly licentious in character, were related at the court of Philip, duke of Burgundy, some by the duke himself, most by members of his household. ***Certain Sonnets***, 32 sonnets and poems by Sir P. *Sidney appended to editions of the **Arcadia* from 1598 onwards. The last two sonnets are rejections of secular love, the second beginning:
Leave me ô Love, which reachest but to dust,
And thou my mind aspire to higher things:
Grow rich in that which never taketh rust:
What ever fades, but fading pleasure brings.
In the 19th cent, editors used, incorrectly, to append these two sonnets to **Astrophel and Stella*. **CERVANTES SAAVEDRA**, Miguel de (1547-1616), the great Spanish novelist and dramatist, born in Alcalá de Henares of an ancient but impoverished family, and wounded, losing for life the use of his left hand, at the battle of Lepanto (1571). He was taken by pirates in 1575, and spent the next five years as a prisoner at Algiers. The remainder of his life was, for the greater part, occupied with a struggle to earn a livelihood from literature and humble government employment. His first attempt at fiction was a pastoral novel, *La Galatea* (1585), which was followed by his masterpiece, **Don Quixote*, of which the first part was published in 1605, the second in 1615. He also wrote a number of plays (16

of which survive), a collection of highly accomplished short stories (*Novelas ejemplares*, 1613), and a tale of adventure, *Persiles y Sigismundo*, published posthumously in 1617. J. *Fletcher drew largely on these last two for the plots of his plays.

Chabot *The Tragedy of*, by *Chapman, probably

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revised and added to by *Shirley, written between 1611 and 1622, published 1639.

Philip de Chabot, high admiral of France under Francis I, a loyal servant of the king, incurs the enmity of Montmorency the high constable, Poyet the chancellor, and their faction. By fearless insistence on his innocence he infuriates the king, is accused on trumped-up charges, and found guilty of high treason by the judges under pressure from the chancellor. The king pardons him and discovers the misconduct of the chancellor, who is tried and sentenced. But Chabot's heart is broken by the unjust treatment he has suffered and he dies.

Chadband, a character in Dickens's **Bleak House*.

Chaffanbrass, Mr, a character in Trollope's novels **The Three Clerks*, **Orley Farm*, and **Phineas Redux*, a celebrated Old Bailey barrister of slovenly and unprepossessing appearance, whose speciality is the successful defence of the apparently indefensible criminal.

Chainmail, Mr, a character in Peacock's **Crotchet Castle*. He believes the 12th cent, to be the best period in 'English History'.

'**Chaldee MS, The**: A Translation from an Ancient Chaldee Manuscript', published in *^Blackwood's*

Magazine 1817. The article, purporting to be an ancient manuscript and written in pseudo-biblical prose, describes the conflict between the two Edinburgh publishers *Blackwood and ^Constable (owners, respectively, of *Blackwood's* and the *^Edinburgh Review*), and contains many venomous descriptions of wellknown Edinburgh figures. Its publication created a furore. Although anonymous, the piece was conceived by *Hogg, who later admitted he supplied 'the kernal', and was written by John *Wilson and *Lockhart, who, according to Hogg, were the 'young lions of Edinburgh' who added the 'devilry'. Blackwood had to pay damages, but the circulation of the 'Maga' rose.

CHALKHILL, John (d. 1642). He entered Trinity College, Cambridge, in 1610, and was the author of a pastoral *Thealma and Clearchus*, published 1683 with a preface by I. *Walton, and reproduced in *Saintsbury's *Caroline Poets*, vol. ii (1906), and of other verse included in **The Compleat Angler*.

CHALMERS, Thomas (1780-1847). He became professor of moral philosophy at St Andrews in 1823, and of theology at Edinburgh in 1828. From his early days as a minister in Glasgow he was known as one of the most formidable orators of the Scottish pulpit; he was a pioneer of popular education and an intellectual defender of Christianity. His chief importance lies in his leadership of the movement which led to the disruption of the Scottish Established Church and the founding of the Free Church of Scotland in 1843; n e became its first moderator. His many works, mainly on natural theology and social economy, included 'The Adaptation of External Nature to the Moral and

Intellectual Constitution of Man' (1833, the first of the *Bridgewater Treatises*).

CHAMBERLAYNE, Edward (1616-1703), tutor to the duke of Grafton and to Prince George of Denmark, and author of *Angliae Notitia, or the Present State of England* (1669), a handbook of social and political conditions which met with extraordinary success and was enlarged by his son John Chamberlayne.

CHAMBERLAYNE, William (1619-89), a physician at Shaftesbury in Dorset. He published a play, *Love's Victory* (1658), but is remembered for his *Pharonnida* (1659), a heroic romance in five books of rhymed couplets, recounting the adventures of the knight Argalia, his beloved Pharonnida, and the villainous Almanzor. *Saintsbury summarizes its incoherent plot, in his preface to his edition (*Caroline Poets*, vol. i, 1905). *Southey admired its 'sublimity of thought and beauty of expression'.

CHAMBERS, Sir E(dmund) K(erchever) (1866-1954), Shakespearean scholar and dramatic historian, educated at Marlborough and Corpus Christi College, Oxford, entered the education department of the civil service in 1892 where he remained until 1926. During this time he contributed articles to the **Academy* and the **Athenaeum* and in 1904-5 he was dramatic critic of the *Outlook* and the *Academy*. His major works of dramatic history, which began as 'a little book about Shakespeare', grew into the monumental *The Medieval Stage* (2 vols, 1903), *The Elizabethan Stage* (4 vols, 1923), and *William Shakespeare: A Study of Facts and Problems* (2 vols, 1930). His scholarly achievements are the more remarkable for being the fruits of his spare

time. As well as editions of all Shakespeare's plays for the Red Letter Shakespeare and an important lecture on 'The Disintegration of Shakespeare' (1924) he published *Arthur of Britain* (1927), a synthesis and reassessment based on available evidence; biographies of *Coleridge (1938) and M. *Arnold (1947); editions of *Donne, *Milton, *Beaumont and *Fletcher, among others; and the *Oxford Book of Sixteenth Century Verse* (1932).

CHAMBERS, Ephraim (d. 1740), educated at Kendal grammar school, published his *Cyclopaedia*, the first true English encyclopaedia (which has no connection with the current *Chambers's Encyclopaedia*) in 1728. It had some influence on *Johnson's *Dictionary*. (See also ENCYCLOPÉDIE, L'.)

CHAMBERS, R(aymond) W(ilson) (1874-1942), born in Staxton, Yorkshire, graduated from University College London (1894), and afterwards librarian and (in succession to W. P. *Ker) Quain professor there (1922-41). The range of his scholarly interests extended from Old English to the Renaissance; his most celebrated works are **Widsith* (1912); *Beowulf: An Introduction to the Study of the Poem* (1921), which

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remained for 60 years the authoritative study of the poem's background; *On the Continuity of English Prose from Alfred to More* (1932), tracing a chronological line between his two major interests; *Thomas More* (1935); and *Man's Unconquerable Mind* (1939), a collection of essays of which the most striking are on *Langland, *More, and the philologists of UCL. He became president of the *Philological Society in 1933. He

died at Swansea after evacuation to Wales in the Second World War. A memorial lecture to him was endowed at London University; the first lecture, on Chambers himself, was given in 1951 by C. J. Sisson.

CHAMBERS, Robert (1802-71). He founded with his brother the publishing firm of W and R. Chambers, Edinburgh, and wrote and issued a number of books on Scottish history, biography, and literature. He established * *Chambers's Journal* in 1832, and his firm issued *Chambers's Encyclopaedia*, which was begun in 1859, completed in 1868, and has been through many subsequent editions. He wrote and published anonymously in 1844 *Vestiges of the Natural History of Creation* in which he maintained a theory of biological evolution produced by the action of universal and progressive natural law. Though found odious by churchmen and incompetent by scientists, the *Vestiges* was immensely influential in popularizing an evolutionary view of nature.

Chambers's Journal (originally *Chambers's Edinburgh Journal*), one of the most popular of the 19thcent. journals of literature, science, and the arts, founded by R. *Chambers in 1832. It changed its name in 1854, and survived until 1938.

CHAMISSO, Adelbert von (1781-1838), German zoologist and poet, chiefly remembered for his story *Peter Schlemihls wundersame Geschichte* (*The Strange Story of Peter Schlemihl*): see SCHLEMIHL.

Champion, which ran from 1739 to 1741, an anti-Jacobite, opposition journal written largely by H. *Fielding. In its columns Captain Hercules Vinegar, his wife, and their two sons discourse in various forms

of essays, sermons, sketches, and letters on the political, social, and domestic problems of the day. The *Champion* contains some of the best of Fielding's journalistic work.

Chances, The, a play by J. * Fletcher, almost certainly his unaided work, written ?c.i6i7, printed 1647. The plot is based on one of *Cervantes's *Novelas ejemplares*; the 'chances' are the coincidences by which Constantia, who is eloping with the duke of Ferrara, and the duke himself, are brought into a number of complications, from which they are extracted by Don John and Don Frederick, two Spanish gallants, Dame Gillian their landlady at Bologna, and Peter Vecchio, a wizard. It was very popular after the Restoration, and was adapted by *Buckingham (1682), whose version was in turn successfully adapted by *Garrick.

CHANDLER, Raymond (1888-1959), American writer of thrillers and detective stories, born in Chicago but brought up from the age of 7 in England, where he was educated at Dulwich College. He returned to America in 1912 and settled in California, where he worked for an oil company before embarking on a career as a writer. Many of his early stories were published in the 1930s in *Black Mask*, a magazine founded in 1920 by *Mencken and *Nathan; his first novel, *The Big Sleep* (1939), introduced his detective narrator, cool, attractive, wise-cracking, lonely tough guy Philip Marlowe, who owes something to Chandler's admiration for *Hammett. Later works include *Farewell, My Lovely* (1940), *The High Window* (1942), *The Lady in the Lake* (1943), and *The Long Goodbye* (1953), all of which were filmed. His works have been greatly admired by British

intellectuals; in an appreciation (*Harper's*, 1948)

*Auden spoke for many when he wrote that Chandler's thrillers were 'serious studies of a criminal milieu, the Great Wrong Place, and his powerful but extremely depressing books should be read and judged, not as escape literature, but as works of art'.

CHANDOS, Sir John (d. 1370), English soldier, 'the flower of all chivalry' (*Froissart). He fought at the siege of Cambrai, 1337, at Crécy, 1346, and at Poitiers, 1356, where he saved the life of the *Black Prince. Edward III granted him a manor in Lincolnshire and lands in the Cotentin, and in 1360 appointed him his regent and lieutenant in France. He died of wounds in a battle near Poitiers and the French king declared that Sir John alone could have made the peace permanent between England and France.

Sir John was one of the founders of the Order of the Garter, and one of the 25 original knights.

Changeling, The, a tragedy by T *Middleton and W. *Rowley, printed 1653, but acted as early as 1622.

Beatrice-Joanna, daughter of the governor of Alicant, is ordered by her father to marry Alonzo de Piracquo. She falls in love with Alsemero, and in order to avoid the marriage employs the ill-favoured villain De Flores, whom she detests but who cherishes a passion for her, to murder Alonzo. To the horror of Beatrice, De Flores exacts the reward he had lusted for. Beatrice is now to marry Alsemero. To escape detection she arranges that her maid Diaphanta shall take her place on the wedding night; and to remove a dangerous witness, De Flores then kills the maid. The guilt of Beatrice and De Flores is revealed to Alsemero, and

they are both brought before the governor, whereupon they take their own lives. The title of the play is taken from the sub-plot, in which Antonio disguises himself as a crazy changeling in order to get access to Isabella, wife of the keeper of a madhouse. The main plot is taken from John Reynolds's *God's Revenge against Murther* (1621).

CHANNING, William Ellery (1780-1842), an American Unitarian clergyman, much involved in the Unitarian i89 **CHANNON** | **CHAPMAN**

controversy, c.1815. He exercised a marked influence on American intellectual life, and is considered a forerunner of the *Transcendentalists. His *Remarks on American Literature* (1830) calls for a literary Declaration of Independence. His many pamphlets on slavery, pacifism, social questions, etc. are included in his collected *Works* (6 vols, 1841-3).

His nephew, also William Ellery Channing (1818-1901), poet and Transcendentalist, contributed frequently to the **Dial* and is remembered largely as the friend of *Emerson (who first brought his poetry to public attention) and of *Thoreau, whose biography Channing wrote. His first volume of verse, *Poems* (1843), was followed by several others. Thoreau referred to Channing's poetic style as 'sublime-slipshod'.

CHANNON, Henry 'Chips', see DIARIES.

Chanson de Roland, see ROLAND and CHANSONS DE GESTE.

chansons de geste, epic poems in Old French embodying legends which had grown up about earlier historical figures. The earliest extant versions are from the 12th cent, and use the legends to embody problems

and difficulties of feudal society: either the stresses within the feudal system itself caused by conflicting loyalties, as in *Raoul de Cambrai* and *Girart de Roussillon*; or those caused by the impact of the Crusades on feudalism, as in the *Chanson de Guillaume* and, above all, in the *Chanson de Roland* (see ROLAND). These epics gradually grew into three cycles, first delineated by Bertrán de Bar-sur-Aube, a writer of two such poems in the early 13th cent.: first, the *geste du roi*, those dealing with the * Charlemagne of legend and his knights; secondly, those dealing with Charlemagne's rebellious vassals, the *geste de Doon de Mayence*; and thirdly, the William of Orange cycle, the *geste de Garin de Monglane*. The genre followed the usual development of narrative literature during the Old French period: the earliest poems, the *Roland* and *Gormont and Isembart*, are heroic; the 12th-cent. poems, with William of Orange as their hero, are more realistic; the later poems have courtly and marvellous elements in them, and lose the tragic seriousness of the earlier works. Similarly, the later ones become more elaborate in style, while the early poems were written in a simple, formulaic style of great dramatic force. The only parallel English poems are those concerned with Charlemagne, such as the fragmentary Middle English *Song of Roland* (see FERUMBRAS, SIR, and OTUEL, SIR). See K. Voretzsch, *Introduction to the Study of Old French Literature* (English trans., 1931).

Chanticleer, the cock in **Reynard the Fox*, and in Chaucer's 'The Nun's Priest's Tale' (see CANTERBURY TALES, 20) as Chauntecleer.

chapbook, a modern name applied by book-collectors

and others to specimens of the popular literature which was formerly circulated by itinerant dealers or chapmen, consisting chiefly of small pamphlets of popular tales, ballads, tracts, etc. They were illustrated with wood-blocks, and consisted of 16 pages octavo or 24 pages duodecimo, and were sold generally at a penny to sixpence. They reproduced old romances, such as **Bevis of Hampton* and **Guy of Warwick*, or such stories as **John Gilpin*, **Robinson Crusoe*, or nursery rhymes and fairy tales. They were issued in great numbers throughout the 18th cent.

Chapel, Children of the, see PAUL'S, CHILDREN OF.
Chaplin, Sid, see REGIONAL NOVEL.

CHAPMAN, George (71559-1634), born near Hitchin, in Hertfordshire. His Homeric translations suggest that he had a university education, possibly at Oxford, if A. *Wood is to be believed. Some of his young manhood was spent as a soldier in the Netherlands. After more than a decade as a professional playwright he began to pursue courtly patrons, with limited success, and turned to his major work of translating Homer, completed in 1616. Minor works of translation occupied him until his death, which seems to have been in poverty.

Chapman's earliest published works were non-dramatic poems: *The Shadow of Night* (1594), a pair of complex Neoplatonic poems on night and day; *Ovid's Banquet of Sense* (1595), an allegorical account of *Ovid's courtship of Corinna; and his completion of Marlowe's **Hero and Leander* (1598). Seven comedies are extant: *The Blind Beggar of Alexandria* (1598), *An Humorous Day's Mirth* (1599), *All Fools* (1605), **The*

Gentleman Usher and * *Monsieur D'Olive* (1606), *May-Day* (1611), and *The Widow's Tears* (1612). He collaborated with *Jonson and John *Marston on a further comedy, **Eastward Hoe*, in 1605, which led to a short period of imprisonment for Jonson and Chapman because of its anti-Scottish satire. The tragedies consist of two two-part plays, * *Bussy D'Ambois* (1607) and **The Revenge of Bussy D'Ambois* (1613), *The Conspiracy of Charles, Duke of *Byron* and *The Tragedy of Byron* (1608), and one single play, **Caesar and Pompey* (1631). *The Tragedy of *Chabot* (1639) appears to be a Chapman tragedy revised by James *Shirley. Chapman also collaborated with *Fletcher, Jonson, and *Massinger in writing **The Bloody Brother* (c.1616, pub. 1639). The first of his Homeric translations, *Sevaen Bookes of the Iliades of Homere*, appeared in 1598 in a hasty publication devised to mark the earl of Essex's embarkation for Ireland; 12 books of the *Iliad* appeared in c.1609; the complete *Iliad* and *Odyssey* were published together in 1616 as *The Whole Works of Homer; Prince of Poetts*. Jonson praised Chapman as second only to himself as a writer of *masques, though all that survives is *The Memorable Mask* (1613), presented in the Middle Temple and Lincoln's Inn to celebrate the marriage of Princess Elizabeth. Chapman's literary reputation has often sprung from peripheral associations rather than direct know

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ledge. *Keats's sonnet beginning 'Much have I travell'd in the realms of gold' has commended Chapman's Homer to generations of readers who have not themselves 'looked into' it. He was long the favourite

candidate for the 'rival poet' referred to in Shakespeare's *Sonnets*. 'The proud full sail of his great verse' of Sonnet 86 was linked with the distinctive 14-syllable lines of Chapman's *Iliad*, and the 'affable familiar ghost' of the same sonnet with the spirit of Homer, by which Chapman claimed to be directly inspired. Chapman was once seen as a crucial figure in a secret society of freethinkers called the *School of Night, of which Marlowe, *Harriot, and Matthew Roydon were also members. Though there are links between Chapman and all these figures, it is not now thought that they took such a formal shape. As poet and dramatist, Chapman is most often seen as a genius manqué, whose learning and energy were never sufficiently disciplined. T. S. *Eliot called him 'potentially the greatest artist' of the Elizabethan dramatists. Perhaps the only lines of Chapman's poetry that are still well known are these from *Bussy D'Ambois*:

Man is a torch borne in the wind; a dream
 But of a shadow, summ'd with all his substance.

His complete plays were edited by T. M. Parrott (1910, 1914), and a few individual plays have appeared in the Revels Plays series. P. Bartlett edited the *Poems* (1941) and Allardyce Nicoli the *Homer* (1957); editions of the comedies and the tragedies were produced under the general editorship of Allan Holady in 1970 and 1987.

CHAPMAN, Guy, see JAMESON, S.
CHAPMAN, John (1821-94), the son of a Nottingham druggist and shopkeeper; he moved to London early in life and established himself as a publisher and editor. He published G. *Eliot's translation of Strauss in 1846, and she stayed in his home and literary headquarters at

142 Strand in 1851; in the same year he purchased the **Westminster Review*, of which she became assistant editor, and for which she wrote regularly. Chapman edited the *Review* continuously for 43 years until his death. A strikingly handsome man and a notorious philanderer, married to a wife considerably older than himself, Chapman was a conspicuous figure in literary London; *Carlyle, commending him to R. *Browning in 1851, wrote that he had 'real enthusiasm (tho' a soft and slobbery) in him'. He qualified as a physician in 1857 and wrote various medical works, but appears to have been something of a quack. He died in Paris. His diaries for 1851 and 1860 survive, which, edited by G. S. Haight (*George Eliot and John Chapman, with Chapman's Diaries*), shed considerable light on both their personalities.

Chapman and Hall, a publishing company founded in 1830 at 186 Strand, London, by Edward Chapman and William Hall. It owed much of its success to its early association with *Dickens (**Pickwick Papers* having originated in a suggestion from Hall) and published many distinguished and popular authors, including *Carlyle, *Kingsley, Mrs *Gaskell, and *Trollope. G. *Meredith was for a time literary director, and Arthur Waugh, father of Evelyn *Waugh, became chairman and managing director in 1902 and wrote a history of the firm (*A Hundred Years of Publishing*, 1930). The firm was sold to Methuen in 1938, and scientific and technical books now appear under its imprint.

CHAPONE, Mrs (Hester), née Mulso (1727-1801), born at Twywell, Northamptonshire. She educated herself despite early discouragement and wrote her earliest

dated poem 'To Peace. Written during the Late Rebellion. 1745' when only 18. In London she became a member of the *Blue Stocking Circle, and knew Samuel *Johnson, who admired her poetry, particularly 'To Stella', a poem against love and in praise of the calm joys of friends. She married John Chapone in 1760, who unfortunately died in 1761; thereafter, she lived alone in London, publishing *Letter Written on the Improvement of the Mind* (1773) to much applause. *Miscellanies in Verse and Prose* followed in 1775. Dr Johnson invited her to contribute to the **Rambler*, of which No. 10 is partly hers. Her works were highly regarded and went into many editions. Although 30 years younger, she was a particular friend of S. •Richardson, who called her 'little spit-fire' and with whom she discussed his female characters; Mrs *Delany asserted that Mrs Chapone was the model for one or two of Richardson's heroines. Her *Works* and *Posthumous Works* appeared in 1807. *Characteristics of Women*, see JAMESON, A. B. *Characters of Shakespeares Plays, essays by W. *Hazlitt*, published 1817. They comment not only upon Hamlet, Macbeth, and other fictional heroes, but also upon the distinctive qualities of each major drama, and more generally upon the 'magnanimity' of Shakespeare's imagination. Especially notable is the essay on *Coriolanus*, which considers the affinities between poetic imagination and political power. Hazlitt rebukes S. *Johnson for his unimaginative treatment of Shakespeare, and attempts a more flexibly sympathetic appreciation. **character-writing.** Books of 'characters' were popular

in the 17th cent., and many were based, though some loosely, on *Theophrastus translated by *Casaubon in 1592 and by Healey (printed 1616, but previously circulated). The first was published in 1608 by J. *Hall, followed by *Overbury in 1614, the *Satirical Essays, Characters and Others* of J. *Stephens in 1615, Geffray Mynshul's *Certain Characters and Essays of Prison and Prisoners* in 1618, *Earles's *Microcosmographie* (1628), Richard Brathwait's *Whimzies* (1631), and others. The 'characters' gave generalized but detailed descriptions of the behaviour and appearance of a class or type; they were on the whole short, succinct, pointed, and less discursive than the essay, also a popular literary form of the period. *La Bruyère's much admired 'Characters' **191 CHARGE OF THE LIGHT BRIGADE | CHARTIST MOVEMENT** (1688) were translated into English in 1699. See B. Boyce, *The Theophrastan Character in England to 1642* (1947) and C. N. Greenough, *A Bibliography of the Theophrastan Character in English* (1947).

Charge of the Light Brigade, The', a poem by *Tennyson, first published in the *Examiner* in 1854 only weeks after the famous charge (25 Oct. 1854) at Balaclava, near Sebastopol, during which, owing to a misunderstood order, 247 officers and men out of 637 were killed or wounded. The line 'Someone had blundered', suggested by a phrase in a report in **The Times*, was omitted from the version published in 1855 (**Maud, and Other Poems*) but later reinstated.

CHARKE, Mrs Charlotte (1713-C.1760), the youngest child of Colley *Cibber. She early displayed a fondness for masculine dress and pursuits, was widowed in 1737 after an early marriage to a violinist, and pursued a

varied career as waiter, pastrycook, strolling player, etc. Her *Narrative of the Life of Mrs Charlotte Charke* (1775) vividly describes her family background and later misfortunes.

CHARLEMAGNE (742-814), king of the Franks (768) and crowned by Pope Leo III as Emperor of the West (800), the son of Pepin the Short. He and his *Paladins are the subject of numerous **chansons de geste*, of which the *Chanson de Roland* is the most famous (see ROLAND). Of the three groups of French *chansons de geste* concerned with Charlemagne, only the first, the *geste du roi*, is represented in English, in such romances as **Otuel*, Sir **Ferumbras*, and *The Sege of Melayne*. As well as being the subject of romances, Charlemagne is of significance in English literature for the tradition of learning he established at his court (led by the Northumbrian *Alcuin) which King *Alfred copied a century later. See P. Wolff, *The Awakening of Europe* (English trans. A. Carter, 1968).

CHARLES, due d'Orléans (1394-1465), French poet, and a member of the French royal family. He fought at the battle of Agincourt in 1415, was captured, and held prisoner in England until 1440. On his return to France he established his court at Blois, where he received many literary figures. He is often considered to be the last important poet in the French courtly tradition; he wrote numerous elegant ballades, chansons, complaintes, and rondeaux. A large number of English poems, many of which are versions of Charles's French lyrics, are also probably to be attributed to him.

CHARLES XII (1682-1718), king of Sweden, and a great military commander, who led his forces successfully

against the northern coalition. He captured the capital of Poland from Augustus the elector of Saxony, and invaded Russia, defeating Peter the Great at Narva (1700) and being in turn totally defeated at Poltava in 1709, after which he retreated to Turkey. He returned in 1714 to Stralsund, which alone remained to him of his continental possessions, but was driven thence to Sweden. He was killed at Frederikshald in a war with Norway. His life was written by *Voltaire. Johnson (**The Vanity of Human Wishes*) says of him: He left the name at which the world grew pale, To point a moral or adorn a tale.

(See also MAZEPPA.)

CHARLES, Faustin, see BLACK BRITISH LITERATURE.

CHARLETON, Dr Walter (1619-1707), fellow of the * Royal Society. His *Chorea Gigantium* (1655) attempted to demonstrate that Stonehenge was a Danish coronation site and prompted one of *Dryden's finest early poems, 'To my Honour'd Friend, Dr Charleton' (1663), in which royalist, scientific, commercial, patriotic, and religious sentiments are subtly interwoven.

Charley's Aunt a highly popular *farce by (Walter) Brandon Thomas (1856-1914), produced in 1892 and still performed.

Charmian, in Shakespeare's **Antony and Cleopatra* and Dryden's **All for Love*, Cleopatra's chief waiting woman. In Shakespeare she laments her dead mistress as 'A lass unparallel'd' (v. ii. 314).

Charmond, Felice, a character in Hardy's **The Woodlanders*.

CHARTIER, Alain (C.1385-C.1435), French poet and prose writer. His most famous poem was *La Belle Dame sans mercy* (1424), a story of unrequited love in 800

octosyllabic lines; an English translation, falsely ascribed to *Chaucer, appeared c.1526. His most famous prose work, the *Quadrilogue invectif* of 1422, is a bitter attack on the divisions within French society and a passionate appeal for national unity. His Latin prose work *De Vita Curiali*, a disillusioned account of court life, was translated into English by *Caxton.

Chartist movement, a chiefly working-class political movement between 1837 and 1848, arose as a result of the *Reform Bill of 1832, which had excluded the working classes from political rights for lack of the necessary property qualification. Their six-point 'People's Charter' consisted of: Universal Suffrage, Vote by Ballot, Annually Elected Parliaments, Payment for Members of Parliament, Abolition of the Property Qualification, and Equal Electoral Districts. The movement had an enormous following but failed through poor leadership, though the points eventually became law between 1860 and 1914, except for Annually Elected Parliaments. The movement was alluded to by novelists of the mid-19th cent, who were concerned with the *Condition of England question, in particular B. Disraeli in **Sybil*, and C. Kingsley in **Alton Locke*; and also by *Carlyle in his essay 'Chartism'. The Chartists themselves also produced a considerable amount of literature, including the documentary accounts of S. *Bamford, and many short-lived periodicals sprang up (the *Northern Star*, the *Chartist Circular*, **CHASTE MAYD IN CHEAP SIDE** | **CHATTERTON 1 9 2** the *Star of Freedom*, the *Red Republican*, and others). Chartist poets and novelists, some of them writing in

prison, included master bootmaker Thomas Cooper (1805-92), author of the lengthy and ambitious *The Purgatory of Suicides* (1853), a 'working man's epic' in Spenserian stanzas, who was imprisoned for 'incitement to riot'; E. *Elliott of Sheffield, the so-called 'Corn Law Rhymers'; Ernest Jones (1819-68/9?), orator and publisher, and author of an unfinished novel *De Brassier*, Thomas Martin Wheeler, author of *Sunshine and Shadow*, published in 37 parts in the *Northern Star* (1849-50); wood engraver William James Linton (1812-97); and textile worker Gerald Massey (1828-1907) whose *Original Poems and Chansons* appeared in 1847. See Martha Vicinus, *The Industrial Muse: A Study of Nineteenth Century British Working Class Literature* (1974), D. Thompson, *The Chartists* (1984), and *An Anthology of Chartist Poetry*, ed. P. Scheckner (1989). ***Chaste Mayd in Cheap-side, A***, by T. *Middleton, written 1613, printed 1630, now widely believed his best comedy.

The play centres on the attempt of the dissolute Sir Walter Whorehound to pass off his mistress as his niece and to marry her to the foolish pedantic son of Yellowhammer, a rich goldsmith; while Whorehound himself is to marry Yellowhammer's daughter Moll. The first part of the plot succeeds, but the second fails. For Moll and the resourceful young Touchwood are in love with one another, and their attempts to evade the parents and get married, though repeatedly foiled, are finally successful.

CHATEAUBRIAND, François-René, vicomte de (1768-1848), one of the major figures of early French Romanticism. He achieved great celebrity with *Le*

Génie du Christianisme (1802), a work of Christian apologetic which accompanied and contributed to the post-revolutionary religious revival in France. It argues with great eloquence for the emotional and imaginative appeal of religion to the deepest instincts of man's nature. 'Of all the religions that have ever existed'—thus the author sums up his thesis—'the Christian religion is the most poetical, the most favourable to freedom, art and letters; the modern world owes all to it, from agriculture to the abstract sciences.' From this work Chateaubriand detached two fragments, inspired in part by his stay in America (1791), which he published separately: *Atala* (1801; trans. 1802), the tragic romance, set in Louisiana, of the Indian maiden Atala and her lover Chactas; and *René* (1805, trans. 1813), the story of a young European devoured by a secret sorrow (his temperament and early circumstances resemble the author's) who flies to the solitudes of America to find solace for profound melancholy and unsatisfied longings. Both had a wide and enthusiastic reception. *Les Martyrs* (1809, trans. 1812) is a prose epic of early Christianity. *Mémoires d'outre-tombe* (1849-50), his posthumously published autobiography, now regarded as his most accomplished work, gives a penetrating and brilliantly written account of the author's life against the varied background of an age of political upheaval. Between 1793 and 1800 Chateaubriand lived in exile in England, mainly in London, where he published an *Essai sur les révolutions* (1797). Under Louis XVIII he returned to London in 1822 as French ambassador. He translated **Paradise Lost* as *Le Paradis perdu* (2 vols, 1936).

CHATHAM, earl of, see PITT, W

CHATTERTON, Thomas (1752-70), the posthumous son of a Bristol lay clerk and schoolmaster, began to write verse while still at school at Colston's Hospital; one of his earliest poems is a satire, 'Apostate Will', composed in 1764. He left school aged 14 and was apprenticed to an attorney. In 1768 he published in *Felix Farley's Bristol Journey* a passage of pseudoarchaic prose, of which he claimed to have discovered the original in a chest in St Mary Redcliffe. This attracted the attention of various local antiquaries, for whom he provided fake documents, pedigrees, deeds, etc. He had by this time already written some of his 'Rowley' poems, including his 'Bristowe Tragedie'; these purported to be the work of an imaginary 15thcent. Bristol poet, Thomas Rowley, a monk and friend of William Canynge, a historical Bristol merchant. He also fabricated prose correspondence between the two and other background documents. He offered some of the poems (without success) to * Dodsley in Dec. 1768; in 1765 Dodsley had published Percy's * *Reliques*, a work which greatly encouraged the growing interest in antique and *primitive poetry. In March 1769 Chatterton sent to Horace *Walpole a short treatise on painting 'bie T. Rowleie', which Walpole temporarily accepted as authentic. In the same month he published in the *Town and Country Magazine* the first of seven Ossianic pieces in poetic prose, 'Ethelgar. A Saxon poem', though he took care in this and similar pieces to avoid using the Scottish background of *Macpherson. The only Rowleian piece published in Chatterton's life was 'Elinoure and Juga', which appeared in the same

periodical in May 1769. In April 1770 he went to London, writing home at first 'in high spirits', and claiming 'great encouragement' from Dodsley and others, but within four months he committed suicide by taking arsenic, apparently reduced to despair by poverty. He wrote a good deal in these last months, including a burletta, *The Revenge* (no record of performance); the satirical 'Kew Gardens', modelled on the satires of Charles *Churchill; and one of his finest Rowleian pieces, 'An Excelente Balade of Charitie'. The Rowley poems were first published in 1777 by Thomas Tyrwhitt, and a year later Thomas *Warton publicly raised doubts of their authenticity; the controversy raged for decades, and Rowley continued to find champions until *Skeat's edition of 1871.

Chatterton's life, work, and tragic death had a powerful effect on the *Romantic imagination; *Wordsworth wrote of him as 'the marvellous Boy',
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The sleepless Soul that perished in his pride', and *Keats, who dedicated **Endymion* to his memory, described him in a letter as 'the purest writer in the English Language. He has no French idioms or particles, like Chaucer—'tis genuine English Idiom in English words.' In his Rowley poems, Chatterton employs a variety of verse forms, including Spenserian stanzas, rhyme-royal, and the ballad; notable among them are his Pindaric *ode, 'Songe to Ella' in which Ella (or, as often, yElla) makes his first appearance, and 'M\\a itself, 'a tragycal enterlude'. The famous painting of *The Death of Chatterton* (1856) in the Tate Gallery by Henry Wallis, much admired by *Ruskin, is not based

on any authentic portrait or likeness, as none survived. The fullest life is by E. H. W. Meyerstein (1930), and there is a two-volume edition of the *Complete Works*, ed. D. S. Taylor and B. B. Hoover (1971).

CHATWIN, (Charles) Bruce (1940-89), travel writer and novelist, born in Sheffield. After Marlborough College, he had an impressive career at Sotheby's auction house, then studied archaeology at Edinburgh University. He travelled widely in Asia, Africa, and Europe, developing a passionate interest in nomads which was to last throughout his life, and in the early 1970s worked on the *Sunday Times Magazine*, where his subjects included feral children, Russian avantgarde art, and Indira Gandhi. His first book, *In Patagonia* (1977), an imaginative blend of history, biography, anecdote, and geography, expanded the concept of *travel writing. It mixes fact and fiction, delights in arcane data and paradox, and is written in a pungent style, with short sentences and exotic vocabulary; it contains autobiographical detail but abstains from confession. Four books followed in his lifetime. *The Viceroy of Ouidah* (1980) is a fictionalized account of a real-life slave-trader. *On the Black Hill* (1982, novel) tells the story of reclusive Welsh twin brothers. His best-selling work, *The Songlines* (1987), incorporates some of his early speculations about nomads in a study of Aboriginal creation myths. *Utz* (1988) is a study of a collector of Meissen porcelain in Prague. A selection of miscellaneous writings, selected by Chatwin before his death, was published posthumously in 1989 as *What Am I Doing Here*; other aspects of his work are represented in *Photographs and*

Notebooks (1993), edited by David King and F. *Wyndham. A portrait of the author, *With Chatwin*, by Susannah Clapp, was published in 1997, and a life by Nicholas Shakespeare in 1999.

CHAUCER, Geoffrey (c.1343-1400), the son of John Chaucer (c. 1312-68), a London vintner. The date of his birth has been much argued, all views now placing it between 1339 and 1346. In 1357 he served with Lionel, afterwards duke of Clarence. In 1359 he was in France with Edward III's invading army, was taken prisoner, and ransomed. He married, perhaps in 1366, Philippa, the daughter of Sir Paon Roet of Hainault and the sister of *John of Gaunt's third wife Katherine Swynford. Philippa died in 1387 and Chaucer enjoyed Gaunt's patronage throughout his life. He held a number of positions at court and in the king's service, and he travelled abroad on numerous occasions on diplomatic missions; as well as missions to France, he made a journey to Genoa and Florence in 1372-3 in the course of which he could theoretically have met *Boccaccio and (slightly more plausibly) *Petrarch. He was sent on to France and Lombardy in 1378. In 1374 he was appointed controller of customs in the port of London and leased his house over Aldgate. He was knight of the shire for Kent in 1386 and probably lived in Kent for most of the rest of his life. His last official position was deputy forester in the King's Forest at Petherton in Somerset (1391-8 at least) and it is possible that he lived there for some time. He was buried in the Poets' Corner of Westminster Abbey where a monument was erected to him in 1555. The known facts of his life are well summarized in *The Riverside Chaucer* (ed. L. D.

Benson et al., 1988), pp. xi-xxii. His writings develop through his career from a period of French influence in the late 1360s (of which the culmination was **The Book of the Duchess* in about 1370), through his 'middle period' of both French and Italian influences (including **The House of Fame* in the 1370s and the mature Italian-influenced works of which the most important is **Troilus and Criseyde*, c.1385), to the last period of most of **The Canterbury Tales* and his short lyrics; but this chronology is not very enlightening. His prose works include a translation of **Boethius (Boece)* and the challenging *A Treatise on the Astrolabe*, written to 'little Lewis', probably the poet's son. Portraits of Chaucer occur in three places: in the Ellesmere MS S (now in the Huntington Library and the basis of most modern editions); in the manuscript of *Troilus and Criseyde* in Corpus Christi College, Cambridge; and in **Hoccleve's The Regement of Princes*, beside lines 4,995-6 (in several manuscripts: the best is the one dating from Hoccleve's time, British Library Harley 4866, edited by Furnivall for EETS ES 72).

See D. A. Pearsall, *The Life of Geoffrey Chaucer: A Critical Biography* (1992); P. Boitani and J. Mann (eds.), *The Cambridge Chaucer Companion* (1986); J. D. North, *Chaucer's Universe* (1988);}. A. Burrow (ed.), *Geoffrey Chaucer*.

Chaucerians, Scottish, the name traditionally given to a very diverse group of 15th- and 16th-cent. Scottish writers who show some influence from **Chaucer*, although the debt is now regarded as negligible or indirect in most cases. See JAMES I (of Scotland); KINGIS QUAIR, THE; HENRYSON; DUNBAR; DOUGLAS, GAWIN.

Chaucer Society, founded in 1868 by **Furnivall*, for the purpose of collecting materials for the study of **Chaucer*.

CHAUDHURI, Amit (1962-), Indian writer who was born in Bombay but grew up in Calcutta, where most of his fiction is set. Chaudhuri is a miniaturist, writing up CHAUDHURI I CHESHIRE CHEESE 194

the details of Indian middle-class life in prose of crystalline calm. *A Strange and Sublime Address* (1991) described the gradual awakening to life of a young writer-to-be in a vibrant Calcutta household. *Afternoon Raag* (1993) found its narrator studying at Oxford and remembering his earlier life in Bombay. *Freedom Song* (1998) returned to Calcutta to follow the interconnected lives of three Bengali families, observed with the contemplative humanity that is Chaudhuri's trademark. See ANGLO-INDIAN LITERATURE.

CHAUDHURI, Nirad C, see ANGLO-INDIAN LITERATURE.

Chauntecleer, see CHANTICLEER.

Cheeryble Brothers, Ned and Charles, characters in Dickens's **Nicholas Nickleby*.

CHEEVER, John (1912-82), American novelist, whose sophisticated, ironic novels and short stories (many published in the **New Yorker*) satirize affluent suburban New England life, and have gained a growing following in England. His novels include *The Wapshot Chronicle* (1957), *The Wapshot Scandal* (1964), *Bullet Park* (1969), and *Falconer* (1977). He was awarded the ** Pulitzer Prize* for fiction in 1979 for *The Stories of John Cheever*. His *Letters* were published in 1987, edited by his son Benjamin Cheever.

CHEKE, Sir John (1514-57), fellow of St John's College, tutor to Edward VI, and subsequently the first Regius

professor of Greek at Cambridge. He was imprisoned by Queen Mary, 1553-4. He was an eminent scholar and, though he wrote little in the vernacular (but many Latin translations from the Greek), was influential in promoting a simple style of English prose. He is referred to ('O soul of *Sir John Cheek*') in *Milton's Sonnet XI, 'A Book was writ of late'.

CHEKHOV, Anton Pavlovich (1860-1904), Russian dramatist and short story writer. He studied medicine in Moscow, where he began writing short humorous stories for journals. Among the greatest of his mature stories are 'A Dreary Story' (1889), 'Ward No. Six' (1892), 'My Life' (1896), 'Tonych' and the trilogy 'The Man in a Case', 'Gooseberries', and 'About Love' (all 1898), and 'The Lady with the Little Dog' (1899). Chekhov's first successful play was *Ivanov* (1887), and he then wrote several light one-act comedies. His status as a dramatist, however, rests on his four late plays. *The Seagull* (1895) was produced at the State Theatre of St Petersburg, but its originality was badly understood by the actors and the first night was a disaster. After this Chekhov's plays were staged by the Moscow Art Theatre, founded by Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko in 1898. A triumphant new production of *The Seagull* was followed by *Uncle Vanya* (1900), *Three Sisters* (1901), and *The Cherry Orchard* (1904). These productions established the Art Theatre's reputation and style. In 1901 Chekhov married the Art Theatre actress Olga Knipper. Another actor to appear in the Art Theatre's Chekhov productions was Vsevolod Meyerhold, whose own later anti-naturalistic, anti-Stanislavskian

productions of the plays were probably more true to the intentions of a playwright who had always chafed at Stanislavskian naturalism.

Chekhov's success and influence in England has been immense. Since 1903 most of his work has been translated. The first major translation is that by C. *Garnett, *The Tales of Tchekhov* (1916-22) and *The Plays of Tchekhov* (1923-4). The major modern translation is that by Ronald Hingley, *The Oxford Chekhov* (9 vols, 1964-80). The first English productions of his plays were George Calderon's staging of *The Seagull* in Glasgow in 1909 and the Incorporated Stage Society's 1911 London production of *The Cherry Orchard*, much admired by Arnold *Bennett. E. M. *Forster, V * Woolf, *Gerhardie, J. M. *Murry (who placed him above *Joyce and *Proust), and especially K. *Mansfield were among early admirers. Katherine Mansfield's stories are held to be the main channel through which his work influenced England, and her letters are full of expressions of her temperamental sympathy for him. G. B. *Shaw declared that reading Chekhov's plays made him want to tear up his own, and he went on to write *Heartbreak House* as a tribute to him. He is also held to have influenced E. *Bowen, *O'Faolain, *Maugham, H. E. *Bates, *Ackland, and others. Chekhov's work is characterized by its subtle blending of naturalism and symbolism; by its sympathetic, humane, but acutely observed portraits of a threatened upper class stifled by inactivity and ennui; and above all by its unique combination of comedy, tragedy, and pathos, and the sensitivity of its movement from one mode to another.

Chemical Generation, see under WARNER, A., and WELSH, I.

CHÉNIER, André-Marie (1762-94), French poet, born in Constantinople of mixed French and Greek parentage. He played an active part as a political journalist during the French Revolution, was arrested in March 1794, and died on the guillotine. His poetry remained unpublished in his lifetime, but the example of his life and death made a considerable impression on subsequent generations; the first collected edition of his poems, in 1819, gained wide popularity, exercising an influence on the *Romantic and *Parnassian movements. His poetry reveals his affinities with the classical world, particularly with the elegiac verse of the *Greek *Anthology*, and his involvement in the social and political issues of the revolution.

Cherry and Merry, in Dickens's **Martin Chuzzlewit*, Pecksniff's daughters, Charity and Mercy.

Cherry and the Slae, The, see MONTGOMERIE.

Cheshire Cheese, the, 'an ancient eating-house in Fleet Street' where the *Rhymers Club met for some years in the 1880s and 1890s; it is described by *Yeats
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in his autobiography *The Trembling of the Veil* (1922): he also celebrated 'Poets with whom I learned my trade, I Companions of the Cheshire Cheese' in his poem 'The Grey Rock' (*Responsibilities*, 1914).

Chester, Sir John, and Edward his son, characters in Dickens's **Barnaby Rudge*.

CHESTERFIELD, Philip Dormer Stanhope, fourth earl of (1694-1773), the son of Lady Elizabeth Savile, for whom *Halifax had written his 'Advice to a Daughter'

(1688). He was a distinguished statesman and diplomatist, ambassador at The Hague 1728-32 and lord lieutenant of Ireland 1745-6. He was keenly interested in the literary world, and in his youth was a friend of *Pope, *Gay, and *Arbuthnot. He wrote political tracts, contributed to the **World*, and was responsible for securing the adoption of the New Style Gregorian *Calendar in 1751, but is chiefly remembered for his 'Letters' to his natural son Philip Stanhope (1732-68), which were written (not for publication) almost daily from 1737 onwards. These consist largely of instruction in etiquette and the worldly arts, and became after publication (by the son's widow in 1774) a handbook of good manners; it appears that the young man was shy and awkward, and his father is full of useful advice about deportment (laughter occasions 'a shocking distortion of the face' and should be avoided), conversation, approaches to women (described as 'children of larger growth'), etc. Although widely admired, the letters increasingly attracted criticism, as the century became less cynical and more sentimental; Dr *Johnson declared that they 'teach the morals of a whore and the manners of a dancing-master' and *Cowper, in his 'Progress of Error', described their author as 'Graybeard corrupter of our listening youth'. After his son's death Chesterfield turned his attention to his godson, also Philip, his letters to whom were published by Lord Carnarvon in 1890. A complete edition of all his letters by B. Dobrée appeared in 1932. Chesterfield is also remembered in connection with Johnson's *Dictionary*. Johnson had addressed the 'Plan' of that work to Chesterfield, but it was received with

neglect, probably unintentional; on publication of the *Dictionary*, Chesterfield wrote two papers in the *World* commending it. Thereupon on 7 Feb. 1755 Johnson addressed to him the famous letter in which he bitterly rejected a notice which 'had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it'. Chesterfield received this with good nature, and would show it to visitors with admiration. Johnson's own hostility softened over the years.

Chester plays, see MYSTERY PLAYS.

CHESTERTON, G(ilbert) K(eith) (1874-1936), born on Campden Hill, London, and educated (with his friend E. C. *Bentley) at St Paul's School. He made his name in journalism (according to him 'the easiest of all professions'), writing (with *Belloc) for the *Speaker*, in which both took a controversial, anti-imperial, pro-Boer line on the Boer war; his long and fruitful friendship with Belloc earned them both, from G. B. *Shaw, the twin nickname of 'Chesterbelloc'. His first novel, *The Napoleon of Notting Hill* (1904), a fantasy set in a future in which London is plunged into a strange mixture of medieval nostalgia and street warfare, develops his political attitudes, glorifying the little man, the colour and romance of 'Merry England', and attacking big business, technology, and the monolithic state. These themes echo through his fiction, which includes *The Man Who Was Thursday: A Nightmare* (1908), an alarming but rollicking fantasy with a surreal anarchist background which attacks *fin-desiècle* pessimism, and his many volumes of short

stories, of which the best known are those which feature Father Brown, an unassuming East Anglian Roman Catholic priest, highly successful in the detection of crime by intuitive methods, who first appears in *The Innocence of Father Brown* (1911); Chesterton himself became a Roman Catholic in 1922. He published several volumes of verse; his most characteristic poems (with some exceptions, such as 'The Donkey', from *The Wild Knight*, 1900, and 'Lepanto', from *Poems*, 1915) tend to celebrate the Englishness of England, the nation of Beef and Beer, e.g. 'The Secret People' (1915) and 'The Rolling English Road' (1914).

Chesterton also wrote literary criticism, including works on R. *Browning (1903), *Dickens (1906), and Shaw (1910), and many volumes of political, social, and religious essays, including *Heretics* (1905), *Orthodoxy* (1909), and *The Everlasting Man* (1925); also an *Autobiography* (1936). He contributed regularly to the *Eye Witness*, later the *New Witness* (1911-23), of Belloc and his brother Cecil Chesterton (1879-1918), and edited it from 1925 (when it was revived as *G.K.'s Weekly*) until his death. Much of his vast output has proved ephemeral, but Chesterton's vigour, idiosyncrasies, optimism, puns, and paradoxes celebrate the oddity of life and the diversity of people and places with a peculiar and at times exhilarating violence. Later selections of his non-fiction prose and his short stories were edited, with introductions, by, respectively, *Auden (1970) and K. *Amis (1972).

CHESTRE, Thomas, see SIR LAUNFAL.

CHETTLE, Henry (c. 1560-71607), the son of a London dyer, apprenticed to a printer and for a time a partner

in a printing business. Upon its failure he took to writing plays, of which he is reputedly the author of about 13 and the joint author of considerably more (including *The Blind-Beggar of Bednal-Green*, with J. *Day). The only extant play attributed to him alone is *The Tragedy of Hoffman* (c. 1603), dealing with the story of a Danish pirate who is executed and the revenge and execution of his son. He edited and was possibly the author of **Greenes Groats-Worth of Witte* in 1592, and wrote two satirical pamphlets, **Kind Harts Dreame*

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(?i593) and *Piers Plainnes Seauen Years Prentiship* (1595). He also published *Englandes Mourning Garment*, an elegy on Queen Elizabeth, in 1603.

Chevy Chase, The Ballad of, one of the oldest of the English ballads, probably dates in its primitive form from the 15th cent. Its subject is the rivalry of the neighbouring families of Percy and Douglas, heightened by the national quarrel between England and Scotland. Percy, earl of Northumberland, has vowed to hunt for three days across the Scottish border 'maugre the doughty Douglas'. The two parties meet and fight, there is great slaughter on both sides, and both Percy and Douglas are killed (cf. OTTERBOURNE). The ballad is quoted and discussed by *Addison, who admired its 'majestic simplicity' and compared it to Virgil, in the *Spectator* (Nos. 70 and 74, May 1711). It is included in Percy's **Reliques*.

chiasmus, >a figure of speech by which the order of the words in the first of two parallel clauses is reversed in the second, e.g. 'He saved others; himself he cannot save.'

CHICHELE, or **CHICHELEY**, Henry (71362-1443), archbishop of Canterbury, son of a yeoman of Higham Ferrers, Northamptonshire. He was educated at Winchester and New College, Oxford, and became archbishop in 1414. He founded the Chichele chest in Oxford University for the relief of poor students, built a house for Cistercians in Oxford, and was co-founder with Henry VI of All Souls College. There is a life by A. Duck (Latin 1617; expanded in English 1699).

Chicken Soup with Barley {1958), the first of a trilogy, by A. *Wesker, which introduces the Kahn family in their east London home in 1936; Sarah, a warmhearted communist Jewish matriarch, supports opposition to the Fascist marches, but her husband Jack is less enthusiastic. He becomes enfeebled by successive strokes, but she battles for her ideals, also manifested in her daughter Ada and her volatile son Ronnie, who returns at the end of the play from working as a cook in Paris with many of his illusions shattered. Sarah urges him to keep fighting: 'You've got to care or you'll die.' See also ROOTS.

Chickerell, Ethelberta, a character in Hardy's **The Hand of Ethelberta*.

CHILD, Francis James (1825-96), American scholar and professor of English literature at Harvard. He edited **Spenser* (5 vols, 1855) and wrote a pioneering study of **Chaucer (Observations on the Language of Chaucer*, 1863), but is most widely known for his great collection of *English and Scottish Popular Ballads* (5 vols, 1882-98). (See BALLAD.)

Childe, in 'Childe Harold', 'Childe Roland', etc., signifies a youth of gentle birth, and is used as a kind of title.

In the 13th and 14th cents 'child' appears to have been applied to a young noble awaiting knighthood. *Childe Harold's Pilgrimage*, a poem in Spenserian stanzas by *Byron, of which the first two cantos appeared in 1812, Canto III in 1816, and Canto IV in 1818. The poem describes the travels, experiences, and reflections of a self-styled and self-exiled pilgrim, Childe Harold, whose wanderings correspond in many ways to Byron's own, although Byron denied that he identified himself with Harold, and wrote in an addition to his preface (1813) that the pilgrim 'was never intended as an example'—rather, he was 'a modern Timon, perhaps a poetical Zeluco'. Harold, a melancholy, defiant outcast, is the first of a series of histrionic *Byronic heroes: his character reappears, with little significant development, in **The Corsair*, **Manfred*, and other works. The first two cantos describe how the wanderer, sated with his past life of sin and pleasure, finds distraction by travel: he journeys through Portugal, Spain, the Ionian Islands, and Albania, interspersing his evocations of the glorious scenery with diatribes against the Convention of Cintra ('Britannia sickens, Cintra! at thy name'), with an 11-stanza description of the bloody sport of bull fighting, and (Canto II) with a savage attack on Lord Elgin, the 'last dull spoiler', for his pillage of the Greek antiquities. He salutes Albania and its wild, martial, and exotically garbed people, then once more laments the lost liberty of Greece. In Canto III, written six years later, the pilgrim still 'wrung with the wounds that heal not', travels to Belgium, the Rhine, the Alps, and Jura: Stanza XXI introduces his celebrated passage on the

battle of Waterloo, 'There was a sound of revelry by night. . .' Later stanzas (LXXVI-CVIII) pay tribute to 'wild Rousseau, The Apostle of affliction' and to *Gibbon, 'Sapping a solemn creed with solemn sneer; The lord of irony'. In Canto IV, dedicated to his friend and travelling companion *Hobhouse, he abandons the device of the pilgrim and speaks directly, in a long meditation on time and history, on Venice and *Petrarch, on Ferrara and *Tasso, on *Boccaccio and Florence, and on Rome—'Oh Rome! my country! city of the soul! The orphans of the heart must turn to thee. . .' The Canto concludes with a passionate invocation of 'the deep and dark blue Ocean', 'the image of eternity'. The poem enjoyed great success. After the publication of Cantos I and II in March 1812 Byron wrote, 'I woke and found myself famous.' Later, however, he claimed that he came to dislike it as 'the false exaggerated style of youth'. The author's copious notes pursue many of the themes of the poem with wit and indignation. **Childe Roland**, in an old Scottish ballad, a son of King Arthur. His sister, Burd Ellen, is carried away by the fairies to the castle of the king of Elfland. Aided by the instructions of Merlin, Childe Roland makes his way into the castle and rescues his sister. Child Rowland to the dark tower came,
His word was still 'Fie, foh, and fum,
I smell the blood of a British man.'
(Shakespeare, *King Lear*, ill. iv)
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*Halliwell (*Nursery Rhymes*) thinks that Shakespeare is here quoting from two different compositions, the first line from a ballad on Roland, the second and third

from the story of Jack the Giant-Killer.

'Childe Roland to the Dark Tower Came', a poem by R.

•Browning, published in **Men and Women*. The title derives from a snatch of song recited by Edgar in **King Lear* (see above).

A knight errant crosses a nightmare landscape in search of the Dark Tower (or has been deceived into doing so; it is not clear which); he eventually reaches the Tower and blows his horn defiantly at its foot. The poem ends with the title phrase, and there is no indication of what happened next. Because the story is told by the knight himself, the poem's form raises insoluble problems of interpretation, and the poem is both profoundly satisfying as a dream narrative and profoundly disturbing as an impenetrable allegory—of life, of art, or of both. Browning consistently refused to explain the poem, saying simply that it had come upon him as a dream. The intensity of the poem's language remained unsurpassed in Browning's work until the fragment known as 'Thamuris marching' appeared in **Aristophanes' Apology*.

CHILDERS, (Robert) Erskine (1870-1922), writer and political activist. He was from 1895 to 1910 a Clerk in the House of Commons, served in the Boer War, and then devoted himself to Irish affairs. In 1920 he settled in Ireland and in 1921 was appointed director of publicity for the Irish Republicans. In 1922 he was court-martialled and shot by firing squad. As a writer he is remembered for his novel *The Riddle of the Sands* (1903), often described as the first example of **spy* fiction, a sea story about two amateur British yachtsmen sailing in the Baltic who discover German preparations

for an invasion of England.

Childe Waters, one of the most beautiful of the old ballads, celebrating the constancy of Ellen to Childe Waters, her heartless lover, whom she serves as a page, receiving cruel and degrading treatment. Her child is born in a stable, where she is tending her master's horse. He hears her singing a lullaby and wishing herself dead, relents, and marries her. The ballad is in Percy's **Reliques*.

Child of the Jago, A (1896), a novel by A. *Morrison, which describes the boyhood of Dick Perrott in an East End slum off Shoreditch High Street, and gives a vivid account of the violent crime of the neighbourhood known in real life as 'The Nichol'. Dicky's good instincts are frustrated by the environment, his father is hanged for murder, and he dies aged 17 in a street fight. In an 1897 preface Morrison rejected the label of 'realist', but his work belongs to the same school as that of G. *Moore and resembles the early *Maugham.

Children in the Wood, The, popularly known as the story of the Babes in the Wood. It is the subject of an old ballad, included in *Percy's and *Ritson's collections.

A Norfolk gentleman leaves his property to his infant son and daughter and gives the children into his brother's charge; the wicked uncle plans to acquire the property by making away with them. He hires two ruffians to slay them in a wood. One of these, more tender-hearted than the other, repents and kills his fellow, then abandons the children in the wood. The children perish, and a robin covers them with leaves. The surviving ruffian confesses, and the wicked uncle dies miserably.

Children of the Chapel of Paul's, see PAULS, CHILDREN OF.

Children's literature, see overleaf.

Chillingworth, Roger, in Hawthorne's **The Scarlet Letter*, the name assumed by Hester Prynne's husband.

CHILLINGWORTH, William (1602-44), a scholar and fellow of Trinity College, Oxford. He embraced Romanism and went to Douai in 1630, but abjured that creed in 1634. He was one of the literary coterie that gathered round * Falkland at Great Tew, and was the author of the controversial work *The Religion of Protestants a Safe Way to Salvation* (1638).

Chillip, Dr, in Dickens's **David Copperfield*, the physician who attended Mrs Copperfield at the hero's birth.

Chimène, or Ximena, the wife of the *Cid.

Chimes, *The*, a Christmas book by * Dickens, published 1845-

It is the story of a nightmare or vision in which Toby Veck, porter and runner of errands, under the influence of the goblins of the church bells and a dish of tripe, witnesses awful misfortunes befalling his daughter, a vision happily dissipated at the end; together with some social satire on justices, aldermen, and the like, in the persons of Sir Joseph Bowley and Mr Chute.

Chips with Everything, see WESKER.

Chivery, Mr and 'Young John', characters in Dickens's *"Little Dorrit*.

Chloe, the name under which Pope satirizes Lady Suffolk, mistress of George II (**Moral Essays*, ii. 157), although in other verses and letters he shows her much respect.

The 'Chloe' or 'Cloe' in Horace * Walpole's letters was the duke of Newcastle's French cook Clouet.

CHOMSKY, Noam (1928-), professor of modern languages and linguistics at Massachusetts Institute of Technology, after *Saussure the most important figure in modern linguistics. Two of his books, in particular, proposed a radically new view of the nature and analysis of language: *Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965). Following on from the systems of grammatical analysis developed (*cont. on p.200*)

The juvenile book trade in England might be

said to have had its beginnings in the anxiety of 17th-cent. Protestants to rescue children from hell, or from Rome. At the time these were considered synonymous. Benjamin Harris (fl. 1673-1710), an Anabaptist of strong political views and a pioneer printer of news-sheets, was also one of the first to publish popular educational works. Both *War with the Devil* (1673) by Benjamin Keach and Harris's own *Protestant Tutor* (1679) went into many editions. The first is a verse dialogue in which Christ and the devil battle for the soul of Youth; the second is remarkable for its sensational description of tortures, martyrdoms, massacres,

and popish plots, copiously illustrated. Nathaniel Crouch (?i632-?i725), miscellaneous writer and publisher, an associate of Harris's, recognized the profit to be derived from such works. His versified Bible stories, *Youth's Divine Pastime* {3rd edn, 1691), includes many crudely violent, even salacious, episodes 'very delightful for virtuous employing the vacant hours of young persons'. James Janeway's *A Token for Children* (1672), a collection of exemplary lives, was the first book to feature children only, but the longest-lived Puritan classic was Isaac *Watts's *Divine Songs for the Use of Children* (1715), which remained an inescapable part of an English-speaking upbringing for at least 150 years.

There was to be no fiction until the mid-18th century. The traditional stories enjoyed by children, like the *Robin Hood saga, the ancient romances of *Guy of Warwick and *Bevis of Hampton, were abhorred by Puritans, and held in low esteem by the educated. Though translations of French fairy tales by Mme d'Aulnoy and Charles *Perrault appeared in 1699 and 1729 respectively, these were not intended for children, nor were the *Arabian Nights tales in the *Grub Street translation of 1706-8. But in 1749 Sarah *Fielding included two fairy tales in *The Governess, or Little Female Academy*, the first juvenile novel. The 1740s were an important decade.

As Iona and Peter *Opie have shown, nursery rhymes long existed as an oral tradition, but were not collected until 1744 when Mary Cooper, widow of a London printer, published *Tommy Thumb's Pretty Song Book, Voll, [sic] II*, apparently preceded shortly before by *Tommy Thumb's Song Book*. This was also the year John *Newbery published his first book for children, *A Little Pretty Pocket Book*, a genial medley of rhymes, fables, and letters from Jack the Giant-Killer to Master Tommy and Miss Kitty, telling them how to be good. Newbery was the first publisher to make a commercial success of children's books. One of his better-known titles was *The History of Little Goody Two-Shoes* {1765), a female Dick *Whittington who by her initiative, good sense, and good conduct achieves high rank and riches. Newbery's boisterous jollity went out of fashion, though John Harris (1756-1846), who took over the Newbery firm in 1801, put out some delightfully light-hearted picture books. Ideal late Georgian children were rational and well informed; their books were serious, moral, and dense with facts. Maria *Edgeworth was one of the very few who could turn these into art. Catherine *Sinclair, remembering happier days when children were like wild horses rather than 'well-broken hacks', intended *Holiday House* (1839) as a corrective to the moral

tale, but even this account of two turbulent children ends in sobriety as they listen to their dying brother's exhortations.

There was to be much in this vein from evangelical writers. Mary Martha *Sherwood was one of the most prolific, and her *History of the Fairchild Family*, the first part of which appeared in 1818, was one of the most universally read juvenile books of the century. The Fairchild children are by turns miscreants and religious zealots, but as one mid-Victorian (Lord Frederic Hamilton) said in his memoirs: 'one could always skip the prayers.' With the spread of Sunday schools and increasing literacy a huge market for religious fiction was created, stories of street waifs by such writers as 'Hesba *Stretton' being particularly popular. A substantial proportion was aimed at the working classes, who in the early and mid-Victorian period were deemed to understand only books that related to their own background. Charlotte *Yonge, the doyenne of books for the young person, in her pamphlet *What Books to Give and What to Lend* (1887) had separate sections for 'drawing-room books' and books for the poor.

Into the first category came works of imagination such as **Alice's Adventures in Wonderland* (1865). Hailed by F. J. Harvey Darton in 1932 as 'the spiritual volcano of children's books', it had its roots in the

violence and anarchy of nursery rhymes, as did Edward Tear's nonsense poems. Edgar Taylor's 1823 translation of *Grimm's tales, and three separate translations of Hans *Andersen in 1846, indicated that fantasy was now acceptable, though it was often used for didactic ends, as in Charles *Kingsley's *The Water-Babies* (1863), a chaotic medley of scientific information and heavy-handed moral instruction. George *MacDonald's finely wrought fantasies, such as *At the Back of the North Wind* (1871) and *The Princess and the Goblin* (1872), on the other hand leave the reader to infer the meaning.

Among other Victorian 'drawing-room' writers were Juliana Horatia *Ewing and Mary Louisa *Molesworth, whose works—written for the leisured reader and, in the case of Mrs Molesworth, over-preoccupied with the social mores of the time—have not worn well. On the other hand, public school stories, such as Thomas *Hughes's *Tom Brown's Schooldays* (1857) and F. W. *Farrar's *Eric, or Little by Little* (1858), an emotional but veiled account of sexual corruption, were very popular with working-class boys, and the first is still read. Adventure writers such as R. M. *Ballantyne, G. A. *Henty, and W. H. G. *Kingston were read not only by boys but by girls who found their own books vapid. The greatest example of the genre is Robert

Louis Stevenson's *Treasure Island* (1883). The turn of the century saw a great flowering. Rudyard Kipling's extraordinarily varied writing included animal stories in the two *Jungle Books* (1894-5), the amoral and violent school world of *Stalky & Co.* (1899), the nonsense of *The Just-So Stories* (1902), and the subtle historical narratives in *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910). Edith Nesbit created attractively highspirited and independent children in her three stories about the castable family and in her later fantasies such as *Five Children and It* (1902). Beatrix Potter, the supreme stylist among children's writers, began her series of sardonically humorous animal stories, which always favour the villain at the expense of the well behaved, with *The Tale of Peter Rabbit* (1902). Kenneth Grahame, who had broken new ground with his evocation of the ruthless egocentricity of childhood in *The Golden Age* (1895) and *Dream Days* (1898), surprised and at first disappointed his admirers with an animal fantasy, *The Wind in the Willows* (1908), now a literary classic. Perhaps roused by J. M. Barrie, whose play *Peter Pan* had been enthusiastically received in 1904, Edwardian literati made a cult of childhood, averring that children held the key to the meaning of life. The ideal child was imaginative and childlike. Belief

in fairies was sedulously cultivated: they were even used to impart religious and sex instruction, magazines were devoted to them, and writers ranging from Walter de la Mare to Enid Blyton (1897-1968), the most prolific children's writer of the 20th cent., used them in verse and stories. The real world had little place in pre-1950s books; middle-class parents wished to shelter their young. With *Swallows and Amazons* (1930) Arthur Ransome began an enduring fashion for holiday adventures; school and pony stories were particularly popular with girls. William Brown, the enduringly popular, enterprising, and subversive schoolboy hero, was created by Richmal Crompton (1890-1969) in stories first published in *Home Magazine*, 1919: he first appeared in book form in 1922 (*Just William, More William*) and has remained steadily in print. Among much emollient ephemera, there was some distinguished fantasy writing as in the Dr Dolittle books by Hugh Lofting (1886-1947), John Masefield's *The Midnight Folk* (1927) and *The Box of Delights* (1935), J. R. R. Tolkien's *The Hobbit* (1937), and T. H. White's rewording of Arthurian myth *The Sword in the Stone* (1938), while the winsome characters and aphorisms from A. A. Milne's *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928) have become as famous as those

in *Alice*.

There was a second flowering of children's books after the Second World War. Rosemary Sutcliff { 1920-92) was foremost among the writers of historical fiction, with outstanding novels about Roman and Viking Britain; in *The Owl Service* (1967) and *Red Shift* (1973) Alan Garner (1934-) wove myth with characters from the past and the present, a recurring theme also with Penelope *Lively. Joan Aiken (1924-) and Leon Garfield (1921-96) wrote fast-paced historical melodrama, the former fantastic and richly comic, the latter macabre. Fantasy has long been the great strength of British children's books, and the post-war period produced many classics, including C. S. *Lewis's Narnia cycle, Mary Norton's *The Borrowers* (1952) and its sequels, Philippa Pearce's *Tom's Midnight Garden* (1958), and Richard *Adams's animal epic *Watership Down* (1972).

The last two decades of the 20th cent, have seen a reversion to the Victorian policy of providing books that reflect their readers' background. It is also reminiscent of i7th-cent. Puritan books, in that children are confronted with all the miseries of the human condition, nowadays ranging from drugs, child abuse, and dysfunctional families to war. The young themselves tend to want horror stories and monsters from outer space. While all this can

produce capable writing, it is rather more interesting as an aspect of social history than as literature.

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by L. *Bloomfield and Chomsky's teacher Zellig Harris, Chomsky's 'generative grammar' proposes a set of 'deep structure' grammatical rules which produce a set of sentences at the 'surface structure' of language. A grammar of a language would be a set of rules which generates 'all and only the correct sentences of the language'. The significance of his emphasis is that it brings linguistic analysis closer to analyses of mental operations such as are conducted by psychologists and logicians; his approach has more in common, in some of its aspects, with îyth-cent. 'Cartesian' notions of 'Universal Grammar' than with the taxonomic endeavours of pre-Saussurean philology.

Chomsky: Selected Readings, ed. J. P. B. Allen and P. Van Buren (1971); N. Chomsky, *Reflections on Language* (1975); J. Lyons, *Chomsky* (1970).

CHOPIN, Fryderyk Franciszek (1810-49), Polish composer. Chopin, who lived in Paris from the age of 21 onwards, was one of the central figures of the musical Romantic movement. The circumstances of his life, and his notorious liaison with the novelist G. *Sand, combined with the poetry of his piano playing and the strong emotional appeal of his compositions, made him a legend in his own time; after his death he came to be seen as the archetype of the consumptive Romantic artist, and his slighter works were on the piano in many Victorian drawing rooms. His music is a great deal better than this popular image suggests, particularly in the larger works not aimed at the aristocratic salons of

which he was so assiduous a frequenter, and its influence on later composers was profound. Unlike most of his contemporaries, however, he never tried to relate his music to literary, pictorial, or autobiographical themes, and his few songs are written entirely to Polish texts.

CHOPIN, Kate, née O'Flaherty (1850-1904), daughter of an Irish immigrant father and Creole mother; she was born in St Louis, Missouri, and brought up in a largely female household. She married Oscar Chopin, a Creole, and went to live in New Orleans, Louisiana, spending her summers at Grand Isle, a fashionable resort off the south coast. Her husband's business did not prosper and he returned to the family plantation in the Cane River district, where he died of swamp fever in 1882, leaving her with six children to support. After paying off his debts she returned to St Louis and began to write, using as material her memories of New Orleans and of Cane River, the latter providing material for three collections of short stories. She was originally acclaimed as a 'local colourist', but has posthumously won recognition for *The Awakening* (1899), which tells the story of Edna Pontellier, married to a successful Creole business man, and leading a life of leisure which she finds vaguely dissatisfying. She commits adultery with one young man, while believing herself in love with another, and on the last page swims naked out to sea and presumably drowns. It was considered scandalous and morbid, and, discouraged by its hostile reception from writing more full-length fiction, Chopin turned to poems, essays, and short stories until her death from a brain haemorrhage.

choriamb, a metrical foot of four syllables, the first and last long, the two others short. A choree is a trochee (see METRE).

CHRÉTIEN DE TROYES (fl. 1170-90), regarded as the greatest of the writers of courtly romances, wrote in French in the second half of the 12th cent. He is believed to have written a romance of *Tristan*, but four complete romances of his survive, all written in octosyllabic rhyming couplets: *Erec and Enide* (c.1170); *Cligés* (c.1176); *Yvain* (c. 1177-81); and *Lancelot*, or *Le Chevalier de la charrette* (c. 1177-81); the last 1,000 of the 7,000-odd lines of the latter were written by Godefroy de Lagny. As well as these four he left incomplete the lengthy *Perceval* or *Le Conte du Graal* (1181-90) of which 9,234 lines survive. There are also two short *trouvère* poems by him, and he lists at the beginning of *Cligés* a number of other complete, mostly Ovidian, poems. All that is known for certain of the writer is that he lived and worked for some time at the court of * Marie de Champagne. His influence on all subsequent Arthurian literature, including English, is general rather than particular, but the English romance *Iwain and Gawain* is a loose translation of his *Yvain*. The qualities required of a courtly lover were partly inferred from *Lancelot* by G. Paris in 1883 (see **COURTLY LOVE**).

There is an English translation of the four completed romances by W. W. Comfort (Everyman, 1914, etc.). For general discussion and reference to French editions, see 'Chrétien de Troyes' by Jean Frappier, in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), 157-91-

'**Christabel**', a poem by S. T. *Coleridge, published

1816.

The poem is unfinished. The first part was written at Nether Stowey in 1797, the second (which contains Lake District local colour) at Keswick in 1800; Coleridge made plans for Part III but found himself unable to continue with it. It is a medieval romance of the supernatural, written in what is sometimes referred to as 'Christabel metre'—that is, in four-foot couplets, mostly iambic and anapaestic, used with immense variety, so that the line length varies from seven syllables to ten or eleven.

Christabel, praying at night in a wood for her betrothed lover, discovers the fair Geraldine in distress and takes her to the castle of her father, Sir Leoline.

Geraldine claims to have been abducted from her home by five warriors, and to be the daughter of Sir Leoline's estranged friend Sir Roland of Vaux. She shares

Christabel's chamber for the night, and bewitches her as they lie in one another's arms. In the morning she meets Sir Leoline, who vows reconciliation with her father and vengeance on the 'reptile souls' of her

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abductors. Christabel, who has seen Geraldine's true malignant serpent nature, is at first silenced by the spell placed upon her, but manages to implore her father to send Géraldine away, although she can offer no explanation for this plea. Sir Leoline, offended by his daughter's insult to a guest, turns from her to Géraldine, and so the poem ends. The imagery throughout is strongly sexual, and the theme would appear to be connected with the corruption and seduction of innocence. To Coleridge's disappointment,

Wordsworth did not include the poem in the second edition of the **Lyrical Ballads*. Coleridge's sources have been traced by A. Nethercot, *The Road to Tryermaine* (1939).

Christ and Satan, an Old English poem of 733 lines in three sections, found in the **Junius manuscript*. Clubb, in his 1925 edition, dated the work (more exactly than seems justified) 790-830, and said it was of Anglian origin. Like many of the poems in the Junius manuscript, it used to be attributed to **Caedmon*, but it is now said to be a mixture of his 'school' and that of **Cynewulf*. The subjects of the three sections are: Satan's lament for his fall; the **Harrowing of Hell*; and the temptation of Christ by Satan.

Christian and Christiana, the hero of Bunyan's **The Pilgrim's Progress* and his wife, who is introduced in the second part.

Christian Hero, The: An Argument Proving that No Principles but Those of Religion Are Sufficient to Make a Great Man, a treatise by **Steele*, published 1701.

Finding, as the author tells us, military life 'exposed to much Irregularity', he wrote this little work 'with a design to fix upon his own Mind a strong Impression of Virtue and Religion, in opposition to a stronger Propensity towards unwarrantable Pleasures'. In it he stresses the value of the Bible as a moral guide and the failure of Stoic philosophy. The treatise ends with a comparison between Louis XIV and William III, and includes a significant passage recommending, in contrast with the immorality that pervaded most of the writings of the day, a chivalrous attitude towards women. The work is important as one of the first signs

of a change of tone in the English literature of the period. (See also STOICISM.)

Christian Morals, see BROWNE, T.

Christian Year, The, see KEBLE.

CHRISTIE, Dame Agatha, née Miller (1890-1976), born and brought up in Torquay. She was educated at home, and in 1914 married Archibald Christie. During the First World War she worked as a hospital dispenser, which gave her a knowledge of poisons which was to be useful when she started writing detective stories. Her marriage broke up in 1926, and in 1930 she married the archaeologist Max Mallowan, whom she accompanied on his excavations of sites in Syria and Iraq. Her first detective novel, *The Mysterious Affair at Styles* (1920), introduced Hercule Poirot, the Belgian detective who appeared in many subsequent novels (her other main detective being the elderly spinster Miss Marple). In the next 56 years she wrote 66 detective novels, among the best of which are *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934), *Death on the Nile* (1937), and *Ten Little Niggers* (1939). She also wrote six novels under the pseudonym Mary Westmacott, two self-portraits (*Come Tell Me How You Live*, 1946; *An Autobiography*, 1977), and several plays, including *The Mousetrap*, which was first performed in London in 1952 and was still running at the turn of the century, 47 years later. Her prodigious international success seems due to her matchless ingenuity in contriving plots, sustaining suspense, and misdirecting the reader, to her ear for dialogue, and brisk, unsentimental commonsense and humour. Her style is undistinguished and her characterization slight, but

sufficient for the exigencies of the form. See R.

Barnard, *A Talent to Deceive* (1980); C. Osborne, *The Life and Crimes of Agatha Christie* (1982).

CHRISTINE DE PISAN (C.1364-C.1430), French poet and prose writer. She produced a large number of works, including courtly ballades, rondeaux, and virelais, moral and didactic poems, a biography of Charles V, and several specifically feminist works, such as *L'Epistre au dieu d'amours* (1399), an eloquent denunciation of anti-feminist attitudes, *La Cité des dames* {1405, English trans. 1521 }, and *Le Livre des trois vertus* (1406). A number of English translations of her work appeared in the late 15th and early 16th cents and a new translation of *La Cité des dames* by Earle Jeffrey Richards, *The Book of the City of Ladies*, was published in 1983 with a foreword by Marina Warner, in which she relates 'the *querelle des femmes*—the woman question in late 14th- and early 15th-cent. France' to 'today's debate about the equality of women'.

Christis Kirk on the Creen, an old Scottish poem, doubtfully attributed to James I or James V of Scotland, in nine-lined stanzas with a 'bob' after the eighth line, descriptive of the rough fun, dancing, and love-making of a village festival or 'wappinshaw'. Two additional cantos were composed by Ramsay.

Christmas Carol, A, a Christmas book by Dickens, published 1843.

Scrooge, an old curmudgeon, receives on Christmas Eve a visit from the ghost of Marley, his late partner in business, and beholds a series of visions of the past, present, and future, including one of what his own death will be like unless he is quick to amend his ways.

As a result of this he wakes up on Christmas morning an altered man. He sends a turkey to his ill-used clerk Bob Cratchit, positively enjoys subscribing to Christmas charities, and generally behaves like the genial old fellow that he has become.

Christmas-Eve and Easter-Day, a poem by R. *Browning, published 1850. The poem is in two parts, in **CHRIST'S HOSPITAL | CHURCHILL 202** octosyllabic metre, with an irregular rhyme-scheme. The first part, 'Christmas-Eve', in the form of a narrative combining realistic and visionary elements, accepts that denominational religion is an imperfect medium for divine truth, but emphasizes the need to choose the best method of worship according to one's lights; the second part, 'Easter-Day', in the form of an imagined dialogue, examines the difficulties of holding to the Christian faith at all, and argues that the condition of doubt is, in fact, essential to the existence of human faith. The poem, the first to appear after Browning's marriage, shows the influence of E. B. ^Browning's strong intellectual and emotional engagement with religious polemic, acting on Browning's own Nonconformist upbringing.

Christ's Hospital, London, the most famous of the Blue-Coat or charity schools, was founded under a charter of Edward VI as a school for poor children, in buildings that before the dissolution had belonged to the Grey Friars. *Coleridge, *Lamb, Leigh *Hunt, and Edmund *Blunden were educated there.

Christ's Teares over Jerusalem, a tract by T *Nashe, published 1593. Nashe here figures as a religious reformer. He applies Christ's prophecy of the fall of

Jerusalem as a warning to sinful London and analyses with his usual vigour the vices and abuses of contemporary society.

Christ's Victorie and Triumph, see FLETCHER, GILES (the younger).

chronicle play, a type of drama popular in the 1590s and the early 17th cent., in which scenes from the life of a monarch or famous historical character were depicted. Examples are Shakespeare's **Henry V* and **Henry VIII*, the Sir Thomas *More play, and *Dekker and * Webster's *Sir Thomas Wyat*.

chronicles, see under ANGLO-SAXON CHRONICLE, THE, ANNALES CAMBRIAE, ASSER, BEDE, CAMDEN, CAPGRAVE, CIRENCESTER, EADMER, FABYAN, FLORENCE OF WORCESTER, GEOFFREY OF MONMOUTH, GILDAS, GIRALDUS CAMBRENSIS, HALL, E., HARRISON, W, HOLINSHED, HOVEDEN, JOCELIN DE BRAKELOND, NENNIUS, PETERBOROUGH CHRONICLE, THE, RICHARD THE THIRDE, ROBERT OF GLOUCESTER, SPEED, J., STOW, P. VERGIL, WACE, WILLIAM OF MALMESBURY, WILLIAM OF NEWBURGH, WYNTOUN.

Chronicles of the Canongate, The, an inclusive title for Sir W Scott's novels **The Highland Widow*, and **The Fair Maid of Perth*, and a story, *'The Two Drovers', to which the author attached the fiction that they were written by Mr Chrystal Croftangry, who draws on the recollections of his old friend Mrs Bethune Baliol, a resident in the Canongate, Edinburgh. Mr Croftangry's own story, notable among Scott's shorter sketches, forms an introduction to the *Chronicles*.

Chrononhotonthologos, a burlesque of contemporary drama by H. *Carey, 'the Most Tragical Tragedy that ever was Tragediz'd by any Company of Tragedians', acted 1734.

Chrononhotonthologos is king of Queerummania, and two of the characters are Aldiborontiphoscophornia and Rigdum-Funnidos, names which Sir W *Scott gave to James and John *Ballantyne, on account of the pomposity of the one and the fun and cheerfulness of the other.

Chrysaor, in Spenser's **Faerie Queene* (v. i. 9 and v. xii. 40), the sword of Justice, wielded by Sir *Artegall. The Chrysaor of Greek mythology was a son of Poseidon and Medusa.

CHRYSOSTOM, St John (c.345-407), a Greek Father of the Church, born at Antioch in Syria; he was baptized in 370 and spent ten years in the desert in ascetical study. He became bishop of Constantinople where he preached so eloquently against the vices of the city and its empress Eudoxia that he was condemned by a packed synod and banished to Nicaea. His name means 'Golden-mouth', in tribute to his eloquent preaching; in his writings he stressed the ascetical element in religion and the need for personal study of the Scriptures. Amongst his many writings the most celebrated are his Commentaries on the 'Gospel of St Matthew and on the Epistles to the Romans and Corinthians, all translated in *A Library of the Father of the Holy Catholic Church* (J. H. Parker, 1852, etc.). See also D. Attwater, *St John Chrysostom* (1939).

CHUDLEIGH, Mary, Lady, née Lee (1656-1710), born in Winslade, Devon. She married George Chudleigh; the couple had two sons and a daughter. She was influenced by Mary *Astell, with whom she corresponded and wrote, in answer to Astell's *Some Reflections on Marriage*, her poem, *The Ladies Defence* (1701); in it

Melissa argues robustly with three prejudiced men about the need for female education and the damaging effects of male contempt. In her *Poems on Several Occasions* (1703) solitude looms large; the *Essays upon Several Subjects in Verse and Prose* followed in 1710. **Chuffey**, in Dickens's **Martin Chuzzlewit*, Anthony Chuzzlewit's old clerk.

CHURCHILL, Caryl (1938-), playwright, born in London and educated in Montreal and at Lady Margaret Hall, Oxford. Most of her plays, predominantly radical and feminist in tone, have been performed at the Royal Court Theatre, in association with the *English Stage Company: they include *Owners* (1972, pub. 1973), a satire on property and capitalism; *Light Shining in Buckinghamshire* (1976, pub. 1978); *Cloud Nine* (1979, pub. 1979), a comedy in two acts, the first exploring sexual repression in Victorian Africa, the second set in London in 1979 and exploring contemporary sexual identity; **Top Girls* (1982, with an all-female cast); *Softcops* (1984, with an allmale cast); *A Mouthful of Birds* (1986); **Serious Money* 203 **CHURCHILL I CIBBER** (1987); *Ice Cream* (1989); *Hot Fudge* (1989); *Mad Forest* (1990); *The Skriker* (1994, about a shape-shifter); and *Blue Heart* (1997). She has also written radio and television plays.

CHURCHILL, Charles (1731-64), the son of a poor clergyman, educated at Westminster and St John's College, Cambridge. His university career was interrupted by an early marriage, and he was ordained 'through need, not choice' in 1756, succeeding his father as curate at St John's, Westminster. He was

oppressed by poverty until the publication of **The Rosciad* and *The Apology* (both 1761), which brought him fame and between £750 and £1,000. He increasingly abandoned the church, leading a worldly and dissipated life, and by 1762 was a close friend of **Wilkes*, writing for his paper the **North Briton* and attacking his opponents in satiric verse. *The Prophecy of Famine* (1763) is a mock-pastoral and a powerful satiric attack on Bute, J. **Home*, and other Scots. Other targets were **Smollett* (*The Author*, 1763); **Hogarth* (*The Epistle to William Hogarth*, 1763, inspired by Hogarth's caricature of Wilkes); *The Duellist* (1764, an attack on Samuel Martin, who had wounded Wilkes in a duel); *The Candidate* (1764, directed against Lord Sandwich, 'Jemmy **Twitcher*'); and *The Times* (1764), a more generalized attack on vice and homosexuality. *Gotham* (1764), which his old school friend **Cowper* found a 'noble and beautiful poem', describes Churchill as Patriot King (see BOLINGBROKE) of an ideal state. Its heroic couplets mark the transition to the softer usages of the later 18th cent. Churchill died young at Boulogne on his way to visit Wilkes in France; Wilkes promised to edit his papers, but neglected to do so. His admirers included **Boswell* (who defended him from Dr Johnson's attacks, and discounted his violent prejudice against the Scots), **Byron*, but, as *Boswell* predicted, his dependence on topical references has led to his neglect. His poems were edited, with a short life, by J. Laver (2 vols, 1933) and by D. Grant (1956). **Churchill**, Frank, a character in J. Austen's **Emma*. **CHURCHILL**, Rt. Hon. Sir Winston Leonard Spencer (1874-1965), eldest son of Lord Randolph Churchill

(third son of the seventh duke of Marlborough). He entered the army in 1895 and served in Cuba, India, Egypt, and the Sudan; was present as a war correspondent at Spion Kop, Diamond Hill, etc.; and served in France as lieutenant-colonel in 1916. He was undersecretary of state for the colonies, 1906-8; president of the board of trade, 1908-10; home secretary, 1910-11; first lord of the admiralty, 1911-15; secretary of state for war, 1918-21; for the colonies, 1921-2; chancellor of the exchequer, 1924-9; prime minister, 1940-5 and 1951-5. Among his publications are: *The Story of the Malakand Field Force* (1898), *The River War* (1899), *London to Lady Smith via Pretoria* (1900), *Ian Hamilton's March* (1900), *Lord Randolph Churchill* (1906-7), *My African Journey* (1908), *Liberalism and the Social Problem* (1909), *The World Crisis* (4 vols, 1923-9), *My Early Life* (1930), *Marlborough* (1933-8), *War Speeches 1940-5* (1946), *The Second World War* (6 vols, 1948-54), and *A History of the English-Speaking Peoples* (4 vols, 1956-8). He was awarded the **Nobel Prize* for literature in 1953. Vols i and ii of the official biography, by his son Randolph Churchill (1911-68), appeared in 1966-7; Martin Gilbert succeeded as official biographer (vols iii-viii, 1971-88).

CHURCHYARD, Thomas (71523-1604), at one time page to Henry Howard, earl of **Surrey*. He lived a wandering life, partly as a soldier in Scotland, Ireland, France, and the Low Countries, partly as a hanger-on of the court and the nobility. He published, c.1552, *A Myrroure for Man*. Between 1560 and 1603 he issued a multitude of broadsheets and small volumes in verse and prose, several containing autobiographical pieces

and notices of current events. His best-known works are *Shores Wife* (1563), in the **Mirror for Magistrates*, and the *Generali Rehearsall of Wanes* (1579), in which he made use of his own experience as a soldier. Spenser in his **Colin Clouts Come Home Againe* refers to Churchyard as 'old *Palemón*. . . That sung so long until quite hoarse he grew'.

CHUTE, John (1701-76), friend and correspondent of Horace **Walpole*, whom he met in Florence in 1740. He remodelled his own family estate, the Vyne, in Hampshire, and contributed greatly to the creation of ** Strawberry Hill*. *Walpole* referred to him as 'my oracle in taste, the standard to whom I submitted my trifles, and the genius that presided over poor Strawberry!' (letter to **Mann*, 27 May 1776). He has been credited with more fidelity to antiquity than his fellow connoisseur, the more fantastic Richard **Bentley*.

CIBBER, Colley (1671-1757), son of Caius Cibber the sculptor, educated at Grantham School; he became an actor in 1690. His first play, *Love's Last Shift* (1696), of which **Congreve* said that 'it has only in it a great many things that were like wit, that in reality were not wit', introduced the character of Sir Novelty Fashion, who was transformed into Lord Foppington in *Vanbrugh's *The Relapse*. Cibber wrote in his varied theatrical career many plays and adaptations, notably *She Would and She Would Not* (1702), **The Careless Husband* (1704), both comedies, and a successful adaptation of Shakespeare's **Richard HI* (1700). *The Non-juror* (1717), a comedy based on Molière's **Tartuffe*, was ridiculed by **Pope* in a pamphlet, and Cibber became the hero of *Pope's *Dunciad* in its final edition, after

becoming poet laureate in 1730. He attracted many enemies by his rudeness and vanity, and as a writer was more concerned with theatrical effect than with literary merit, but nevertheless made a significant contribution to 18th-cent. drama, particularly to the genre of **sentimental comedy*; his plays were highly praised by **Smollett* and **Walpole*, and Samuel Derrick in 1759 described *The Careless Husband* as 'not only the CIBBER I CINTHIO 204 best comedy in the English but in any other language'. In 1740 Cibber published his autobiography, *An Apology for the Life of Mr Colley Cibber, Comedian*, which gives a vivid picture of the theatrical life of the time, and contains striking portraits of **Betterton*, Mrs **Bracegirdle*, and others. His reference in this work to **Fielding* as 'a broken wit' provoked the already hostile playwright-turned-novelist to yet more satire, notably in the opening chapter of **Joseph Andrews*. A biography, *Mr Cibber of Drury Lane* by R. H. Barker, was published in 1939.

Cibber, Mrs (1714-66), actress, see under CIBBER, T.
CIBBER, Theophilus (1703-58), son of Colley **Cibber*, actor and hack-writer. He was born during the Great Storm and had an appropriately stormy career. His wildness and eccentricities provoked much scandal, as did his marriage in 1734 to Susanna Maria Arne (1714-66), sister of Dr **Arne*. She became with his encouragement a distinguished tragic actress, but he also encouraged for mercenary reasons her relationship with a well-to-do lover, John Sloper, and all three became involved in disgrace and a notorious lawsuit in 1738. Her career recovered but his was ruined, and

after struggling along in minor roles he was drowned in another storm on the way to keep an engagement at the Smock Alley Theatre in Dublin.

CICERO, Marcus Tullius (106-43 BC), referred to sometimes as Tully, the most influential of Roman prose writers. Born into a rich provincial family, he studied philosophy as well as rhetoric and law. Early success as a pleader and as a politician led to his becoming consul in 63 BC when he suppressed the conspiracy of Catiline. He supported the senatorial party against Julius *Caesar. After the assassination of Caesar he attacked Mark Antony in a series of speeches and was put to death. His influence on later ages has been remarkable for its variety. His writings left their mark on ethics, epistemology and political thought, on men's ideals of conduct, on the development of oratory and letter writing, on literary style, the popularity of paradox, and the viability of Latin as an international language. During the Middle Ages Cicero figured primarily as a master of rhetoric. The textbook *De Inventione* remained the best known of his works and was imitated by * Alcuin. But some importance must be assigned to the *De Amicitia*, which served Aelred of Rievaulx and others as a model for disquisitions on Christian love, and also to the few erudite scholars who even at this early stage attempted to copy Cicero's style. It was enthusiasm for a more systematic form of such imitation that distinguished the Renaissance, when it had the result of popularizing for a time the Ciceronian period with writers like *Ascham and when it had the additional result of promoting that Ciceronianism deplored by G. *Harvey, which destroyed Latin as an

international language by insisting on its limitation to the words and idioms that Cicero had employed. The Renaissance also paid careful attention to Cicero the thinker. His works contributed substantially to the late 16th-cent. revival of *Stoicism and Scepticism. Cicero stood behind *Hume's systematic doubt as he stood behind the half-hearted republicanism that led up to the French Revolution.

Cid, the (c. 1030-99), the favourite hero of Spain in whose story history and myth are difficult to disentangle. Rodrigo Díaz de Vivar, el Cid Campeador ('el Seyd', the lord, 'Campeador', champion), of a noble Castilian family, rose to fame by his prowess in the war between Sancho of Castile and Sancho of Navarre, and in conflicts with the Moors. Having incurred the jealousy of Alphonso, king of Castile, he was banished and became a soldier of fortune, fighting at times for the Christians, at others for the Moors. His principal feat was the capture of Valencia from the Moors after a siege of nine months. He died of grief at the defeat of his force.

In myth his character has been glorified into a type of knightly and Christian virtue and patriotic zeal. His achievements are narrated in the *Poema de mio Cid* of the 12th cent. (the most important of early Spanish poems, some 3,700 irregular lines), in the Spanish Chronicle of the 14th cent., and in numerous ballads. The chronicles relating to him were translated by R. *Southey (1808). The Cid is the subject of the most famous drama of *Corneille. The Cid's horse was called Babieca, and his wife Ximena.

Cider with Rosie, see LEE, L.

Cinderella, a *fairy tale, from the French of *Perrault, translated by Robert Samber (1729). Various operas have been based on this well-known fairy tale, including *Rossini's *La Cenerentola* (1817), and it is one of the most popular subjects for Christmas pantomimes.

CINTHIO (GIRALDI, Giambattista) (1504-73), born at Ferrara, the author of the *Hecatommithi*, or 'hundred tales', told after the manner of Boccaccio's *Decameron* by ten ladies and gentlemen sailing to Marseilles after the sack of Rome in 1527. Some of these were incorporated by Painter in his *Palace of Pleasure*, providing the plots of Shakespeare's *Othello* and *Measure for Measure*, and of plays by * Beaumont and *Fletcher and *Shirley. His nine tragedies and his treatise on tragedy had a decisive influence on the development of 16th-cent. drama in Italy; his first and most famous play, *Orbecche* (1541), showing divine retribution on the royal house of Persia, was closely modelled on * Seneca's *Thyestes*, and was full of Senecan blood and horrors. *Praz claims in *The Flaming Heart* (1958) that 'Cinthio provides the link between the Senecan tyrant and the Elizabethan villain', but P. R. Home in *The Tragedies of Giambattista Cinthio Giraldi* (1962) questions this view.

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circulating libraries, see LIBRARIES, CIRCULATING.

Circumlocution Office, the type of a government department, satirized in Dickens's *Little Dorrit*.

CIRENCESTER, Richard of (d. 71401), a monk of St Peter's, Westminster, who compiled a *Speculum Historiale*, AD 447-1066. See BERTRAM, C.

citizen comedy, an early 17th-cent. type of play,

usually set in contemporary London and dealing with the common life of the middle classes. Jonson's * *Bartholomew Fair* and Middleton's **A Chaste Maid in Cheapside* are examples of the genre.

Citizen of the World, The, by *Goldsmith, a collection of 119 letters purporting to be written by or to an imaginary philosophic Chinaman, Lien Chi Altangi, residing in London. They first appeared as *Chinese Letters* in Newbery's *Public Ledger* between Jan. 1760 and Aug. 1761, and were republished under the above title in 1762.

They are a series of whimsical or satirical comments on English life and manners, with character sketches and episodes strung on a slender thread of narrative. The best-known character sketches are those of the 'Man in Black', a covert philanthropist, son of a goodhearted but feckless clergyman, which may contain hints of a self-portrait (Letters 26 and 27) and 'Beau' Tibbs, an affected nonentity who claims acquaintance with the great and whose wife, 'at once a slattern and a coquette', talks of countesses while she washes shirts (Letters 54 and 55).

City Heiress, The, a comedy by A. *Behn.

City Madam, The, a comedy by *Massinger, acted 1632, printed 1658.

The wife and daughters of Sir John Frugal have become proud and extravagant as a result of their wealth. When the girls drive away their suitors, Sir Maurice Lacy and Mr Plenty, by setting exorbitant conditions for marriage, Sir John decides to teach them a lesson and at the same time test the character of his brother Luke, a ruined prodigal whom he has taken

into his house where he occupies a servile position, feigning virtue and humility. The merchant pretends to retire to a monastery, handing over his property and the management of his family to Luke, who then acts with great harshness to Lady Frugal and her daughters and Sir John's debtors and apprentices. Sir John returns with Lacy and Plenty disguised as Indians, and exposes Luke's hypocrisy. He is welcomed by his family, who promise to reform their ways.

City of Destruction, in Bunyan's **Pilgrim's Progress*, typifies the state of the worldly and irreligious.

'City of Dreadful Night The', see under THOMSON, J. (1834-82).

City Witt, The, or The Woman Wears the Breeches, a comedy by *Brome, printed 1653, one of the best of Brome's comedies.

Crazy, a young citizen, has been ruined by his generous and easy-going disposition, and is cursed moreover with a virago for a mother-in-law, Mrs Pyannet Sneakup. From her he gets no mercy in his misfortune, and the friends whom he has helped in the past turn from him when he comes to them for assistance. His wife indulges her amorous proclivities as soon as he leaves her. He determines to show them all that his past good nature was not due to want of wit and, disguising himself in various characters, plays on their several vices to extort from them the money and jewels he has lent them or they have stolen from him. Aided by his servant Jeremy, who passes himself off as the rich widow Tryman, he contrives a marriage between the latter and his malignant brother-in-law, a drubbing for each of his wife's would-be lovers, and

humiliation for his mother-in-law. The pedant Sarpego, with his comically apposite snatches of Latin, who refuses to repay him a loan of £10, does not escape his share of punishment.

'Civil Disobedience', see THOREAU.

Civil Wars between the Two Houses of Lancaster and York, The, an epic poem by S. *Daniel, of which the first four books appeared in 1595. The complete work, comprising eight books, was published 1609. It contains some 900 eight-line stanzas, of a grave and philosophic cast and marked by strong patriotism. The first book deals with the period from the Conquest to Hereford's rising against Richard II, the remaining seven with that from the Wars of the Roses to the accession of Edward IV and his marriage with Lady Elizabeth Grey.

CIXOUS, Hélène, see FEMINIST CRITICISM.

CLAIRMONT, Claire (1798-1879), daughter of Mary Clairmont, who became William *Godwin's second wife. She accompanied Mary Godwin, her stepsister, on Mary's elopement with * Shelley, and in spite of pursuit remained with them on the Continent, thus giving rise to many of the calumnies directed against Shelley. She returned to London with the Shelleys in 1816, fell in love with * Byron, and when he went to Switzerland induced the Shelleys to follow him with her. Byron's daughter Allegra was born to her in 1817. In 1818 Byron demanded the baby, offering to acknowledge and educate her. Strongly against her will, and against the advice of Shelley, Claire surrendered the child. Much to her distress, Byron in 1821 placed the child in a convent near Ravenna, where she died of

a fever in 1822. Claire's subsequent life was spent in Russia, Italy, and Paris. See *The Journals of Claire Clairmont* (1968) and *The Clairmont Correspondence* (2 vols, 1995), ed. M. K. Stocking.

CLANCHY, Kate (1965-), poet, born in Glasgow. Her first book *Slattern* (1995) was acclaimed for its highly **CLANDESTINE MARRIAGE | CLARE 2 0 6** melodious yet taut handling of the language, and for its acute observation of men, marriages, and adolescents which often draws on her experience as a schoolteacher in the East End of London. It includes a series of love poems remarkable for their lucid description of female desire and hurt. In *Samarkand* (1999) she addresses a greater range of issues, using longer, often narrative forms to explore masculine violence, national identity, fulfilment in love, grief, and, in the sequence 'The New Home Cabaret', the meaning of 'home'.

Clandestine Marriage, The, a comedy by *Colman the elder and *Garrick, performed 1766; it caused a rift between the two collaborators when Garrick refused to take the role of Lord Ogleby.

Lovewell, the clerk of Mr Sterling, a wealthy and purse-proud London merchant, has secretly married his employer's younger daughter Fanny. The father has arranged a marriage between his elder daughter and Sir John Melvil, nephew of Lord Ogleby, who accepts the alliance for mercenary reasons. Ogleby and Melvil arrive at Sterling's house to make the final arrangements, when Melvil suddenly reveals his aversion to the proposed match and his passion for the more attractive Fanny. The latter repels his advances, but

hesitates to reveal her marriage. Melvil turns to Mr Sterling and induces him, for a financial consideration, to allow him to transfer his suit to Fanny. But now Mrs Heidelberg, Mr Sterling's wealthy sister (whose eccentric speech foreshadows that of Mrs *Malaprop), intervenes, resenting the affront to the family, and orders Fanny to be packed off from the house. Fanny in despair applies to the amorous old Ogleby, who, mistaking her inarticulate confession for a declaration of love for himself, announces that he himself will marry her, thereby increasing the confusion. Finally a lover is discovered in Fanny's bedroom, and the household assemble outside the door for the exposure of the villain. When he turns out to be Lovewell, Lord Ogleby good-naturedly intervenes on behalf of the guilty couple and all ends well.

CLANVOWE, Sir John (d. 1391), possibly born in Hergest, Hereford, and died near Constantinople, a diplomat and a member of the king's household. He was one of the Lollard Knights, and the author of the pacifist and puritanical work *The Two Ways*. He was a friend of *Chaucer, and he may also have been the author of *The Cuckoo and the Nightingale or The Boke of Cupide*, an elegant debate-poem in 290 lines which was included by *Skeat in his *Chaucerian and Other Pieces*. The manuscript ends *Explicit Clanvowe*, but this may just as well refer to Sir John's son Thomas (d. 1410). *Wordsworth translated it, and it was said in the 19th cent, to be 'one of the prettiest things in Medieval Literature'.

The Works of Sir John Clanvowe, ed. V. J. Scattergood (1975) (i.e. *The Two Ways* and *The Cuckoo and the*

Nightingale); K. B. McFarlane, *Lancastrian Kings and Lollard Knights* (1972), 165 ff., 197 ff., 230 ff.

Clapham Sect, the name given by Sydney *Smith to a group of evangelical and anti-slave-trade philanthropists, centred on Clapham, whose members included *Wilberforce, Zachary Macaulay (father of T. B. *Macaulay), the scholar and pamphleteer Granville Sharp, and the Thornton family, ancestors of E. M. *Forster.

Clare, Angel, a character in Hardy's **Tess of the D'Urbervilles*.

CLARE, John (1793-1864), poet, the son of a labourer, born in Helpstone, Northamptonshire, a neighbourhood to which he remained deeply attached, where he worked as hedge-setter and day labourer. In 1820 he published *Poems Descriptive of Rural Life and Scenery*, and in the same year married Martha Turner, having parted from his first love, Mary Joyce, a sorrow which troubled him throughout his life. His successful first volume was followed by *The Village Minstrel* (1821), *The Shepherd's Calendar* (1827), and *The Rural Muse* (1835). In 1832 he left his native cottage for Northborough, only 4 miles away, but the move, to one so deeply attached to place, was disturbing, and reinforced the theme of loss in his work. In 1837 he was admitted as insane to an asylum in High Beach, Epping, whence he escaped in 1841, walking home to Northamptonshire in the delusion that he would there be reunited with Mary, to whom he thought himself married. He was once more certified insane, and spent the rest of his life in Northampton General Asylum, where he was allowed much freedom. The declining sales of his work may have contributed to his mental

troubles, for by the 1830s the vogue for rural poetry and 'ploughman' poets such as *Burns and R. *Bloomfield was passing; and Clare's work remained little read until this century, when various new editions of his poetry, autobiographical prose, and letters made it available once more, together with much previously unpublished work. Clare is now recognized as a poet of great truth and power; his much anthologized asylum poems have perhaps tended to obscure the real nature of his gifts, and recently more attention has been paid to his highly personal evocations of landscape and place. His best poems ('Remembrances', 'The Flitting', 'Decay') demonstrate a complex sensibility and fine organization, and have been variously read as laments for lost love and talent, for the death of rural England, or for lost innocence. Unlike many poets from a similar background, he never succumbed to the taste of his patrons for artificial poetic diction (although he greatly admired James Thomson) and insisted to his publisher John *Taylor that he would continue to write in his own language, dialect, and idiosyncratic grammar. Many poets, including E. *Blunden, G. *Grigson, and C. *Day-Lewis, have written of their admiration for his work and contributed towards his fuller recognition.

His *Poems* (1935), *Prose* (1951), and *Letters* (1951) were

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edited by J. W. and A. Tibbie; *The Shepherd's Calendar*, ed. E. Robinson and G. Summerfield, appeared in 1964; and his *Later Poems* (ed. E. Robinson and D. Powell, with M. Grainger) in 1984.

CLARENDON, Edward Hyde, earl of (1609-74), educated at Magdalen Hall, Oxford; he later studied law. He

entered Parliament in 1640 and at first sided with the popular party, but as a strong Anglican he was from 1641 onwards one of the chief supporters and advisers of the king. He followed Prince Charles into exile to Scilly and Jersey, where he began his History. At the Restoration he returned as lord chancellor and played a leading role in reorganizing the country, but fell out of favour, partly through the ill-success of the Dutch war; he was impeached in 1667 and fled to France, where he spent his last years revising and completing his history and writing his own life. He died at Rouen. His daughter Anne Hyde had in 1660 married the future James II.

The History—*The True Historical Narrative of the Rebellion and Civil Wars in England*—was first printed from a transcript under the supervision of Clarendon's son in 1702-4, but the first true text was edited by W. D. Macray (6 vols, 1888). His autobiography, *The Life of Edward, Earl of Clarendon*, appeared in 1759. The *History of the Rebellion* (as it is frequently known) is a composite work, put together from material written at different periods and in widely differing circumstances, and is uneven in accuracy and penetration, but it remains a classic work, in part written with an eye on posterity, for publication when 'the passion, rage and fury of this time shall be forgotten'. It is also an important contribution to the art of *biography and autobiography, and memorable for its portraits of figures as varied as * Falkland, *Godolphin, *Laud, and * Strafford. Clarendon also wrote a history of the Irish rebellion, of lesser interest, published in 1721. A useful volume of *Selections from Clarendon*, ed. G. Huehns,

appeared in 1955, and was reprinted with an introduction by H. Trevor-Roper in 1978.

Clarendon's works were presented to the University of Oxford by his heirs, and from the profits of the History a new printing-house, which bears his name, was built for *Oxford University Press.

Clarion, a socialist weekly which ran from 1891 to 1932, founded by R. *Blatchford, his brother Montague Blatchford, A. M. Thompson, and E. F. Fay.

Clarissa: or The History of a Young Lady, an *epistolary novel by S. * Richardson, published 1748 (for 1747)-1749, in eight volumes. About one-third of the work (which is in all over a million words) consists of the letters of Clarissa and Lovelace, mainly written to Anna Howe and John Belford respectively, but there are over 20 correspondents in all, displaying many points of view and variations in style.

Lovelace, a handsome, dashing rake, is courting Arabella Harlowe, the elder sister of Clarissa. The Harlowes are an acquisitive, ambitious, 'narrow-souled' family, and when Lovelace transfers his affections to Clarissa they decide he is not good enough and that Clarissa must marry the wealthy but ugly Solmes, whom she detests. When she refuses she is locked up and humiliated. Lovelace, cleverly representing himself as her deliverer, plays on her fears, convinces her that he is forwarding her reconciliation with her family, and persuades her to escape under his protection to London. There he establishes her in a superior brothel, which she at first supposes to be respectable lodgings. She unwaveringly resists his advances and he, enraged by her intransigence, is also

attracted by it and finds his love and respect for her increase. Her emotions are likewise deeply confused; she is fascinated by his charm and wit, but distrusts him and refuses his eventual proposals of marriage. In his growing insistence, Lovelace overreaches himself, interfering with her letters, deceiving her over a supposed emissary from her family, violently assaulting her, and cunningly ensnaring her after her escapes. As she unhappily but stubbornly resists, he becomes more obsessive in his determination to conquer, and makes an attempt to rape her. He claims to believe her resistance is no more than prudery and that, once subdued, she will turn to him: 'Tis not *this* the hour of trial—And in *her*, of the trial of the virtue of her whole Sex, so long premeditated, so long threatened?—Whether her frost be frost indeed? Whether her virtue be principle?' (vol. v, Letter 31). To Clarissa chastity represents identity, and the climax of her tragedy comes when Lovelace, abetted by the women of the house, drugs and rapes her, an event he reports in one of the shortest letters of the work: 'And now, Belford, I can go no farther. The affair is over. Clarissa lives.' (Vol. v, Letter 32.)

Slowly Clarissa loses grip of her reason, and Lovelace realizes that he has lost the very dominance he had hoped to establish. Cut off from family, friends, and even correspondence, Clarissa eventually escapes, only to find herself trapped in a debtor's prison. She is rescued by Belford, who looks after her with affectionate care. Lovelace is overwhelmed by remorse. Clarissa recovers her sanity, but almost ceases to write, and her long decline and Christian preparation

for death are reported largely in letters by Belford. After her death her cousin, Colonel Morden, kills Lovelace in a duel. Because of its great length, the novel has been more admired than read, but it has always been held in high critical esteem; the characters of the protagonists are developed with great subtlety, and the irresolvable nature of their conflict takes on an emblematic and tragic quality unique for its author and its period.

CLARK, Brian (1932-), stage and television playwright, born in Bournemouth and educated at Redland College of Education, Central School of Speech and Drama, and Nottingham University. His best-known work, *Whose Life Is It Anyway?*, about a permanently paralysed man and the debates surrounding his resolution to die, was originally written as a TV play and screened in 1972; it was successfully adapted for the stage (Mermaid Theatre) in 1978. Other plays include *Can You Hear Me at the Back?* (1979), about events surrounding a new town's fifteenth anniversary, and the ten-part TV serial *Telford's Change* (1979).

CLARK, Kenneth Mackenzie, Lord (1903-83), author, art historian, and public official. The only child of wealthy and neglectful parents, he was educated at Winchester (where he aspired to be an artist) and at Oxford, where he turned to art history. His first book, *The Gothic Revival* (1928), was hailed as original and audacious; his approach, derived from *Ruskin and also from *Berenson (with whom he studied), was interpretative rather than pedantic. He was director of the National Gallery from 1934 to 1945, and held many

other public posts in later life. Other publications include a study of *Leonardo da Vinci (1939), *Landscape into Art* (1949), and his major work, *The Nude: A Study of Ideal Art* (1953); also two volumes of autobiography, *Another Part of the Wood* (1974) and *The Other Half* (1977). His television series *Civilization*, published in book form in 1969, was popular with a very large audience. His son Alan Clark (1928-99), historian and parliamentarian, acquired notoriety for his frank political *diaries.

CLARKE, Arthur C(harles) (1917-), prolific and popular writer of * science fiction, whose great technical expertise in the realm of aeronautics and astronautics is manifested both in his fiction, which includes *Childhood's End* (1953), *The City and the Stars* (1956), *The Nine Billion Names of God* (1967), and *2001: A Space Odyssey* (1968), and in his many nonfiction works on space travel.

CLARKE, Austin (1896-1974), Irish poet and verse dramatist, born in Dublin, and educated at the Jesuit Belvedere College and University College, Dublin (in the footsteps of *}oyce). He worked for some 15 years in England as journalist and book reviewer, returning to Dublin in 1937. He published some 18 volumes of poetry, from his first, *The Vengeance of Fionn* (1917, a narrative poem based on the story of Diarmid and *Grainne), to his *Collected Poems* of 1974. His early work is much influenced by *Yeats and the *Celtic Twilight, but much of his later work is sharply satiric and highly critical of his own nation's attitudes; in form it is subtle and complex, with an unobtrusive technical expertise. Clarke was also greatly interested

in verse drama; he founded the Dublin Verse-Speaking Society in 1938, which developed into the Lyric Theatre Company and performed many of his own plays as well as those of *Bottomley, T. S. *Eliot, and others. Clarke's plays are rooted in medieval Irish legend, but many have pantomime or farcical elements; he considered that the tradition of verse drama at the * Abbey Theatre had suffered through too much solemnity. His *Collected Plays* were published in 1963. He also wrote three prose romances, various works on Irish literature, and two autobiographical volumes, *Twice round the Black Church* (1962) and *A Penny in the Clouds* (1968).

CLARKE, Charles Cowden- (1787-1877), the son of *Keats's enlightened schoolmaster, and a close friend of the poet. Keats's 'Epistle to Charles Cowden-Clarke' is full of affection and gratitude. Cowden-Clarke lectured frequently between 1834 and 1856 on Shakespeare and general literature, and many of his lectures were published. With his wife Mary Victoria Cowden-Clarke (below) he produced editions of Shakespeare, G. *Herbert, and other poets. Also with his wife he wrote *Recollections of Writers* (1878), a lively and valuable collection of reminiscences of their close friends Keats, *Lamb, Mary *Lamb, Leigh *Hunt, Douglas *Jerrold, and *Dickens.

CLARKE, Gillian (1937-), Welsh poet, born in Cardiff. Her first poems appeared in *Poetry Wales* in 1970. She was editor of the *Anglo-Welsh Review* from 1975 to 1984. Her three main collections of verse are *Letter from a Far Country* (1982), *Letting in the Rumour* (1989), and *The King of Britain's Daughter* (1993); her

Selected Poems appeared in 1985 and her *Collected Poems* in 1997. Her work, which combines a lyrical intensity with keen observation of the natural world, explores the role of women in domestic situations and the complexities of Welsh myth. She is president of the Tailiesin Trust, which runs Ty Newydd, the writers' centre at Llanystumdwy, near Criccieth in Gwynedd.

CLARKE, John Copper, See PERFORMANCE POETRY.

CLARKE, Mary Victoria Cowden- (1809-98), the joint author, with her husband Charles Cowden-Clarke (above), of *Recollections of Writers*, and the author of the excellent *Complete Concordance to Shakespeare*, published in monthly parts in 1844-5.

CLARKE, Samuel (1675-1729), educated at Caius College, Cambridge, metaphysician, moralist, and a defender of rational theology; although a critic of the *Deists, he had sympathy with some of their teaching.

He believed that there exists in the nature of things, an immutable agreement or harmony of certain things and circumstances, apparent to the understanding.

Clarke's principal works were his *Boyle Lectures delivered in 1704 and 1705, published 1705-6, *A Demonstration of the Being and Attributes of God and A Discourse Concerning the Unchangeable Obligation of Natural Religion*.

CLARKSON, Laurence (1615-67), a pamphleteer whose spiritual autobiography *The Lost Sheep Found* (1660) charts his progress through many religious affiliations; from his Church of England boyhood in Lancashire he became Anabaptist, Seeker, Ranter, and finally *Muggletonian, suffering imprisonment

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for his views. His tracts, written with originality, force, and feeling, shed an interesting light on the adventurous and speculative ideas of the age: in *A Single Eye All Light, No Darkness*, he argued that all things, even sin, are from God: 'What act soever is done by thee in light and love, is light and lovely, though it be that act called adultery' (1650).

classicism, classic, are terms used in several different and at times overlapping senses. A 'literary classic' is a work considered first-rate or excellent of its kind, and therefore standard, fit to be used as a model or imitated; a series such as the * World's Classics includes work from many different genres, including poetry, fiction, autobiography, biography, letters, and history. More narrowly, 'classicism' may be taken to denote the deliberate imitation of the works of antiquity, and in this sense is often qualified as *'neo-classicism', which flourished in England in the late 17th and 18th cents. An elaboration of this concept leads to a distinction between classicism and *Romanticism; the Romantic movement, which dominated the early 19th cent., and which saw itself in part as a revolt against classicism, led in turn to a reaction at the beginning of the 20th cent, from writers such as T. S. *Eliot and T. E. *Hulme, whose concern was to stress man's limitations rather than his perfectibility and illimitable aspirations, and who emphasized the virtues of formal restraint in literature rather than the virtues of inspiration and exuberance.

The shades of meaning which the terms have acquired lead at times to apparent confusion: when one speaks of the drama of *Racine and *Corneille as

'classical', and the drama of *Shakespeare or *Hugo as 'romantic', one is not depriving Shakespeare or Hugo of classic status, nor suggesting that Shakespeare himself had any sense of such a contrast; whereas Hugo wrote as a conscious rebel against classicism. *Auden and Dylan Thomas, near-contemporaries, are frequently described as exemplars of, respectively, the classical and the romantic in modern poetry, and both are widely considered classics of their own period and aesthetic approach. The use of the phrase 'a minor classic' raises yet more problems of definition, indicating the adaptability rather than the precision of the term.

CLAUDEL, Paul (1868-1955), French poet and dramatist. He spent 40 years abroad as a diplomat, mostly in the United States, South America, and the Far East. Converted to Catholicism in 1886, he expressed a passionate and dogmatic personality in a form of versification he made uniquely his own: the long magniloquent phrases of the so-called *verset claudélien* which he forged out of the prose of * Rimbaud's *Les Illuminations* and the Old Testament. His major plays, *L'Annonce faite à Marie* (1912; *Tidings Brought to Mary*, 1916) and *Le Soulier de satin* (1928-9; perf. 1943), and his *Cinq Grandes Odes* (1910) exerted a strong influence on the following generation of poets, notably Pierre-Jean Jouve, but left very little mark on English writing.

CLAUDE LORRAIN (1600-82), landscape painter from Lorraine, who worked mainly in Rome. He was the first artist to be inspired by the Roman Campagna and its legends. In the 18th cent, the English traveller on the

*Grand Tour was deeply moved by Claude's idyllic landscapes and vision of lost splendour; many of his pictures and engravings were brought back to England where they deeply influenced the way artists and writers looked at the natural world. Poets like James Thomson and J. *Dyer frequently invoke Claude's name to suggest a Virgilian serenity, contrasting with *Rosa's landscapes. Landscape gardeners emulated Claude's compositions, which were important to the theory of the *picturesque. Enthusiasts looked at the Lake District as though it were a sequence of pictures by Claude or Rosa, and Thomas *Gray carried a 'Claude glass', a blackened convex mirror which enabled the traveller to pick out an instant Claudian view. Romantic poets responded more intensely to the elusive beauty of Claude's later works, and the 'fairyland' beauty of *The Enchanted Castle* (London, National Gallery) moved both *Hazlitt and *Keats. Keats was directly inspired by it. Claude's reputation waned with *Ruskin, who saw him as a pallid precursor of Turner.

CLAUDIAN (Claudius Claudianus) (fl. e. AD 395-404), the last great Latin poet to be a pagan, was born in Alexandria and wrote in Rome. His short epic *De Raptu Proserpinae* influenced Spenser's account of the garden of Proserpina (**Faerie Queene*, 11. vii. 52) and was translated by Leonard Digges (1617). One of his shorter works, the idyll on the 'Old Man of Verona', was translated by *Cowley.

Claudio, (1) the lover of Hero in Shakespeare's **Much Ado about Nothing*; (2) the brother of Isabella and betrothed husband of Julietta in his *Measure for Measure*.

Claudius, in Shakespeare's **Hamlet*, brother of old Hamlet and husband of his widow **Gertrude*. Shakespeare may have taken his name from the incestuous Roman Emperor Claudius (10 BC-AD 54), who appears as the hero-narrator of the well-known novel */, Claudius* (1934), by R. **Graves*.

CLAVELL, John (1603-42), a highwayman, condemned to death and then pardoned (1627). He published a metrical autobiography, *Recantation of an Ill Led Life* (1628), which begins 'Stand and Deliver to your observation I Right serious thoughts', and proceeds to describe the highway law and organization of thieves. *The Soddered Citizen*, a comedy of which he was reputed author, was performed by the King's Men C.1630.

CLAVERHOUSE, Graham of, see GRAHAM OF CLAVERHOUSE.

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Claverings, The, a novel by A. **Trollope*, published 1867.

Harry Clavering is a gentleman-engineer who becomes engaged to his master's daughter, steady Florence Burton. Julia Brabazon, an old flame, returns to London newly widowed after marrying the dissipated Lord Ongar for money. Harry is called in to protect her from the machinations of the sycophantic Sophie Gordeloup and the scheming Count Pateroff, and Lady Ongar offers to renew their old engagement, but Harry remains true to Florence. He gets his reward when his rich relations go to their fate in a fishing accident in the North Sea, and he becomes heir to the Clavering fortunes.

Clayhanger, see BENNETT, ARNOLD.

Claypole, Noah, in Dickens's **Oliver Twist*, a fellow apprentice of the hero in the establishment of Mr Sowerberry, the undertaker, and subsequently one of Fagin's gang of thieves.

Cleanness (or *Purity*), an alliterative poem in 1,812 lines from the second half of the 14th cent., the only manuscript of which is the famous Cotton Nero A. X which is also the sole manuscript of **Pearl*, **Patience*, and *Sir *Gawain and the Green Knight*. It deals with three subjects from the Scriptures and is hardly more than a vigorous paraphrase of them: the Flood, the destruction of Sodom and Gomorrah, and the fall of Belshazzar. It has some passages of great power, such as the denunciation of Sodom and the description of the destruction of Babylon. Modern critical practice usually treats the four poems in the manuscript as the work of a single author, regarding *Cleanness* as the earliest on grounds of quality (*Pearl* comes first in the manuscript). There is an edition by }. }. Anderson (1977)-

CLELAND, John (1709-89). He was educated at Westminster School, became consul in Smyrna, worked in the East India Company in Bombay, and spent much time in wandering and travel. Although **Memoirs of a Woman of Pleasure* (often known as *Fanny Hill*), published 1748-9, had an enormous sale, and brought his publisher £10,000, it brought him only 20 guineas. He was summoned before the Privy Council for indecency, but discharged. In 1751 he published the *Memoirs of a Coxcomb*, and in 1764 *The Surprises of Love*. He wrote various plays, engaged in much journalistic work, and between 1766 and 1769 published

three philological studies, with special references to Celtic.

CLEMENS, S. L., see TWAIN.

CLEMENT OF ALEXANDRIA (b. c. AD 160), a Greek Father of the Church, born in Alexandria, and the first to apply Greek culture and philosophy to the exposition of Christianity. Of his four surviving works, the *Exhortation to the Greeks* is an attempt to convert the Greeks to Christianity, influenced by the Platonist Christian exegete Philo. See R. B. Tollinton, *Clement of Alexandria: A Study in Christian Liberalism* (2 vols, 1914).

CLEMO, Jack (Reginald John) (1916-94), a poet, born at St Austell, Cornwall, the son of a clay-worker. From childhood he suffered from poor eyesight and, subsequently, deafness, eventually becoming completely blind. He came to general critical notice with his novel *Wilding Graft* (1948), which was admired by T. F. *Powys. His poetry includes *The Map of Clay* (1961), with an introduction by Charles *Causley, and *The Echoing Tip* (1971), which evoke with a kind of visionary grimness the tormented landscapes of the clay pits and express his own Calvinist faith. *Broad Autumn* (1975) was followed by *The Bouncing Hills* (1983), *The Shadowed Bed* (a novel, 1986), *A Different Drummer* (1986), *Selected Poems* (1988), and *Approach to Murano* (1992). He also wrote two volumes of autobiography, *Confessions of a Rebel* (1949) and *The Marriage of a Rebel* (1980).

Clennam, Arthur and Mrs, characters in Dickens's **Little Dorrit*.

Cleon, (1) governor of Tarsus in Shakespeare's **Pericles*;

(2) title of a poem by R. Browning, included in **Men and Women*.

Cleopatra, a tragedy in blank verse by S. * Daniel, published 1594.

It is on the Senecan model, and deals with the story of Cleopatra after the death of Antony. Octavius Caesar endeavours to persuade her to leave the monument that she had caused to be built, in order that he may have her to grace his triumph. Feigning to yield, she asks permission first to sacrifice to the ghost of Antonius. After the performance of the rites she dines with great magnificence, and by her order a basket of figs is brought her which contains an asp. With this she does herself to death. Her son Caesarion about the same time is murdered at Rhodes and the race of the Ptolemies becomes extinct.

clerihew, an epigrammatic verse form invented by Edmund Clerihew * Bentley, consisting of two rhymed couplets, usually dealing with the character or career of a well-known person, e.g.

Sir James Jeans

Always says what he means;

He is really perfectly serious

About the Universe being Mysterious.

'**Clerk's Tale, The**', see CANTERBURY TALES, 9.

CLEVELAND, John (1613-58), *Cavalier poet, born in Loughborough, the son of a clergyman, and educated at Cambridge. He joined the king's camp in Oxford during the Civil War as an active Royalist; he wrote there one of his best-known satires 'The Rebel Scot', which contains the couplet commended by Dr *Johnson, 'Had Cain been Scot, God would have changed his

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doom I Not forced him wander, but confined him
home.' Although criticized during his life as an academic
and coterie poet, his works were highly popular,
and 25 editions (none, apparently, with his supervision)
appeared between 1647 and 1700. *Dryden's
opinion of him as one 'who gives us common thoughts
in abstruse words' eventually prevailed, but the 20thcent.
revival of interest in the *metaphysicals and in
political satire has led to more serious consideration.
An edition by B. Morris and E. Withington appeared in
1967.

CLIFFORD, Lady Anne, countess of Pembroke, Dorset,
and Montgomery (1590-1676), sole surviving child of
George, the third Duke of Cumberland, who excluded
her as a female from his baronial titles and estates. She
focused her life on resisting both her husbands, the
earls of Dorset and Pembroke, and James I, to win
possession of her titles and Westmorland estates, to
which she triumphantly moved in 1649. She assembled
a manuscript archive, with scholarly apparatus,
and commissioned a magnificent dynastic triptych to
substantiate her claim. Her personal diaries of the
years 1603, 1616-17, and 1619 (the 'Knole diary')
chronicle her marital estrangements and her implacable
refusal to surrender her dynastic claim, even to
being locked in a room with King James, her uncle,
cousin, lords, a lord chief justice, and her husband: 'but
I would never agree to it without Westmoreland. At
which the king grew in a great chaff.' She also left a 'day
book', an intimate record of how she lived and felt in
extreme old age as matriarch, landowner, and sheriff in

Westmorland. V. *Sackville-West, herself debarred
inheritance of Knole by her sex, edited *The Diary of
Lady Anne Clifford* (1923); see also R. T. Spence, *Lady
Anne Clifford* (1997).

CLIFFORD, Lord, the Shepherd, see SHEPHERD, LORD
CLIFFORD, THE.

CLIFFORD, Martin, see HAMILTON, CHARLES.

CLIVE, Mrs Caroline Archer (1801-73), who wrote
chiefly under the initial ' V. She was lame from an early
age and the consequent privations of her infirmity
were often reflected in her verse. Her first volume of
poems, *IXPoems by V* (1840), attracted high praise, but
her reputation rests on her powerful novel *Paul Ferroll*
(1855); the hero murders his wife who had prevented
him from marrying the woman he loved, escapes
suspicion, and marries his true love, who, after 18 years
of happy marriage, dies of shock when Paul Ferroll
voluntarily confesses his crime in order to save
innocent suspects. By substituting villain for hero,
Paul Ferroll was a forerunner of the purely sensational
novel (see SENSATION, NOVEL OF). *Why Paul Ferroll Killed
his Wife* (1860) was less successful. Mrs Clive was
accidentally burned to death while writing in her
boudoir.

CLIVE, Kitty (Catherine) (1711-85), the celebrated
comic actress, renowned for her red face and vulgar
good nature. She was a close friend of Horace *Walpole,
and his neighbour at *Strawberry Hill, where he
gave her for life a small house called Little Strawberry
Hill, later known as Cliveden.

Clockmaker, The, see HALIBURTON.

Clockwork Orange, A, a novel by A. *Burgess, published

in 1962. Set in the near future, it is the firstperson narration of Alex, who recounts his life from the age of 15 as leader of a gang of thugs to his emergence from State Jail 84F after a period of experimental aversion therapy which has left him unable to enjoy his former pleasures of rape, assault, and listening to Beethoven while indulging in fantasies of crime. Written in what Alex calls 'nadsat', which is a brilliantly inventive mix of neologisms and archaisms, the novel conjures up a lawless dystopian world of youth violence and institutional mind-manipulation in which Alex eventually comes to see himself as a self-pitying victim. The novel was adapted by Stanley Kubrick (1971), who later withdrew his film from distribution in England for disputed reasons, connected to allegations that it acted as an incitement to violence.

Cloddipole, one of the rustics in Gay's **The Shepherd's Week*.

Cloister and the Hearth, The, a novel by C. *Reade, published 1861.

The story is set in the 15th cent. Gerard, the son of a mercer living in Tergou in Holland, is destined to enter the Church, but falls in love with Margaret Brandt, whose father is an impoverished scholar suspected of sorcery. They become betrothed, but the burgomaster Ghysbrecht, together with Gerard's scheming brothers and his outraged father, prevent the marriage and succeed in having the young man imprisoned. He contrives to escape and finds Margaret, but he is relentlessly pursued and has to leave Holland. He travels through Germany and Burgundy to Italy,

encountering many dangers and hardships and meeting all conditions of men, from bishop to beggar, in palace, monastery, road, and tavern: the richness and complexity of detail is intended to assist the sense of 'reality' sought by the author. While he is in Italy Gerard hears of Margaret's death; not realizing the news is a trick, he throws himself in despair into a world of gambling, drinking, and women. Margaret meanwhile has borne his son and lives in wretchedness at his loss. Eventually sickened by his life, Gerard renounces the world, takes his vows as a Dominican monk, and in the guise of Father Clement travels slowly back to Holland. He is overjoyed to find Margaret alive, but agonized at his predicament, for his love for her is as strong as ever. Because of his son he allows himself to return to her and becomes accepted as the vicar of Gouda. The pain of his struggles to remain true to his CLORIN I COART 2 12

vows slowly subsides, and he and Margaret achieve a peace in which passion is subsumed in the love of God. However, when she is dying, both confess to each other the strength of their human love. Their son, the end of the story indicates, is the future philosopher *Erasmus. The novel was based on Reade's short story 'A Good Fight' (published in *Once a Week* 1859), in which the fight refers to the struggle against sexual feeling, a theme common in Reade's work. The novel arose from his discovery, in 'a musty chronicle' (the *Colloquia* and the letters of Erasmus), of the story of Erasmus's father, an obscure cleric.

Clorin, a character in **The Faithful Shepherdess* by J. Fletcher.

Clorinda, in Tasso's **Jerusalem Delivered*, a leader of the pagan forces, the daughter of the king of Ethiopia, who had been lost as a baby in the forest and suckled by a tigress. Tancred, who has fallen in love with her, wounds her fatally and unwittingly in a night attack, and she pleads for baptism before dying in his arms.

Cloten, the clownish son of the queen in Shakespeare's **Cymbeline*.

Cloud-cuckoo-land (Nephelococcygia), an imaginary city built in the air in *The Birds* of *Aristophanes.

Cloud of Unknowing, **The**, a mystical prose work, probably from the north-east Midlands, dating from the second half of the 14th cent., and one of the most admired products of the Middle English mystical tradition. Its popularity is indicated by its survival in 17 manuscripts; the author was presumably a priest, though no more certain identification of him has resulted from the many recent speculations about him. He also wrote *The Book of Privy Counselling*, *The Epistle of Prayer*, and *Deonise Hid Divinité*, in the opinion of most commentators; it is likely that three other works linked with the *Cloud* in the various manuscripts are by him too: *Benjamin Minor*, *The Epistle of Discretion in Stirrings*, and *Of Discerning of Spirits*. None of the other works or translations has the same life or cogency in argument of the *Cloud* itself. Ed. P. Hodgson (EETS 218, 1944; rev. 1958); trans. C. Wolters (1961).

CLOUGH, Arthur Hugh (1819-61), son of a Liverpool cotton merchant, a pupil at T *Arnold's Rugby, and a scholar at Balliol College, Oxford. He took a second and told Dr Arnold in June 1841 'I have failed.' He became a fellow of Oriel, but resigned; he became principal of

University Hall, London, then an examiner in the Education Office. His career was inconclusive, and he was tormented by doubt when the Rugby indoctrination was challenged by the religious ferment of Oxford. Yet out of religious doubt and minutely analysed uncertainties Clough wrote lasting poetry, and *Gosse called his 'the sympathetic modern accent'. He died in Florence, and M. Arnold's *'Thyrsis' was written to commemorate his death.

The Bothie of Tober-na-Vuolich (1848), originally published as *The Bothie of Tober-na-fuosich*, is a poem in hexameters about a student reading party in Scotland. Philip falls in love with Elspie, a peasant who represents 'work, mother earth, and the objects of living'. There is no place for them in English society, so 'they rounded the globe to New Zealand'. M. Arnold said the poem had 'freshness, life, naturalness . . . the true Homeric ring'.

'Amours de Voyage' (first published in the **Atlantic Monthly*, 1858) is similar in form, but *epistolary. Claude, travelling in Rome at the time of the siege, is paralysed by 'terrible notions of duty', unable to form political commitment or to respond to Rome, which he finds 'rubbishy'. (Of St Peter's, 'Alas, Bernini has filled it with sculpture.') He cannot follow his impulse to court Mary, whose mother 'grates the fastidious ear with a slightly mercantile accent'. Clough wrote in a letter, 'Poetry should deal more than at present it usually does with general wants and ordinary feelings.'

Clough is also remembered for 'Dipsychus' (published posthumously, 1865), a Faustian dialogue set in Venice in which the tempting spirit describes the

protagonist as 'An o'ergrown baby, sucking at the dugs I
Of instinct dry long since'. The best known of his
shorter poems, sharply contrasted, are 'Say not the
struggle nought availeth' and the satirical 'The Latest
Decalogue', both published posthumously in *Poems*,
1862, with a Memoir by F. T. *Palgrave.

Club, the (sometimes known later as the Literary
Club), an informal group founded by Dr *Johnson at
the suggestion of Joshua *Reynolds in the winter of
1763-4. It met at the Turk's Head, Soho, and the nine
original members included *Goldsmith and *Burke;
those elected later included *Percy (elected 1765),
*Garrick and *Boswell (1773), C. J. *Fox and *Steevens
(1774), Adam *Smith (1775), *Banks (1778), and
*Malone (1782). See COFFEE HOUSES.

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

CLUYSENAAR, Anne (1936-), poet, and daughter of
the painter John Cluysenaar, born in Brussels; she
moved to Britain in 1939. Educated at Trinity College,
Dublin, and Edinburgh University, she has published
several volumes of poetry, including *Nodes* (1971),
Double Helix (1982), and *Timeslips* (1997), which
includes the haunting sequence 'The Vaughan Variations',
meditations on the lives and work of Henry and
Thomas *Vaughan. Her bilingual, painterly, and exilic
experience has led her to a nature poetry which
ponders displacement in space and in geological
and historical time. She lives in Usk, Wales.

Clym of the Clough, see ADAM BELL.

CNUT, or **CNUTR**, see CANUTE.

Coart, Couwaert, or Cuwaert, the name of the hare in

**Reynard the Fox*.

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Coavinses, in Dickens's **Bleak House*, see NECKETT.

COBB, Richard Charles (1917-96), historian and
author, educated at Merton College, Oxford, professor
of modern history at Oxford 1973-84. Most of his
works deal with French history and sociology and
provide an evocative, eclectic portrayal of French life
and culture; they include *Reactions to the French
Revolution* (1972), *Death in Paris 1795-1801* (1978),
and *Promenades* (1980). *Still Life* (1983), a memoir of
his childhood in Tunbridge Wells, was followed by *A
Classical Education* (1985), *People and Places* (1985),
and *Something to Hold Onto* (1988).

GOBBE, Frances Power (1822-1908), philanthropist
and author of works mainly on religious and social
questions. She was a strong theist, supporter of
women's rights, a prominent anti-vivisectionist, and
became associated with Mary Carpenter in her ragged
school and reformatory work. Her numerous writings
include *The Theory of Intuitive Morals* (1855-7), *Broken
Lights* (1864), *Darwinism in Morals* (1872), and *The
Duties of Women* (1881). Her travels in Italy and the
East are described in *Italics* (1864) and *Cities of the Past*
(1864). Her autobiography appeared in 1904.

COBBETT, William (1763-1835), the son of a farmer
near Farnham, and self-educated, who enlisted as a
soldier and served in New Brunswick from 1784 to
1791. He obtained his discharge, brought an accusation
of peculation against some of his former officers, and in
1792 retired, first to France then to America, to avoid
prosecution. There he published in 1796 *The Life and*

Adventures of Peter Porcupine, a provocatively pro-British work, and in 1801 his *Works*, critical of America. He returned to England in 1800, and became an antiradical journalist, founding and writing *Cobbett's*

* *Political Register* from 1802. Soon, however, as a result of what he observed, his views began to change, and from about 1804 he wrote more and more positively in the radical interest, suffering two years' imprisonment for his attack on flogging in the army. He published *Parliamentary Debates*, afterwards taken over by *Hansard, and *State Trials*; wrote an entertaining English grammar (1817); and a number of books on economic subjects. At the same time he was farming in Hampshire and later in Surrey. From 1817 to 1819 he was again in America. The reflections assembled in 1830 as * *Rural Rides* began to appear in the *Political Register* from 1821. His *History of the Protestant 'Reformation' in England and Ireland* appeared in 1824; his *Advice to Young Men* in 1829. He became MP for Oldham in 1832. Throughout his life he was an avid reader and a prolific writer. He wrote with perspicuity and vigour, in a prose style commended by *Hazlitt as 'plain, broad, downright English', and he produces without artifice (particularly in *Rural Rides*) an engaging and idiosyncratic portrait of himself. There are biographies by G. D. H. *Cole (1924) and G. Spater (1982).

COBDEN, Richard (1804-65), son of a Sussex farmer, who settled in Manchester in 1832. He was the foremost leader of the Anti-Corn Law League, and contributed powerfully to the repeal of the Corn Laws in 1846. He was an apostle of free trade and negotiated

the commercial treaty with France, 1859. He was successively MP for Stockport (1841), the West Riding of Yorkshire, and Stockdale.

COCKBURN, Alison, née Rutherford (c. 1712-94), Scots poet and songwriter, whose lively soirées brought together most of the literary talent of 18th-cent.

Edinburgh. She was friendly with *Hume, was admired by *Burns, and was on close terms with the family of Sir W *Scott, to whom she was distantly related. She wrote one of the well-known versions of 'The Flowers of the Forest'. (See also ELLIOT, J.)

COCKBURN, Catharine, née Trotter (1679-1749). She had her first tragedy, *Agnes de Castro*, performed at the Theatre Royal, Drury Lane, when she was 15 and published a year later. She made the acquaintance of *Congreve, and wrote four other stage works and occasional poetry. She developed an interest in philosophy and published several works in explication and defence of the writings of *Locke, both during and after Locke's life. In later life she wrote on moral philosophy and in defence of S. *Clarke.

COCKBURN, Henry Thomas, Lord Cockburn (1779-1854), educated in Edinburgh. He shared with *Jeffrey the leadership of the Scottish bar for many years. His *Memorials of His Times* (1856) gives a vivid account of literary circles in Edinburgh, and includes descriptions of *Brougham, Jeffrey, John *Wilson, Sydney *Smith, and the founding of the **Edinburgh Review*. His *Life of Jeffrey* was published in 1852.

Cocke Lore/Is Bote, a popular verse satire of the early 16th cent, in which types of the various tradesfolk take ship and sail through England. The captain of the 'Bote'

is Cocke Lorell, a tinker and probably a historical personage. It is an interesting picture of low life.

Cock Lane Ghost, a supposed ghost to which were attributed mysterious noises heard at 33 Cock Lane, Smithfield, in 1762. They were discovered to be due to the imposture of one William Parsons and his daughter. Dr *Johnson took part in the investigation of the mystery, and wrote a brief 'Account of the Detection of the Imposture in Cock-Lane', published in the * *Gentleman's Magazine* (Feb. 1762). Charles *Churchill seized the opportunity to attack him in his satire *The Ghost* (1762) for credulity, and, more woundingly, for his long delays in producing his edition of Shakespeare.

Cockney School, a term apparently first used in * *Blackwood's Magazine* in Oct. 1817, when *Lockhart and his associates began a series of attacks 'On the Cockney School of Poetry'. Leigh *Hunt was the chief target, but *Hazlitt and *Keats were also objects of frequent derision. The Londoners, all of humble origin, COCOA TREE CLUB | COETZEE 2 14 were contrasted with the great writers, all of whom 'have been men of some rank', and Hunt was particularly singled out for his 'low birth and low habits'.

The virulence of the attacks, which described the writers as 'the vilest vermin' and of 'extreme moral depravity', was sustained over several years, and included the cruel and famous passages on Keats's **Endymion* in 1818. After his death Keats was described as a man 'who had left a decent calling [i.e. pharmacy] for the melancholy trade of Cockney-poetry'-**Cocoa-Tree Club**, in St James's Street, originally a chocolate house of the same name dating from the

early 18th cent. After being a Tory centre and subsequently, in 1745, a resort of the *Jacobite party, it became a fashionable club where, as Horace *Walpole's letters attest, there was gambling for high stakes.

COCTEAU, Jean (1889-1963), French poet, novelist, dramatist, film director, and critic. He was prominently associated with *Modernism in literature, art, music, ballet, and the cinema, collaborating with many of the leading figures in Europe, such as Diaghilev, *Picasso, and *Stravinsky. He produced numerous volumes of poetry; novels, including *Le Grand Écart* (1923; *The Grand Écart*, 1925) and *Les Enfants terribles* (1929; English trans. 1930, and, as *Children of the Game*, 1955); several sketches for ballets, including *Parade* (1917); films, such as *La Belle et la bête* (1945); and plays, including *Orphée* (1926; English trans. 1933) and *La Machine infernale* (1934; *The Infernal Machine*, 1936), a reworking of the Oedipus myth.

codex, a manuscript volume e.g. of one of the ancient manuscripts of the Scriptures, or of the ancient classics \OED\. See entries under AMIATINUS CODEX and BIBLE {*Codex Bezae*, *Codex Vaticanus*, *Codex Alexandrinus*, etc.).

Codlin and Short, in Dickens's **The Old Curiosity Shop*, travel about the country with a Punch and Judy show. Thomas Codlin is a surly misanthrope, Short (real name Harris, familiarly known as 'Short Trotters') is a cheerful little man.

CODRINGTON, Christopher (1668-1710), born in Barbados, and educated at Christ Church, Oxford, became captain-general of the Leeward Islands in 1697. He spent the last years of his life in study on his

Barbados estates, which he bequeathed to the Society for the Propagation of the Gospel, for the foundation of a college in Barbados. He also left his books and £10,000 to All Souls College, Oxford, a bequest out of which was founded the Codrington Library.

COE, Jonathan (1961-), novelist, short story writer, and journalist, born in Birmingham. His first two novels, *The Accidental Woman* (1987) and *A Touch of Love* (1989), are playful and experimental. *The Dwarves of Death* (1990), while less self-conscious, does not entirely eschew the experimental approach; he constructs the novel like a popular song, even incorporating a middle eight—a hilarious account of waiting for a bus that never comes. A touching and entertaining romp through the hand-to-mouth world of semi-professional musicians trying to make a go of it in London, *The Dwarves of Death* is as much a low-key thriller as a vicious attack on the musicals of Andrew Lloyd Webber. *What a Carve Up!* (1994) is, in every sense, a bigger book. In it a writer is commissioned to write a book about a powerful Yorkshire family, the Winshaws, for a vanity publisher. Exploiting an extraordinary cast of characters to the full, Coe dissects the body politic of Conservative Britain in the 1980s. The scope is ambitious, taking in the art world and factory farming, the depletion of the NHS and the war against Saddam, political corruption and family betrayal. *The House of Sleep* (1997) is just as carefully plotted and every bit as funny as *What a Carve Up!* while at the same time exploring its subject matter—narcolepsy, dreaming, cinema, transsexuality, human relationships—with some seriousness. Coe has also

written biographies of James Stewart and Humphrey Bogart and contributed to various periodicals and newspapers.

Coel (King Cole of the nursery rhyme) was a duke of Colchester who, according to *Geoffrey of Monmouth's *History* (v. 6), became king of Britain for a short time. He was succeeded by the Roman Constantius, who married Coel's daughter Helen, thus transferring the kingship into Roman hands. See *Chesterton's parodies in 'Variations on an Air Composed on Having to Appear in a Pageant as Old King Cole', in *New Poems* (1932).

***Coelebs in Search of a Wife*, a novel by H. *More**, published 1809. The book, which was immensely successful, consists of a collection of sharp social sketches and moral precepts, strung together by the hero's search for a wife, who must possess the qualities stipulated by his departed parents.

COETZEE, J(ohn) M(ichael) (1940-), South African novelist and academic, born in Cape Town, educated at the university there and at the University of Texas, where he received his doctorate. He has held academic posts in both the USA and South Africa and since 1983 has been professor of general literature at the University of Cape Town. His first book, *Ducklands* (1974), contains two linked novellas, one concerning the American involvement in Vietnam, the other about an 18th-cent. Boer settler. *In the Heart of the Country* (1977), which was filmed in 1986 as *Dust*, focuses on the meditations of a disturbed Afrikaner spinster. *Waiting for the Barbarians* (1980), a powerful allegory of oppression, was followed by the *Booker Prizewinning

The Life and Times of Michael K (1983), in which a man takes his ailing mother back to her home in the country as South Africa is torn by civil war; *Foe* (1986); *White Writing* (1988); *Age of Iron* (1990), a compelling story of a woman dying from cancer and her relationship with a homeless alcoholic who camps outside her house; and *Doubling the Point* (1992). *The Master of Petersburg* (1994) is set in 1896, and follows an exiled Russian novelist back to St. Petersburg where he becomes entangled in a web of intrigue. *Disgrace* (1999, *Booker Prize) is the painful story of a middleaged professor of English charged with sexual harassment who seeks refuge on his daughter's farm in the Eastern Cape, in the desolate landscape of post-apartheid South Africa.

coffee houses were first introduced in the time of the Commonwealth; the first recorded in England was in Oxford in 1650 (mentioned by A. *Wood), and the first in London was in 1652, in St Michael's Alley, off Cornhill, at the Sign of Pasqua Rosee. They were much frequented in the 17th and 18th cents for political and literary discussions, circulation of news, etc. Among the most celebrated coffee and chocolate houses were the Bedford (Covent Garden, a favourite with actors), Button's (Russell Street, Covent Garden, popular with *Addison and his circle), Don Saltero's (Cheyne Walk, founded by a one-time servant of Sir H. *Soane), Garraway's (Change Alley, Corn Hill, a meeting place for stockjobbers in the days of the * South Sea Company), the Grecian (Essex Street, off the Strand, frequented by members of the * Royal Society), Slaughter's

(St Martin's Lane, a favourite of *Hogarth and other artists), White's (a chocolate house in St James's), and Will's (Bow Street, frequented by authors, wits, and gamblers, and particularly associated with *Dryden). Their decline during the 18th cent, has been in part attributed to the increasing popularity of clubs, such as the *Club, the *Kit-Cat Club, the *Cocoa-Tree Club, and the Brothers Club, founded in 1711 by *Bolingbroke. There is a description of coffee houses in *Macaulay's *History of England*, ch. III. See also Aytoun Ellis, *The Penny Universities* (1956) and B. Lillywhite, *London Coffee Houses* (1963).

COKE, Sir Edward (1552-1634), English jurist, called to the bar in 1578. By favour of *Burleigh, he became recorder of London in 1592 and attorney-general in 1594, in which capacity he represented the Crown at the trials of *Essex and Southampton (1600-1), *Raleigh, and the Gunpowder Plot conspirators (1605). He became chief justice of the Common Pleas in 1606 and in that capacity came into conflict with King James about the jurisdiction of the common law courts. In 1613 he became chief justice of the King's Bench and a member of the Privy Council, but conflict with the king continued, and in 1616 he was dismissed by the Council. Coke's importance as a jurist rests on his *Reports* (1600-15), the first textbook of early modern law. The first book of the *Institutes*, known as 'Coke upon Littleton' (1628), is a legal encyclopaedia; the last three books (1641) form the basis of modern British constitutional law.

COKE, Lady Mary (1726-1811), a daughter of John, duke of Argyll, the reluctant wife of Edward, Viscount

Coke. An eccentric and striking woman, she was a friend of Horace *Walpole, who accompanied the second edition of his **The Castle of Otranto* with a sonnet addressed to her. Her entertaining *Letters and Journals* were privately printed (1889-96).

'Colbeck. **The Dancers of**, see HANDLYNG SYNNE.

COLBURN, Henry (d. 1855), a very successful publisher who founded the **New Monthly Magazine* in 1814 and the * *Literary Gazette* in 1817, and who published the fashionable and profitable novels of Lady * Morgan and T. *Hook. He was the first to publish *Evelyn's *Diary*, in 1818, and *Pepys's newly deciphered *Diaries* in 1825. In 1830 he went into partnership with Richard *Bentley and together they published a successful series of Standard Novelists (1835-41). He died a very rich man.

Cold Comfort Farm (1932), the first novel of Stella Gibbons (1902-90), a witty and highly successful parody of the earthy primitive school of regional fiction popular at the beginning of the century (by e.g. Sheila *Kaye-Smith (1887-1956), M. *Webb, and D. H. *Lawrence).

Flora Poste visits her relatives the Starkadders in Sussex, and finds herself in a household of seething emotion, gloom, and rural intrigue, which she proceeds to reform. The descriptive 'purple passages' common to the genre are obligingly marked with asterisks by the author, after the method 'perfected by the late Herr *Baedeker'.

Cole, King, see COEL.

COLE, G(eorge) D(ouglas) H(oward) (1889-1959), Fabian economist. He was converted to socialism

after reading W * Morris's *News from Nowhere*. Educated at St Paul's School and Balliol College, he subsequently held important academic posts at Oxford. He became prominent immediately before the First World War as a leading exponent of guild socialism (as opposed to the bureaucratic socialism of B. and S. *Webb), and published in 1913 his first major work, *The World of Labour*. During the 1930s he was acknowledged as the most prolific writer on the intellectual history of British Socialism in articles in the **New Statesman* and in his works, which included *A History of Socialist Thought* (1953-8). He was married to Margaret Postgate (sister of Raymond Postgate), with whom he collaborated in detective fiction.

COLENSO, John William (1814-83), bishop of Natal, where he pioneered the writing of Zulu. He was denounced for his strong views on Zulu polygamy in relation to Christian conversion and for applying the Christian ethic to the problem of race relations in southern Africa. In 1861 he issued his commentary *St Paul's Epistle to the Romans*, which aroused a storm of **COLERIDGE | COLERIDGE 216** controversy by its repudiation of much orthodox sacramental theology and its denial of everlasting punishment; further protest was aroused by his *The Pentateuch and the Book of Joshua Critically Examined* (1862-79), which challenged the historical accuracy and authorship of these books. In 1863 he was deposed by Bishop Gray of Capetown but Colenso denied his jurisdiction and, by a series of judicial decisions, secured possession of the see.

COLERIDGE, Hartley (1796-1849), the unworldly eldest son of S. T. *Coleridge, who inherited many of his father's gifts, including verbal eloquence, but achieved little, losing his Oxford fellowship for intemperance and failing as a schoolmaster. In 1833 he published *Poems, Songs and Sonnets* (the sonnets of which were much praised), and in the same year his unfinished *Biographia Borealis*, retitled *Worthies of Yorkshire and Lancashire* in 1836. He contributed to **Blackwood's Magazine*, the **London Magazine*, and other literary journals, and in 1840 published his edition, with brief biographies, of *Massinger and *Ford. His *Essays and Marginalia*, edited by his brother Derwent, were published posthumously in 1851. He spent his childhood and the latter part of his life in the Lake District, where he died. He is the subject of two important poems by his father, *'Frost at Midnight' and 'The Nightingale'.

COLERIDGE, Mary (1861-1907), the great-great-niece of S. T. *Coleridge, who published her first volume of verse, *Fancy's Following*, with the encouragement of *Bridges in 1896, and a second, *Fancy's Guerdon*, in 1897. Two sonnets, 'True to myself am I' and 'Go in the deepest, darkest dead of night', have been much anthologized. Her first novel, an original and fantastical romance, *The Seven Sleepers of Ephesus* (1893), was praised by R. L. *Stevenson but achieved little success; her second, *The King with Two Faces* (1897), a historical romance centring on Gustavus III of Sweden, was well received. She contributed extensively to various journals, such as the **Monthly Review* and the **Cornhill*. In 1900 she published *Non Sequitur*, a

collection of lively and ironic essays; her unpublished remains appeared as *Gathered Leaves* in 1910.

COLERIDGE, Samuel Taylor (1772-1834), poet, critic, and philosopher of * Romanticism. Youngest son of the vicar of Ottery St Mary, Devon, he was destined for the Church. A temperamental, dreamy child, he was sent away after his father's early death to *Christ's Hospital school, London, where his precocious classical reading and powers of 'inspired' talk (which never left him) attracted a circle of young admirers, including Leigh *Hunt and the future essayist *Lamb. At Jesus College, Cambridge (1792-4), a brilliant career in classics was diverted by French revolutionary politics, heavy drinking, and an unhappy love affair, which led Coleridge to enlist in desperation in the 15th Light Dragoons under the name of Comberbach. He was bought out under an 'insanity' clause by his brother, but did not take a degree.

In the summer of 1794 an undergraduate walkingtour through Oxford brought him the passionate friendship of *Southey, and together they invented *Pantisocracy, a scheme to set up a commune in New England. Coleridge now published his first poetry in the **Morning Chronicle*, a series of sonnets to eminent radicals including *Godwin and J. *Priestley. To finance Pantisocracy, he and Southey gave political lectures in Bristol and collaborated on a verse drama, **The Fall of Robespierre* (1794); they also simultaneously courted and married two sisters, Sara and Edith Fricker. After quarrelling with Southey over money and politics, Coleridge retired with Sara to a cottage at Clevedon, where their first son Hartley (above), named

after the philosopher David *Hartley, was born. Here Coleridge edited a radical Christian journal, the **Watchman*, which ran for ten issues; and published *Poems on Various Subjects* (1796), which included the 'Monody on the Death of Chatterton' and 'The Eolian Harp'. He considered entering the Unitarian ministry and preached throughout the West Country; he also took opium in periods of sickness and depression. In June 1797 Coleridge walked to Racedown, Dorset, where he met * Wordsworth and his sister Dorothy. The intense friendship that sprang up between the three shaped their lives for the next 14 years and proved one of the most creative partnerships in English Romanticism. It was based on a mutual love of poetry, critical discussion, and hill-walking; and an impassioned response to the political and social problems of the age. Between July 1797 and Sept. 1798 they lived and worked intimately together; the Coleridges at Nether Stowey, Somerset, and the Wordsworths 2 miles away at Alfoxden, on the edge of the Quantock hills, where they were visited by Lamb, *Hazlitt, and others. Here Coleridge wrote a moving series of blank verse 'conversation' poems, addressed to his friends: 'Fears in Solitude', 'This Lime Tree Bower My Prison', 'The Nightingale', and *'Frost at Midnight'. He also composed his celebrated opium-vision *'Kubla Khan'. At Wordsworth's suggestion, Coleridge wrote 'The Rime of the * Ancient Mariner', which recounts a nightmare sea-voyage with powerful metaphysical overtones; and started three other ballads, of which the best is *'Christabel', a tale of spiritual seduction set in a medieval castle. A selection from their work appeared

as the **Lyrical Ballads* (1798), intended as an 'experiment' in English poetry, which, after a poor critical reception, achieved a revolution in literary taste and sensibility.

Disenchanted with political developments ('France: An Ode'), Coleridge now turned towards Germany, where he spent ten months (1798-9), partly in the company of the Wordsworths, studying *Kant, •Schiller, and *Schelling. Returned to London, he translated Schiller's verse play *Wallenstein*, engaged in journalism for D. *Stuart of the **Morning Post*, and first began

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to plan a great work on metaphysics. In 1800 he moved to the Lake District with the Wordsworths, but his marriage was increasingly unhappy and he had fallen disastrously in love with Wordsworth's future sister-in-law Sara Hutchinson, as recorded in 'Love' (1799) and other 'Asra' poems. His use of opium now became a crippling addiction. Many of these difficulties are examined in the brilliant and emotional *'Dejection: An Ode' (1802). During these years he also began to compile his **Notebooks*, daily meditations on his life, writing, and dreams, which have proved among his most enduring and moving works. In 1804 Coleridge went abroad alone, the fir st of many attempts to restore his health and remake his career: he worked for two years as secretary to the governor of wartime Malta, and later travelled through Sicily and Italy. In 1807 he separated from his wife and went to live again with the Wordsworths and Sara Hutchinson at Coleorton, Leicestershire: here Wordsworth first read him 'The Poem to Coleridge' which became **The Prelude*. In

1808, though ill, Coleridge began his series of Lectures on Poetry and Drama, which he continued sporadically over the next decade to audiences including *Keats and *Byron, and which as his * *Shakespearean Criticism* introduced new concepts of 'organic' form and dramatic psychology. In 1809-10 he wrote and edited with Sara Hutchinson's help a second periodical, the **Friend*, 'a literary, moral, and political weekly paper' that ran for 28 issues: it contains the seeds of all his mature philosophic criticism. The intellectual effort, combined with the struggle against opium, shattered his circle of friends: Sara left for Wales, Dorothy grew estranged, he quarrelled irrevocably with Wordsworth. Coleridge fled to London, where between 1811 and 1814 he was on the verge of suicide, sustained only by his friends the Morgans, who took him to live in Calne, Wiltshire. Nevertheless he continued lecturing and journalism, and his play **Remorse*, a melodrama of the Spanish Inquisition, had a *succès d'estime* at Drury Lane (1813). After a physical and spiritual crisis at the Greyhound Inn, Bath, in the winter of 1813-14, Coleridge achieved a rebirth of his Christian beliefs, openly admitted his opium addiction, submitted himself to a series of medical régimes, and began slowly to write again. To this period belong the touching prose 'commentary' printed in the margins of the 'Mariner'; his essay 'on the Principles of Genial Criticism', adapted from Kant; and his **Biographia Literaria* (1817), a major work of poetic criticism, philosophy, and humorous autobiography. In the spring of 1816 Coleridge found permanent harbour in the household of Dr James Gillman, a young

surgeon living at Highgate, London, where he remained for the rest of his life. His by now almost legendary reputation among the younger Romantics was assured by *Christabel and Other Poems* (1816), which included for the first time 'Kubla Khan', and 'The Pains of Sleep'; it was published partly through * Byron's influence. *Sibylline Leaves*, the first edition of his collected poems, was published in 1817 and expanded in 1828 and 1834; **Zapolya* in 1817. He became the centre of a new circle of young disciples: *Carlyle christened him 'the Sage of Highgate', and Lamb—who dedicated the **Essays of Elia* to him—described him as 'an Archangel a little damaged'. His remaining prose works had a more openly social and religious slant: his two *Lay Sermons* (1816, 1817) were addressed to the 'Higher' and 'Middle' classes on questions of reform and moral responsibility. A final three-volume edition of *The Friend* added his 'Treatise on Method', originally written as an introduction to the *Encyclopaedia Metropolitana*, which makes a Baconian attempt to explain the growth of knowledge itself. His **Aids to Reflection* (1825) had a fruitful influence on *Sterling, *Kingsley, and the young Christian Socialists; while his *Church and State* (1830), a short monograph on the concept of a national 'Culture' and the 'clerisy' responsible for it, was taken up by M. *Arnold and *Newman. Coleridge also gave lectures on general literature and philosophy, which have survived in the form of notes and shorthand reports. All these later works develop Coleridge's leading critical ideas, concerning Imagination and Fancy;

Reason and Understanding; Symbolism and Allegory; Organic and Mechanical Form; Culture and Civilization. The dialectical way he expresses them is one of his clearest debts to German Romantic philosophy, and represents a decisive counter-attack against British *utilitarianism. His final position is that of a Romantic conservative and Christian radical, who strangely foreshadows much of the spiritual 'anxiety' of European *existentialism. He also wrote some haunting late poems, 'Youth and Age', 'Limbo', 'Work without Hope', and 'Constancy to an Ideal Object'. He died of heart failure at 3 The Grove, Highgate. The last echoes of his inspired conversation were captured in *Table Talk* (1836).

Coleridge has been variously criticized as a political turn-coat, a drug addict, a plagiarist, and a mystic humbug, whose wrecked career left nothing but a handful of magical early poems. But the shaping influence of his highly imaginative criticism is now generally accepted, and his position (with his friend Wordsworth) as one of the two great progenitors of the English Romantic spirit is assured. Nothing has reestablished him as a creative artist more than the modern editions of his *Letters* (6 vols, 1956-71), and his *Notebooks* (4 vols, 1957-90). There is a religious and metaphysical dimension to all his best work, both poetry and prose, which has the inescapable glow of the authentic visionary.

Modern biographies include those by E. K. Chambers (1938), Walter Jackson Bate (1968), Molly Lefebvre (1974), and Richard *Holmes (2 vols, 1989, 1998). Hazlitt's superb essay 'On My First Acquaintance

with Poets' (1823) is indispensable.

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COLERIDGE, Sara (1802-52), daughter of S. T. *Coleridge, who grew up largely without her father in the company of *Southey and his family and of the *Wordsworths. She was, in Wordsworth's words, 'remarkably clever'; she read widely and acquired six languages. She married her cousin Henry Nelson Coleridge, and after his death continued with the labour of editing and annotating her father's papers, which she performed with such skill that much of her work still stands. In 1822 she translated Dobrizhoffer's *Latin Account of the Abipones* and in 1825 the *Memoirs of the Chevalier Bayard*. *Pretty Lessons for Good Children* appeared in 1834, and in 1837 her long prose narrative 'Phantasmion', set in the Lake country of her childhood and relating in the manner of a fairytale the story of Phantasmion and Iarine. She was greatly esteemed in London literary society, and was the friend of *Macaulay, the *Carlyles, and *de Vere, among many others. The lively and engaging *Memoir and Letters*, published by her daughter in 1873, provides much information on the literary and personal lives of the Coleridges, the Wordsworths, and the Southseys. She appears, with Dora Wordsworth and Edith Southey, in Wordsworth's poem 'The Triad' (1828).

COLET, John (1466-1519), born in London of rich parentage, one of the principal Christian Humanists of his day in England. He studied at Oxford and in Italy, and he lectured at Oxford on the New Testament from 1496 to 1504, *Erasmus being among his audience. As

dean of St Paul's (1505) he founded and endowed St Paul's School, writing for it a Latin grammar for which Lily, the first headmaster, wrote the syntax; from this work and others is derived the grammar authorized by Henry VIII, which was known from 1758 as the Eton Latin Grammar. He was a famous preacher and lecturer, a pioneer of the Reformation in England. He first came to notice with his lectures on the Epistles of St Paul at Oxford in 1497-8 which draw on Neoplatonism from Plotinus to Pseudo-Dionysius to Pico della Mirandola. He was a vitriolic and powerful opponent of Scholasticism, of ecclesiastical abuses, and of foreign wars. He was a friend of Erasmus and More. See the biography by H. Lupton (1887), who also edited the 1497-8 *Expositions*, on St Paul to the Romans and on the First Epistle to the Corinthians.

COLETTE, (Sidonie Gabrielle) (1873-1954), French novelist. Having achieved success in the music hall of the 1890s, she established her reputation as a writer with *Chéri* (1920) and *La Fin de Chéri* (1926), narratives evoking the tragic passion of a young man and an older woman. The short, intense *récits* which she made her speciality include *La Maison de Claudine* (1922), *Le Blé en herbe* (1923), *Sido* (1929), *La Naissance du jour* (1932), *Le Képi* (1943), and *Gigi* (1943). They express a sensibility shaped by the style of the *belle époque* and informed by a sensual responsiveness to the life of nature and the world of childhood. She continues to hold attention for the vividness and precision of her insights into the crises of womanhood. She has been variously translated into English, notably by E.

McLeod and R. Stenhouse.

Colin Clout, the name adopted by Spenser in *The Shepherdes Calender* and *Colin Clouts Come Home Againe*. Colin Clout is also the name of a rustic in Gay's *The Shepherd's Week*. See also COLLYN CLOUTE.

Colin Clouts Come Home Againe, an allegorical pastoral written by Spenser on his return to Kilcolman after his visit to London of 1589-91, published 1595. It was dedicated to Raleigh 'in part of payment of the infinite debt in which I acknowledge my selfe bounden unto you, for your singular favours and sundrie good turnes shewed to me at my late being in England'.

The poem describes in allegorical form how Raleigh visited Spenser in Ireland and induced him to come to England 'his *Cynthia* to see'—i.e. the queen. There is a charming description of the sea voyage; after which the poet tells of the glories of the queen and her court and the beauty of the ladies who frequent it. Then follows a bitter attack on the envies and intrigues of the court. The poem ends with a definition of true love and a tribute to Colin's proud mistress Rosalind.

Collutto, 'or Macdonnel, or Galasp', in Milton's first *Tetrachordon* sonnet, was the lieutenant-general of the marquis of Montrose in his campaign on behalf of Charles I. He was called Alexander Macdonnel, Mac-Colkittoch, MacGillespie, that is, Alexander Macdonnel, the son of Colkittoch, the son of Gillespie (Galasp). He figures in Scott's *The Legend of Montrose*.

Colleen Bawn, *The* (meaning 'the fair girl'), a play adapted in 1860 by Boucicault from a novel, *The Collegians*, by Griffin.

Collegiate Ladies, in Jonson's **Epicene*, a coterie of domineering women 'between courtiers and country madams, who live from their husbands and give entertainment to all the wits and braveries [beaux] of the time'. Wycherley copied them for Lady Fidget and her cronies in **The Country Wife*.

COLLIER, Jane (1715-55), satirist, born near Salisbury, where she lived for 30 years. In London she became a member of S. * Richardson's circle, contributing advice on **Clarissa* and collaborating with her companion S. *Fielding on an experimental dialogue-novel, *The Cry* (1754). Her other notable work is *An Essay on the Art of Ingeniously Tormenting; With Proper Rules for the Exercise of that Pleasant Art* (1753). A spoof conduct manual in the manner of *Swift's ironic *Directions to Servants*, the *Essay* gleefully outlines 'a complete system for the practice of tormenting your friends'. It was revived in three editions of 1804-6, and may have influenced J. * Austen.

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COLLIER, Jeremy (1650-1726), a nonjuring clergyman who refused to swear the oath to William and Mary and was outlawed in 1696 for publicly absolving on the scaffold two of those found guilty of plotting to assassinate William III. He became a nonjuring bishop in 1713. He is chiefly remembered for his *Short View of the Immorality and Profaneness of the English Stage* (1698), in which he attacked *Dryden, *Wycherley, *Congreve, *Vanbrugh, *D'Urfey, and *Otway, complaining particularly of profanity in stage dialogue and mockery of the clergy. The work created a great impact; Congreve and D'Urfey were prosecuted, *Betterton

and Mrs *Bracegirdle were fined, and several of the poets replied, though not very effectively. Although the kind of play to which Collier objected continued to flourish, notably in the work of Congreve, Vanbrugh, and *Farquhar, its days were numbered, and Collier contributed towards the climate that produced the 'reformed'drama of C. *Cibber and his successors. (See also RESTORATION.) Collier published a learned *Ecclesiastical History of Great Britain* in 1708-14.

COLLIER, John (1901-80), poetry editor of **Time and Tide* during the 1920s and 1930s, but remembered as a novelist and writer of fantastic stories combining satire with the macabre and the supernatural. His bestknown novel is *His Monkey Wife* (1930), describing the marriage between a repatriated explorer and his pet chimpanzee. In 1935 he moved to the USA and made his living as a screenwriter in Hollywood. *The John Collier Reader* (1972) is an anthology of his major stories with an introduction by A. *Burgess.

COLLIER, John Payne (1789-1883), antiquary, whose achievements first received public attention with *The History of English Dramatic Poetry to the Time of Shakespeare: And Annals of the Stage to the Restoration* (1831) which contained valuable new documentary information but was contaminated with his own fabrications, the first of his insidious literary frauds. He dedicated the *History* to the duke of Devonshire (then lord chamberlain) who showed his appreciation by entrusting to him his library and making him his literary adviser. He was also given free access to Lord Ellesmere's manuscripts at Bridgewater House. In 1840 he founded the Shakespeare Society for which

he published many rare works including *The Memoirs of Edward Alley n* (1841); as director of the Society many rare documents were made available to him on which he based his researches and forgeries. But it was his falsifications of the marginal corrections of the so-called Perkins Folio (a second *Folio of Shakespeare's plays dated 1632, with a possibly forged signature of Tho. Perkins on its cover) that finally brought him discredit.

Doubt was cast on the nature and extent of Collier's frauds by D. Ganzel in a biography, *Fortune and Men's Eyes* (1982).

COLLIER, Mary (?i690-c.i762), poet. Known as 'the Washer-woman', Collier, born near Midhurst, Sussex, was, by her own account in 'Remarks of the Author's life, drawn by herself, taught to read but otherwise uneducated and earned a living 'washing, brewing and such labour'. *The Woman's Labour: An Epistle to Mr. Stephen Duck* (1739) stoutly defended the industry of independent women like herself against *Duck's criticism published in 'The Thresher's Labour'. Collier's *Poems on Several Occasions* (1762) gained a favourable reception.

COLLINGWOOD, R(obin) G(eorge) (1889-1943), philosopher and archaeologist. He was educated by his father before going to Rugby and University College, Oxford, and in 1935 became professor of metaphysical philosophy in Oxford. He combined philosophy with the history and archaeology of Roman Britain. His chief work in the latter field was *Roman Britain and the English Settlements* (with J. N. L. Myres, 1936). In his vigorous *Autobiography* (1939) and *The Idea of History*

(1946) he maintained the identity of philosophy and history. Earlier books included an *Essay on Philosophical Method* (1933) and *The Principles of Art* (1938).

COLLINS, An (fl. 1640s-1650s), unknown save for her published volume of devotional lyrics, *Divine Songs and Meditacions* (1653), a sequence of confessional poems with a prose preface, which represents the author as a single woman of moderate Puritan allegiance whose chronic ill health and morbid anxiety had been vanquished by the discovery of 'sacred joy' and curative self-expression. The volume, which has been read as a diary, is a poetic conversion narrative, in a naive version of the Puritan plain style (she calls it her 'homely dress'), with copious, though often gauche, stanzaic experimentation. In 'Another Song' Collins adapts the idea of the *hortus conclusus* of the Song of Solomon ('A garden inclosed is my sister, my spouse', 4: 12) to the single woman's marriage to Christ. *Divine Songs and Meditacions* (1961, ed. S. Stewart) reproduces half the text of the sole original copy, in the Huntingdon Library, California.

COLLINS, Anthony (1676-1729), freethinker, born at Heston, Middlesex, and educated at Eton and King's College, Cambridge. In 1703 he became intimate with * Locke. His debate on immortality with S. *Clarke—each man issuing four pamphlets (1707-8)—established his reputation as a leading freethinker. His materialistic theory of mind is satirized in the *Memoirs of *Martinus Scriblerus* (1741). The boldly insinuating *Discourse of Free-Thinking* (1713), his best-known work, drew angry replies from Richard *Bentley, *Berkeley, *Steele, Whiston, *Hoadley, and, in *Mr C*

. . . *s Discourse . . .*, *Put into Plain English* (1713), from *Swift.

Collins's classic defence of determinism, *A Philosophical Inquiry*, appeared in 1717. Between 1720 and 1721 he collaborated with Trenchard and Gordon on the anticlerical periodical the *Independent Whig*. In COLLINS I COLLINS 220

Grounds and Reasons of the Christian Religion (1724) he contests the Messianic prophecies. Overtly or covertly, Collins attacked nearly every part of Christian theology; T. H. * Huxley described him as 'the Goliath of Freethinking'.

COLLINS, John Churton (1848-1908), lecturer and critic, educated at Balliol College, Oxford. He was known in literary circles for his long pursuit of the academic recognition of English in the university curriculum, and for his arguments in favour of the conjunct study of English and classical literature, which drew support from M. * Arnold, T. H. *Huxley, and * Swinburne, who became a close friend and correspondent. His frequent and often controversial articles appeared in the **Quarterly Review*, the **Pall Mall Gazette*, and other journals. His efforts were rewarded when in 1893 a final honours school was established at Oxford, and in 1904 when he became professor of English literature at Birmingham. He edited the works of *Tourneur (1878), of R. *Greene (1905), and Lord * Herbert of Cherbury's poems (1881); his critical works included *Ephemeris Critica* (1891) and *Voltaire, Montesquieu and Rousseau in England* (1908). He was found drowned at Oulton Broad.

COLLINS, (William) Wilkie (1824-89), novelist, elder

son of the painter William Collins, who was born and lived for most of his life in the Marylebone district of London. Educated at private schools in London, he claimed he learned far more of significance in Italy, where he travelled with his family as a boy, 1836-8. He worked briefly for a tea-importer, and was called to the bar, but never practised. His first published book was a biography of his father (1848), followed by his only historical novel, *Antonina* (1850). His second novel, ** Basil* (1852), was admired by *Dickens, who employed Collins as a writer for **Household Words*. The two writers became personal friends and occasional collaborators, and Collins's third novel, *Hide and Seek* (1854), is his most Dickensian work. With the publication of his fifth and most successful full-length novel, **The Woman in White* (1860), Collins became a popular and highly successful writer of intricately plotted stories of mystery, suspense, and crime, though his work continued to attract condemnation for sensationalism. (See SENSATION, NOVEL OF.) His portrayal of attractive but transgressive women such as Magdalen Vanstone in **No Name* and Lydia Gwilt in **Armadale*, now considered a significant feature of his work, was particularly attacked. His four novels of the 1860s, *The Woman in White*, *No Name* (1862), *Armadale* (1866), and **The Moonstone* (1868), are his most important works. Collins suffered from severe attacks of a rheumatic illness which caused him great pain, only relieved by the use of opium. One of his worst attacks occurred while he was writing *The Moonstone*, and he made use of the effects of opium in the plot of the novel. It used to be considered that Collins's opium

habit, and the loss of Dickens's constructive criticism after 1870, led to a disastrous decline in the quality of his writing. However his explorations of the darker side of Victorian society and his interest in abnormal physiology and psychology are now seen as innovative, and recent critical re-evaluation has found much of interest in later 'novels with a purpose' such as *Man and Wife* (1870), *The Law and the Lady* (1875), and his anti-vivisection novel *Heart and Science* (1883). Collins had a lifelong interest in the theatre, and five of his original plays were produced, as well as a number of theatrical adaptations of his novels, of which *Man and Wife* and *The New Magdalen*, both produced in 1873, were the most successful. The only play for which he is now remembered is *The Frozen Deep* (1857), written for Dickens's amateur company, with Dickens playing the lead, and his other plays have not been revived or reprinted. Collins's private life was as much a cause of scandal as his fiction. He never married, but from 1859 lived openly with Caroline Graves, a widow from a working-class background. The romantic story that she was the original 'woman in white' is unlikely to be true. In 1868 he began another liaison with Martha Rudd, the daughter of a farm labourer, who had worked as a servant. By her he had two daughters and a son. Caroline Graves left Collins in 1868, but returned to him two years later, and remained with him for the rest of his life, though his relationship with Martha Rudd (known as Mrs Dawson) also continued until his death. Recent biographies by William Clarke, *The Secret Life of Wilkie Collins* (1988), and Catherine Peters, *The King of Inventors* (1991), contain new information. See also

Andrew Gasson, *Wilkie Collins: An Illustrated Guide* (1998), Sue Lonoff, *Wilkie Collins and his Victorian Readers* (1982), and Jenny Bourne Taylor, *In the Secret Theatre of Home: Wilkie Collins, Sensation Narrative, and Nineteenth Century Psychology* (1988).

COLLINS, William (1721-59), the son of a Chichester hatter. He was educated at Winchester (where he first met his friend J. *Warton) and Oxford, and published his *Persian Eclogues* (1742) while an undergraduate. He moved to London in the 1740s, where he met James Thomson, *Armstrong, and Dr *Johnson, and embarked on many abortive literary enterprises. His *Odes on Several Descriptive and Allegoric Subjects* (1746, dated 1747) made little impression at the time, but was to have considerable influence; the volume includes his well-known 'Ode to Evening' and 'How Sleep the Brave', and odes to Pity, Fear, Simplicity, and other abstractions. (See ODE.) The last work published in his lifetime was an ode on the death of Thomson (1749), and in 1750 he presented an unfinished draft of his *Ode on the Popular Superstitions of the Highlands* (pub. 1788) to J. *Home. Thereafter he suffered increasingly from severe melancholia, and died in Chichester, where he had been living for some time. Johnson in his **Lives of the English Poets* commented on his wildness and extravagance, which produced harshness and obscurity as well as 'sublimity and splendour',

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but later poets responded more eagerly to his lyrical intensity and to his conception of poetry as visionary and sacred (see SUBLIME); with *Gray he was one of the dominant influences of the later 18th cent.

The first collected edition was by John *Langhorne (1765, with memoir): the standard modern edition is by R. Lonsdale (1977, with Gray and *Goldsmith), and a biography by P. L. Carver was published in 1967.

Collins, William, a character in J. Austen's **Pride and Prejudice*, a pompous, silly, and self-satisfied young clergyman, excessively obsequious to persons of high social station. The fulsome letter of thanks that he addresses to Mr Bennet (ch. xxiii, though the text is not given) after his stay with the family has led to his name being colloquially associated with such 'bread-andbutter' letters.

COLLIS, John Stewart (1900-84), the son of an Irish solicitor, who was, like his brother Maurice Stewart Collis (1889-1973), a writer of biographies and other works, but is remembered largely for *While Following the Plough* (1946) and *Down to Earth* (1947: as one volume, *The Worm Forgives the Plough*, 1973), works inspired by the years he spent working as a farm labourer in Dorset and Sussex during the Second World War. His autobiography, *Bound upon a Course* (1971), brought him belated recognition as a pioneer in the ecological movement, who wrote with imagination and authenticity of rural life.

Collyn Clout, a satirical poem by *Skelton, directed against ecclesiastical abuses, written about 1521. See also COLIN CLOUT.

COLMAN, George, the elder (1732-94), born in Florence, the son of the British envoy there, and educated at Westminster, where he was a school fellow of *Cowper and Bonnell Thornton (1724-68); with the latter he edited the ** Connoisseur* (1754-6). He was called to the

bar in 1757, but devoted himself increasingly to the theatre, partly through the influence of his friend *Garrick, with whom he collaborated in writing **The Clandestine Marriage* (1766), which caused a rift between them when Garrick refused to appear as Lord Ogleby. He was manager of Covent Garden, 1767-74, and of the Haymarket, 1777-89. He wrote many plays, including *Polly Honeycombe* (1760), *The Jealous Wife* (1761), and *Tit for Tat* (1786), adapted Shakespeare and *Beaumont and *Fletcher for the stage, and translated the comedies of Terence (1765). He was elected to Dr Johnson's literary *Club in 1768. R. B. Peake's *Memoirs of the Colman Family* appeared in 1841.

COLMAN, George, the younger (1762-1836), son of the above, educated at Westminster and the universities of Oxford and Aberdeen. He made his name with the musical romantic comedy **Inkle and Yarico* in 1787, which was followed by other sentimental and humorous operettas. Among many other dramatic works, *The Iron Chest* of 1796 is a dramatization of **Caleb Williams* by Godwin. Colman's comedy of contemporary life, *The Heir-at-Law* (1797), became famous for the character of Dr Pangloss, a greedy, pompous pedant. *John Bull* (1803) contains a sketch of the supposed British character in Job Thornberry.

Colombe'S Birthday, a play in blank verse by R. *Browning, published in 1844 as no. VI of ** Bells and Pomegranates*. In the aftermath of his quarrel with *Macready (see BLOT IN THE 'SCUTCHEON, A) Browning wrote the play for his rival Charles Kean, whose wife was to have taken the title role; but Kean's wish to delay

the production for a year or more decided Browning to withdraw and publish it: he never wrote for the stage again. The play ran for seven nights at the Haymarket theatre in 1853 with Browning's friend Helen Faucit (see STRAFFORD) in the title role: it had a critical success. The play (whose events are unhistorical) is set in 17thcent. Germany, on the day that Colombe is to celebrate her birthday and the first anniversary of her accession to the duchy of Juliers and Cleves.

Colonel Jack, *The History and Remarkable Life of Colonel Jacques, Commonly Call'd*, a romance of adventure by *Defoe, published 1722.

The supposed narrator, abandoned by his parents in childhood, falls into bad company and becomes a pickpocket. His profession grows distasteful to him, he enlists, and presently deserts to avoid being sent to serve in Flanders. He is kidnapped, sent to Virginia, and sold to a planter. He is promoted to be an overseer, is given his liberty, becomes himself a planter, and acquires much wealth. He returns home and has a series of unfortunate matrimonial adventures, but finally ends in prosperity and repentance.

COLONNA, Vittoria (1490-1547), Italian poet, widely praised by her contemporaries, including *Sannazar, Castiglione, *Bembo, *Tasso, and *Michelangelo, for the sonnets of her *Rime spirituali* (1540). The first hundred sonnets mourn the premature death of her husband, the marquis of Pescara, and others treat philosophical themes in an austere style that reflected her Calvinist sympathies. Her *Canzoniere* (*Songbook*) was published in 1544.

colophon, from Gk. *KoXo*<f>*oev*, summit, 'finishing

touch', the inscription or device, sometimes pictorial or emblematic, placed at the end of a book or manuscript, and containing the title, the scribe's or printer's name, the date and place of printing, etc.; now the publisher's imprint, or logotype, usually found on the title-page and often on the spine of a book.

COLUM, Padraic (1881-1972), Irish poet and playwright, born in Co. Longford, where his father was master of a workhouse, and educated at Trinity College, Dublin, where he met *Joyce, who became a close friend. Prominent amongst the younger members of the *Irish Revival, he wrote several plays for the **COLUMBA I COMEDY OF ERRORS 222**

* Abbey Theatre, including *Thomas Muskerry* (1910), which was strongly attacked for its gloomily realistic Ibsenite portrayal of Irish life. His first collection of poems, *Wild Earth* (1907), was followed by many others {*Collected Poems*, 1953) and by works on Irish and Hawaiian folklore. He contributed a preface to Joyce's *Anna Livia Plurabelle* (1928), and he and his wife Mary wrote a memoir, *Our Friend James Joyce* (1958).

COLUMBA, or **COLUMCILLE**, St (521-97), a recluse of Glasnevin, near Dublin, and the founder of churches in Derry and other places. He went to Scotland in 563 and founded the monastery of Iona, from which the conversion of Scotland and Northumbria by the Celtic Church proceeded. The book of his miracles was written by *Adomnan of Iona. See W. D. Simpson, *The Historical St Columba* (1927).

COLVIN, Sir Sidney (1845-1927), critic of art and literature, educated at Trinity College, Cambridge,

Slade professor of fine art at Cambridge 1873-85, director of the Fitzwilliam Museum in 1876, and keeper of the department of prints and drawings at the British Museum 1883-1912. Besides contributing many articles to periodicals, mainly on the history and criticism of art, he published several volumes including lives of W. S. *Landor (1881) and *Keats (1887). He was honorary secretary of the Society of Dilettanti, 1891-6, moved in artistic and literary circles, and corresponded with some of the most eminent intellectuals of his day (see E. V. *Lucas, *The Colvins and Their Friends*, 1928). He edited the Edinburgh edition of R. L. *Stevenson's works (1894-7) and *The Letters of R. L. Stevenson* (1899 and 1911) and in 1895 published the *Vailima Letters* written to him by Stevenson, 1890-4.

COMBE, William (1741-1823), educated at Eton. He published a number of metrical satires, including *The Diaboliad* (1776), directed against Lord Irnham; and many other works in prose and verse, including *The Devil upon Two Sticks in England* (1790) and *The Microcosm of London* (1808). He is particularly remembered for the verses that he wrote to accompany *Rowlandson's coloured plates and drawings of the adventures of 'Dr Syntax'. The first of these works, *The Tour of Dr Syntax in Search of the Picturesque*, a parody of the popular books of picturesque travels of the day, and particularly of the works of *Gilpin, appeared in *Ackermann's *Poetical Magazine* in 1809, and in 1812 as a book which went into many editions. Dr Syntax is the grotesque figure of a clergyman and schoolmaster, who sets out during the holidays, on his old horse

Grizzle, to 'make a TOUR and WRITE IT', and meets with a series of absurd misfortunes. This was followed in 1820 by *The Second Tour of Dr Syntax in Search of Consolation* (for the loss of his wife) and in 1821 by *The Third Tour of Dr Syntax in Search of a Wife*. The three Tours were collected in 1826. Combe also wrote the letterpress for Rowlandson's *The English Dance of Death* (1815-16), *The Dance of Life* (1816), and *Johnny Quae Genus* (1822), another Syntax story.

Comédie humaine, La, see BALZAC.

comedy had its roots in a fertility ritual that in ancient Greece was an occasion for crude satire aimed at named persons. Already during the lifetime of its supreme exponent, *Aristophanes, such personal abuse became unacceptable, and an Athenian law of 414 BC forced the replacement of individuals by fictional types as targets for attack. Aristotle defined comedy as written about persons of minor importance whom their faults rendered ridiculous. This 'New Comedy', known to us through the Latin adaptations of *Plautus and Terence, had a restricted range of characters: grumbling middle-aged men and women, young lovers, boastful soldiers, parasites, prostitutes, slaves. Superseded by *mime under the Roman Empire, classical comedy vanished from the stage during the Middle Ages when a homespun variety of farce was preferred, but was performed again in Italy at the end of the 15th cent, and soon gave rise to Italian imitations, of which *Machiavelli's *Mandragola* is the best known. The great comic playwrights of the late 16th and 17th cents, Shakespeare, Lope de *Vega, *Jonson, *Molière, drew on

both the classical tradition and medieval farce, some adding a poetic dimension, others making their plays vehicles of social criticism. Writers in *Restoration England and the 18th cent, followed the pattern set by their predecessors, widening the range of characters and making use of sentiment and realism. But after the Romantic period serious comedy blended inextricably with the realist drama that explored the problems of everyday life. Only light comedy survived as a distinct genre akin to *farce. See also SENTIMENTAL COMEDY.

Comedy, The Divine, see DIVINA COMMEDIA.

Comedy of Errors, The, a comedy by *Shakespeare, acted at Gray's Inn 1594, first printed in the First * Folio (1623).

Syracuse and Ephesus being at enmity, any Syracusan found in Ephesus is put to death unless he can pay a ransom of 1,000 marks. Egeon, an old Syracusan merchant, has been arrested in Ephesus and on the duke's order explains how he came there. He and his wife Emilia had twin sons, exactly alike and each named Antipholus; the parents had purchased twin slaves, also exactly alike, each named Dromio, who attended on their sons. Having in a shipwreck been separated, with the younger son and one Dromio, from his wife and the other son and slave, Egeon had never seen them since. The younger son (Antipholus of Syracuse) on reaching manhood had gone (with his Dromio) in search of his brother and mother and had no more been heard of, though Egeon had now sought him for five years over the world, coming at last to Ephesus.

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The duke, moved by this tale, gives Egeon till evening to find the ransom. Now, the elder Antipholus (Antipholus of Ephesus), with one of the Dromios, has been living in Ephesus since his rescue from shipwreck and is married. Antipholus of Syracuse and the other Dromio have arrived there that very morning. Each twin retains the same confusing resemblance to his brother as in childhood. From this the comedy of errors results. Antipholus of Syracuse is summoned home to dinner by Dromio of Ephesus; he is claimed as husband by the wife of Antipholus of Ephesus, the latter being refused admittance to his own house, because he is supposed to be already within; and Antipholus of Syracuse falls in love with Luciana, his brother's wife's sister. Finally Antipholus of Ephesus is confined as a lunatic, and Antipholus of Syracuse takes refuge from his brother's jealous wife in a convent.

Meanwhile evening has come and Egeon is led to execution. As the duke proceeds to the place of execution, Antipholus of Ephesus appeals to him for redress. Then the abbess of the convent presents Antipholus of Syracuse, also claiming redress. The simultaneous presence of the two brothers explains the numerous misunderstandings. Egeon recovers his two sons and his liberty, and the abbess turns out to be his lost wife Emilia.

COMENIUS, John Amos (Jan Komensky) (1592-1670), Moravian educational reformer, chiliast, and pansophist. He completed his studies in Heidelberg in 1614 and was ordained in 1618. He gained European fame in 1631 with the publication of *Janua Linguarum Reserata*, published in England as *The Gates of Tongues*

Unlocked and Opened. In 1637 *Hartlib published *Conatuum Comenianorum praeludia* (in 1639 as *Pansophiae Prodromus* and in 1642 in English as *A Reformation of Schools*). Comenius visited London in 1641, where he wrote *Via Lucis*, then travelled in northern and middle Europe, finally settling in Amsterdam, where he wrote his last great work, *De Rerum Humanorum Emendatione Consultado Catholica*, much of which was presumed lost until 1934 and which was published in its entirety in 1966. His *Orbis Sensualium Pictus*, with a Latin and German text, appeared in 1658, and was published in English in 1659 as *Comenius's Visible World*, the first Schoolbook consistently to use pictures in the learning of languages. He believed in a system of universal wisdom, and his most lasting contribution was in the field of pedagogy.

COMESTOR, Petrus (d. 1179), from Troyes in Champagne, named 'the feeder' because of his voracity in studying books. He was the author of a *Historia Scholastica*, a collection of scriptural narratives with commentary which was very popular throughout the Middle Ages in a French translation, and was one of the first of the very many commentators on the *Sententiae* of *Peter Lombard. He became chancellor of the University of Paris in 1164. His work was familiar to *Chaucer, and *Dante places him among the Doctors of the Church in the heaven of the sun [*Paradiso*, xii. 134] as 'Pietro Mangiadore'.

Comical Revenge, The, or Love in a Tub, a comedy by *Etherege, acted 1664.

The serious part of the plot, in heroic couplets, deals with the rivalry of Lord Beaufort and Colonel Bruce for

the hand of Graciana. A duel ensues. Bruce is defeated, tries to kill himself in despair, is cured of his wound, and consoled with Graciana's sister. The comic and farcical part, in prose, centres on the French valet Dufoy, who for his impudence is confined by his fellow servants in a tub. His master Sir Frederick Frolick, a debonair libertine, is courted by a rich widow; he cajoles her out of £200 and finally marries her. There is a foolish country knight, Sir Nicholas Cully, whom two rogues cozen out of £1,000. The knaves and the fool are exposed, and for punishment married off against their will and expectation.

comics, comic Strips, flourished from the end of the 19th cent, with *Ally Sloper's Half-Holiday* (1884-1923), widely acknowledged as the publication that established the form, although comic strips had appeared earlier in papers such as *The Graphic* (1869-1932); Edwin John Brett's *The Boys of England* (1866-99, a highly successful mixture of fiction, 'sport, travel, fun and instruction'); and *Funny Folks* (1874-94; 'A Weekly Budget of Funny Pictures'). Ally Sloper was a sharp, gin-drinking, working-class anti-hero, the first regular character in the comic world. The growing boom continued with such publications as *Comic Cuts* (1890-1953) and *Chips* (1890-1953); *The Gem* (1907-39) and *The Magnet* (1908-40; see HAMILTON, CHARLES); with boys' adventure comics such as *Adventure* (1921-61), *Wizard* (1922-63), and *Hotspur* (1933-59); and with *Beano* (1938-) and *Dandy* (1937-), both still flourishing with many of their original characters. *Rainbow* (1914-56), with its hero Tiger Tim, was the first coloured comic designed exclusively for children,

and described itself as 'The Children's Paper Parents Approve of, whereas *Chips* less loftily called itself 'The "Kid" 's Quietener, Father's Comfort, and Mother's Joy'. The battle between the subversively entertaining and the morally improving continued; Rupert Bear, who first appeared in the *Daily Express* on 8 Nov. 1920 (the creation of Mary Tourtel, distinguished by being written in rhyming couplets), was on the side of the angels, as was Dan Dare in *Eagle*. The founding of *Eagle* in 1950 by Lancashire vicar Marcus Morris was directly prompted by the growing infiltration of American horror comics, and it aimed to combine high moral values with the thrills of space adventure; the original series came to an end in 1969, but Dan Dare himself survives in *2000 AD*.

'**Coming of Arthur, The**', one of Tennyson's **Idylls of the King* published 1869. It describes the newly crowned Arthur's first meeting with Guinevere, and their marriage.

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Coming Race, The, a novel by *Bulwer-Lytton, published 1871.

The narrator describes his visit to a subterranean race of superior beings that long ago took refuge, possibly from the biblical flood, in the depths of the earth. There they have evolved a highly sophisticated civilization, with the aid of a form of energy called Vril, which has great powers of destruction as well as great utility. Much of the novel is devoted to a satiric account of the narrator's own democratic society, of which he is initially proud, and to praise of the underground society, which has no war, no crime, and no inequality,

and where women are stronger than men and free to choose their own mates. This involves the narrator in some embarrassing situations with his host's daughter Zee; he convinces her that he would never be happy in her world, and she returns him to the upper earth, aided by her mechanical Vril-powered wings. 'Love is swifter than Vril' is one of her more romantic statements. He is left to prophesy the death of the human race at the hands of 'our inevitable destroyers'. The sublime subterranean landscapes recall the paintings of J. * Martin, whose work Bulwer-Lytton much admired, and a memory of the novel lingers on in the trade name of the product 'Bovril', derived from 'Vril'. *commedia dell'arte*, Italian popular character comedy, in which masked professional actors improvised on a traditional plot. It developed in the 16th cent., probably from the 'commedia erudita' (Renaissance learned comedy, following *Plautus and *Terence), but some critics postulate an even earlier origin in the mime of the popular Latin *Atellan fables. Its main characters came to be fixed into farcical types (e.g. Harlequin, Pulcinella, Pantaloon, Columbine). It was dying out by the 18th cent, when *Goldoni refreshed its types with a richer psychology.

COMMINES, Philippe de (e. 1445-1511), French chronicler. He served in a diplomatic capacity under Charles the Bold of Burgundy, and subsequently under Louis XI and Charles VIII of France. His *Mémoires*, first published in 1524-8, are in two parts, the first dealing with the reign of Louis XI, the second with Charles VIII's Italian campaign. They were first translated into English by Thomas Danett (1596), and were the

inspiration for Scott's * *Quentin Durward*.

Common Prayer, The Book of. This was evolved in the 16th cent, to meet the popular need for aids to devotion (not entirely satisfied by the *primers) and the demand for the use of the vernacular in church services. Its development was gradual. The Sarum breviary was reissued in 1541 and ordered to be used throughout the province of Canterbury 1542. The reading in churches of a chapter of the Bible in English, and the litany in English (probably the work of *Cranmer), were introduced in 1544, and an English communion service in 1548. About the same time the primers were revised, and the King's Primer issued in 1545 in the interest of uniformity; it included the English Litany. Cranmer and a commission each drafted a scheme for a prayer book, and these were discussed in Edward VI's reign, leading to the successive issue of the Prayer Books of 1549 and 1552. In the latter the form of the *Book of Common Prayer* was practically settled, though a revision was made under Elizabeth (1559), minor changes under James I, and the final text is that of 1662. As it stands the Prayer Book represents largely the work of Cranmer; N. * Ridley may perhaps claim some share.

Alternative forms of service in contemporary language were published in 1980 and recommended for general use in church services in preference to the 1662 Prayer Book. This gave rise to vigorous argument, inside and outside the Church of England, as to the respective merits of attempting to improve the congregation's understanding of the liturgy and of preserving its traditions and literary qualities.

Common Reader, The, the title of two collections of essays by V * Woolf, taken from Dr Johnson's life of Gray in **Lives of the English Poets*, which concludes with a famous paragraph in praise of the * *Elegy*: 'In the character of his Elegy I rejoice to concur with the common reader . . . The *Church-yard* abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo.'

Commonwealth of Oceana, The, a political work by J. •Harrington, published 1656 and dedicated to *Cromwell; in form it is part historical analysis, part *utopia, and part a written constitution.

Harrington analyses the events leading to the Civil War (particularly the decay of the feudal system and the new allegiances of freeholders), using both historical and fictional names; *Coke appears as himself, whereas Oceana is England, the Normans become the Neustrians, Henry VII becomes Panurgus, etc. He then proceeds to draw up a plan for an ideal republic, under the leadership of the Archon, Olphaus Megaletor, an idealized Cromwell figure. He expresses his admiration for the republics of Greece and Rome and for the Venetian republic, and frequently invokes •Machiavelli as 'the only politician of later ages'. His own proposals include the dividing of the great estates, a two-chamber system, indirect election by ballot, rotation in office, a popularly elected poet laureate, and a National Theatre: 'An equal commonwealth . . . is a government established upon an equal agrarian, arising into the superstructures or three orders, the senate debating and proposing, the people resolving, and the magistracy executing by an equal rotation through the

suffrage of the people given by the ballot.' Overall, he proposes a carefully worked-out system of checks and balances, far from Utopian in its concept of human nature, which *Hume was to describe as 'the only valuable model of a commonwealth that has yet been offered to the public'. Harrington's *Oceana* is an intended contrast to Hobbes's **Leviathan*, to which 225 COMMUNITARIANISM | COMPTON-BURNETT he frequently refers: Hobbes, says * Aubrey, 'remained silent' on the subject.

communitarianism, a diverse movement in social and political thought, developed primarily in the USA and Canada in the 1980s and 1990s, reacting to the excessive individualism taken to be characteristic of liberal perspectives in academic political philosophy and to the supposed fragmentation of modern societies. Communitarian philosophers, often consciously seeking to revive republican, *Aristotelian, or *Hegelian traditions, in various ways accuse liberal theory of neglecting the individual's dependence on community. Some, such as Michael Sandel (*Liberalism and the Limits of Justice*, 1982), a critic of *Rawls, argue that people's attachments to others may be constitutive of their identities as individuals (rather than freely chosen), while others, like Charles Taylor (*Sources of the Self* 1990), emphasize the social and cultural preconditions of liberal individualism. The more sociological strand of communitarian thought points to increasing feelings of isolation and loss of community among members of the advanced liberal democracies (Robert Bellah et al, *Habits of the Heart*, 1985), and Amitai Etzioni, founder of the 'Communitarian

movement', advocates a new balance between individual rights and social responsibilities (see esp. *The Spirit of Community*, 1993) and has had some influence on political debate in the USA and the UK.

COMNENA and **COMNENUS**, see ANNA COMNENA.

comparative literature, an academic discipline in which literary works and traditions of more than one nation or language are studied, thus permitting fuller understanding of international literary movements and affiliations. By contrast with nationally or linguistically defined disciplines such as 'English literature', comparative literature ranges freely across frontiers in search of cross-cultural influences and correspondences.

The name does not imply any obligation to compare different national literary traditions—an exercise often attempted in the 19th cent, by critics such as Mme de *Staël and M. *Arnold. The discipline has been more favoured by American universities—notably Chicago and Columbia—than by British. Distinguished practitioners have included I. *Babbitt and E. *Auerbach.

complaint, a poetic form derived from the Latin *planctus*, bewailing the vicissitudes of life (as in *Hoccleve's *Complaint*) or addressed to a more particular end (such as *Chaucer's 'Complaint to his Purse'). The form is particularly common in poems up to the Renaissance; thereafter the terms *'elegy' and 'lament' were used.

Complaint The, or Night Thoughts on Life, Death, and Immortality, see NIGHT THOUGHTS.

Complaint of Buckingham, The, a poem by T. *Sackville, contributed by him to **A Mirror for Magistrates*.

Henry Stafford, duke of Buckingham, after his rebellion against Richard III, takes refuge with a dependant, Humfrey Banastair. Banastair betrays him to the king and Buckingham is executed. As his corpse lies on the ground it raises its head and heaps curses on Banastair and his children.

'**Complaint of Rosamund**', a poem by S. *Daniel in rhyme-royal appended to *Delia*.

Complaynt to the King, see LINDSAY, D.

Compleat Angler, The, or The Contemplative Man's Recreation, a discourse on fishing by I. *Walton, first published 1653, the second much enlarged edition 1655, fifth edition with a continuation by *Cotton, 1676.

It takes the form of a dialogue, at first between the author Piscator (a fisherman), Auceps (a fowler), and Venator (a hunter), each commending his own recreation, in which Auceps is silenced and Venator becomes a pupil of the angle; then between Piscator and Venator alone. The author instructs his pupil in the art of catching various kinds of freshwater fish, with directions for dressing some of them for the table. The five days' fishing expedition along the river Lea also contains interludes of verse and song, angling anecdotes, moral reflections, and snatches of mythology and folklore. In Cotton's continuation Piscator and Viator (who turns out to be Venator) fish along the river Dove which divides Derbyshire and Staffordshire; there are fuller instructions for making artificial flies (Walton was not an experienced fly-fisher) and descriptions of the picturesque scenery of the district.

Walton's various sources include *The Treatise of*

Fishing with an Angle (**The Book of St Albans*, 1496) and an anonymous book, *The Art of Angling* (in which Piscator and Viator both appear), published in 1577, of which the only known copy was discovered in 1954.

Complutensian Polyglot Bible, The, see XIMÉNEZ DE CISNEROS.

COMPTON-BURNETT, Dame Ivy (1884-1969), novelist, who embarked on a serious career as a writer only with *Pastors and Masters* (1925), which meant that she had in some ways less in common with the *Modernism of her contemporaries than with the post-war generation of novelists such as E. *Waugh and *Powell, whose brittle, deflationary wit, irony, and satirical exuberance are reflected especially in early works like *Brother and Sisters* (1929) or *More Women Than Men* (1933). But her highly condensed and abstracted novels, composed almost entirely in dialogue, were so unlike anyone else's that their impact was often compared to that of post-impressionism in painting. They are all dated round about the turn of the century and set in large, gloomy, generally dilapidated houses full of servants, children, and dependent relatives. Each family is ruled in almost complete isolation from the outside world by a more or less tyrannical parent or grandparent: hence the consistently high rate of domestic crime ranging from adultery, incest, and child abuse to murder and fraud. Dame Ivy held that 'nothing is so corrupting as power', and her inward-looking, self-contained, and heavily monitored high Victorian households provided her with an ideal environment in which to examine the misuse of

power together with the violence and misery that follow.

Her personal life was effectively destroyed by the First World War and, when she eventually recovered from a protracted physical and emotional breakdown in the early 1920s, she found herself increasingly preoccupied with the eruption of passionate and disruptive forces smouldering beneath the smooth surface of a deceptively calm and well-ordered society. Her chief formative influences were G. *Eliot (imitated with unhappy results in *Dolores*, 1911, and afterwards crucially rejected), the Greek tragic dramatists, and S. *Butler. After 1925 she published another 18 novels, of which *A House and Its Head* (1935), *A Family and a Fortune* (1939), and *Manservant and Maidservant* (1947) are perhaps outstanding. See H. Spurling, *Ivy When Young: The Early Life of I. Compton-Burnett 1884-1919* (1974) and *Secrets of a Woman's Heart: The Later Life of I. Compton-Burnett 1920-1969* (1984). **COMTE**, Auguste (1798-1857), French philosopher, in early life secretary to C. H. de *Saint-Simon, with whom he shared the conviction that throughout history the mind and political institutions had evolved in close relation, and that a new phase of mental development had been entered. Comte set himself to frame a general system of human conceptions as they had developed to their existing state: such is the plan of his *Cours de philosophie positive* (6 vols, 1830-42). The *Système de politique positive* (4 vols, 1851-4) gave a fuller treatment of political philosophy and its applications. The main departments of human knowledge, Comte argued, passed of necessity through three

successive phases: the theological, the metaphysical, and the positive. This was the 'Law of the Three States' and it applied to the historical progress of the mind and to the development of the individual mind alike. The positive or scientific state, which had been attained but not brought to completion, was the 'normal' or final state of humanity. It was characterized by the abandonment of the search for absolute causes and the recognition of the 'laws of succession and relation' that govern phenomena as the true object of knowledge. Comte's aim was to prepare the way for bringing the science of social phenomena, sociology, into its final, positive, state and so lay the foundations of a social and political system proper to the age of industry. Temporal power was to be vested in a self-perpetuating élite of industrial chiefs. A separate spiritual authority would be established in the form of a priesthood with the duty of educating and informing opinion in the general truths of the positive philosophy and their practical corollaries, and of administering a formal religion centred on the cult of Humanity (conceived as a Great Being composed of those men and women, past, present, and to come, whose lives had been, were, or would be devoted to human progress or well-being). A preponderant place was to be given in the organization of religious and social life to the influence of women on the feelings, in order to foster altruism, the basis of the Comtean morality, expressed in the motto: 'Live for Others'. Comte's principal English followers were F. *Harrison, E. S. Beesly, J. H. Bridges, and Richard Congreve. The *Cours de philosophie positive* was condensed, with

the author's approval, in English translation by H. *Martineau (*The Positive Philosophy of Auguste Comte*, 2 vols, 1853); the *Système de politique positive* was translated by Harrison, Bridges, and others as *The System of Positive Polity* (4 vols, 1875-7). G. H. *Lewes provided an exposition of the leading ideas of the *Cours* in *Comte's Philosophy of the Sciences* (1853). S. *Mill gave a critical account of Comte's thought in *Auguste Comte and Positivism* (1865); *Lettres inédites de John Stuart Mill à Auguste Comte* was published in Paris in 1899.

Comus, A Masque Presented at Ludlow Castle, 1634: on Michaelmasse Night, before the Right Honorable John Earl of Bridgewater, Lord President of Wales, by *Milton, first printed, anonymously and untitled, 1637.

This work was written at Hammersmith at the suggestion of Milton's friend H. *Lawes; its purpose was to celebrate the earl of Bridgewater's entry on the presidency of Wales and the Marches, and the roles of the Lady and her two brothers were taken by his daughter Alice, aged 15, and her 11- and 9-year-old brothers. Although described as a 'masque', *Comus* depends little on spectacle and may be defined as a *pastoral drama. Comus himself is a pagan god invented by Milton, son of Bacchus and Circe, who waylays travellers and transforms their faces to those of wild beasts by means of a magic liquor. The Lady, benighted in a forest and separated from her brothers, comes across Comus in the guise of a shepherd; he leads her off to his cottage, offering protection. The brothers appear and are told what has happened by the

Attendant Spirit Thyrsis, also disguised as a shepherd; he warns them of the magic power of Comus and gives them a root of the plant Haemony as protection. The scene changes to 'a stately Palace', where Comus with his rabble tempts the Lady to drink his magic potion, and with much eloquence urges her not to be 'cosen'd with that same vaunted name Virginitie'. She defends herself and Chastity with such spirit that even Comus feels her possessed of 'some superior power'. At this point the brothers burst in and disperse the crew.

Unfortunately they have not secured the wand of Comus and are unable to release the Lady from her enchanted chair, which provides an opportunity for

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Thyrsis to invoke *Sabrina, goddess of the neighbouring river Severn, in the lovely song 'Sabrina Fair, I Listen where thou art sitting'. She arrives, the Lady is freed, and the Lady and her brothers are returned to Ludlow and presented to their parents. The richness and variety of the poetry, which moves from blank verse to rhymed octosyllabics to song, and the abundance and grace of the pastoral, pagan, and Christian allusions combine with an Elizabethan freshness and Spenserian charm, though the action has been justly but somewhat irrelevantly criticized as 'a dramatised debate' (E. Welsford, *The Court Masque*, 1927). See C. C. Brown, *Milton's Aristocratic Entertainments* (1985).

Conan, in the legends relating to *Finn (Fingal), 'in some respects a kind of Thersites, but brave and daring even to rashness' (author's notes to * *Waverley*). Having visited the infernal regions, he received a cuff from the Arch-fiend, which he instantly returned with the words

'blow for blow'.

CONAN DOYLE, Arthur, see DOYLE, A. C.

conceit, an elaborate metaphor comparing two apparently dissimilar objects or emotions, often with an effect of shock or surprise. The *Petrarchan conceit, much imitated by Elizabethan sonneteers and both used and parodied by Shakespeare, usually evoked the qualities of the disdainful mistress and the devoted lover, often in highly exaggerated terms; the *metaphysical conceit, as used by *Donne and his followers, applied wit and ingenuity to, in the words of Dr *Johnson, 'a combination of dissimilar images, or discovery of occult resemblances in things apparently unlike', e.g. Donne's famous comparison of two lovers to a pair of compasses.

Conchubar, or **Gonchobar** (pron. Conachoor), in the Ulster cycle of Irish mythology, king of Ulster, see CUCHULAIN and DEIRDRE.

Conciliation with America, On, by *Burke, speech made in the House of Commons on 22 Mar. 1775. This, one of Burke's greatest speeches, was a last effort to find a peaceful solution of the difference with the American colonies. Burke's proposal is to restore order and repose to the empire 'by restoring the former unsuspecting confidence of the colonies in the mother country'. He rejects the use of force, as inapplicable to the 'fierce spirit of liberty' prevailing in the English colonies. He traces the 'capital sources' from which this spirit has grown up, descent, religion, remoteness of situation; and propounds three options, to change this spirit, to prosecute it as criminal, to comply with it as necessary. He shows the first two courses to be

impossible or inexpedient. He dismisses American representation in Parliament as impracticable. He finds the solution in the taxation of America through grants by the local legislatures and not by imposition. His trust is in America's interest in the British constitution: 'My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection.' 'Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together.'

concrete poetry, a term used to describe a kind of experimental poetry developed in the 1950s and flourishing in the 1960s, which dwells primarily on the visual aspects of the poem (although two other forms of concrete poetry, the kinetic and the phonetic, have also been distinguished). An international movement was officially launched at the National Exhibition of concrete art in São Paulo in 1956; a Brazilian 'Pilot Plan' or manifesto, published in 1958, stated that 'concrete poetry begins by being aware of graphic space as structural agent'. Concrete poets experiment with typography, graphics, the 'ideogram concept', computer poems, collage, etc., and in varying degrees acknowledge influence from *Dada, Hans Arp, Schwitters, Malevich, and other visual artists. Ian Hamilton *Finlay (1925-), one of the leading Scottish exponents, expresses his own affinity with 17th-cent. *emblems and poems such as G. *Herbert's 'Easter Wings', which use the shape as well as the sense of a poem to convey meaning. E. *Morgan, also a Scot, has written a variety of concrete poems, which were criticized by

some devotees of the form as being 'too verbal'. Mary Ellen Solt in 'A World Look at Concrete Poetry' (*Hispanic Arts*, 1/3-4,1968) declares that 'the concrete poet seeks to relieve the poem of its centuries-old burden of ideas, symbolic reference, allusion and repetitious emotional content.' Others claim a less radical role, pointing to Herbert, *Blake, Carroll (C. L. *Dodgson), *Pound's use of Chinese characters, and E. E. *Cummings as evidence of a long tradition of typographical experiment. See *An Anthology of Concrete Poetry* (1967), ed. Emmett Williams.

CONDELL, Henry, see HEMINGES.

CONDER, Charles, see ART NOUVEAU.

CONDILLAC, Etienne, abbé de (1715-80), French philosopher. His *Essai sur l'origine des connaissances humaines* (1746,1771) and *Traité des sensations* (1754, 1778) carry the empiricism of *Locke to a systematic extreme, deriving all subsequent operations of the mind, including the ideas of God and of the immortality of the soul, from their alleged origin in sensation. He polarized Enlightenment opinion against Cartesian metaphysics.

Condition of England, a phrase coined by T. *Carlyle in the opening words of *Past and Present* (1843) to describe the social and political inequalities in what B. *Disraeli, in *Sybil* (1845), was to term the 'Two Nations of England, the Rich and the Poor'. It formed the subject matter of social investigators and writers of government 'blue books', and of *social problem novelists, and developed the question asked by Carlyle

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in *Chartism* (1839): 'Is the condition of the English

working people wrong; so wrong that rational working men cannot, will not, and even should not rest quiet under it?' See also CHARTIST MOVEMENT.

CONDORCET, Jean Antoine Nicolas Caritat, marquis de (1743-94), see PHILOSOPHES.

coney-catching, see ROGUE LITERATURE.

Confederacy, The, a comedy by *Vanbrugh, produced 1705, adapted from Dancourt's *Les Bourgeoises à la mode*.

Gripe and Moneytrap, two rich usurers, are niggardly husbands, and Gripe's wife Clarissa, in order to pay her debts, is obliged to pawn her necklace with Mrs Amlet. Mrs Amlet has a knave of a son, Dick, who passes himself off as a colonel, and is trying to win by fair means or foul the hand of Gripe's daughter Corinna, assisted in the plot by Brass, who acts as his footman, and by Flippanta, Clarissa's maid. Meanwhile Gripe falls in love with Moneytrap's wife and Moneytrap falls in love with Gripe's wife. This the ladies communicate to each other and contrive to turn to their mutual advantage. By their directions, Brass and Flippanta, who act as go-betweens, extract £250 apiece from the would-be lovers to relieve their ladies' immediate necessities. The two couples take tea together, each of the four pleased with the course of events, but the pawned necklace brings about a general exposure. Clarissa has told her husband that she has lost it, and he has warned the goldsmiths to look out for it. Dick has stolen it from his mother and sent Brass to try to sell it. The goldsmith to whom Brass offers it now brings it to Gripe. Dick's true character and the pawning of the necklace are thus brought to light. But all ends well, Corinna agreeing to take Dick despite

all, and Mrs Amlet endowing him with £10,000.

Confessio Amantis, see GOWER, J.

confessional poetry, a term principally applied to the self-revealing style of writing and use of intimate subject matter adopted and pioneered in America by R.

*Lowell (*Life Studies*, 1959): other writers in the tradition have included *Berryman, *Sexton, and *Plath. A new wave of confessional writing in prose occurred in the 1980s and 1990s when a vogue for *autobiographical material, family history, and frank memoirs coincided in Britain with a new sense of male interest in domestic and psychological matters hitherto regarded as predominantly female terrain: this resulted in 'New Man' writing by Blake *Morrison, Nick *Hornby, and others. See also LADS' LITERATURE, for a related and reactive variant of the phenomenon.

Confessions of a Justified Sinner, see PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER by J. Hogg.

Confessions of an English Opium Eater, by *De Quincey, published 1822 (enlarged version 1856).

De Quincey's study of his own opium addiction and its psychological effects traces how childhood and youthful experiences are transformed, under the influence of opium, into symbolical and revealing dreams. The central experience for subsequent dream-formations was his childhood loss of his sister, duplicated by the disappearance of the 15-year-old prostitute Ann, who befriended him during his months of homeless near-starvation in London. The euphoric reveries of the early stages of his addiction and the appalling nightmares of the later stages are

described in sonorous and haunting prose, and the work, first appearing in the **London Magazine* in 1821, conferred instant literary fame on De Quincey, whose first book it was. In 1856 he greatly extended the *Confessions* for a collected edition of his works, but thereby blunted its effect.

Confidence-Man: His Masquerade, The (1857), a novel by H. *Melville.

A comic allegory set on the ironically named Mississippi steamboat *Fiddle*, Melville's last novel shows a cross-section of mid-century America and, through them, humanity, being gulled by a satanic trickster who magically metamorphoses into the shape appropriate to his victim's desires. Melville's nihilist fable expresses a profound philosophical and social pessimism.

CONGREVE, William (1670-1729), born at Bardsey, near Leeds, of an ancient family. Because his father was commander of the garrison at Youghal, he was educated at Kilkenny school and Trinity College, Dublin, at both of which he was a fellow student of *Swift. He entered the Middle Temple, but soon gave up law for literature, published a novel of intrigue, *Incognita* (1691), and in 1693 suddenly achieved fame with his comedy **The Old Bachelor*. Of his other comedies, **The Double Dealer* was published in 1694 (first performed 1693), **Love for Love* in 1695, and **The Way of the World* in 1700. In these Congreve shows himself the master of *Restoration comedy, studying the social pressures on love and marriage with wit and subtlety. His one tragedy, **The Mourning Bride*, was produced in 1697. In 1698 he replied to the attack made on him in

the *Short View* of Jeremy *Collier. After 1700 he wrote comparatively little for the stage; he was by then in comfortable circumstances, holding more than one government post, and enjoying general admiration and the friendship of men like Swift, *Steele, and *Pope. He was visited by *Voltaire, and had an affair with the duchess of Marlborough, who bore him a daughter. He was throughout the friend of Mrs *Bracegirdle. He was buried in Westminster Abbey.

Coningsby, a novel by B. *Disraeli, published 1844.

In the preface to the Hughenden edition of his novels in 1870 Disraeli declares that his purpose in the trilogy *Coningsby*-**Sybil*-**Tancred* was to describe the influence of the main political parties on the condition

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of the people, and to indicate how those conditions might be improved. His theme is that the Crown must govern justly and the Church inspire. His purpose was avowedly political, and he chose the novel as the most effective influence on public opinion. *Coningsby* celebrates the new Tories of the 'Young England' set, whose opposition to Whiggery and whose concern at the treatment of the poor and the injustice of the franchise is strongly reflected in the narrative.

The high-spirited and generous Coningsby, whose parents both die, is sent to Eton by his wealthy and powerful grandfather Lord Monmouth, who represents the old type of oppressive Tory aristocrat.

There Coningsby becomes the friend, and saves the life of, Oswald Millbank, who is the son of an energetic Lancashire manufacturer, detested by Monmouth. At Cambridge and thereafter Coningsby develops political

and social ideals far removed from those of his grandfather, and meanwhile falls in love with Oswald's sister Edith. His behaviour so angers Monmouth that when the old man dies Coningsby finds he has been disinherited. He has to forgo his life of affluence and set to work in the Inns of Court. Gradually Millbank, who had been opposed to Coningsby's marriage to his daughter, begins to realize the young man's worth; he helps him to stand for Parliament and sees him returned. Edith and Coningsby are married and Coningsby's fortunes are restored.

The vigorous portrait of Lord Monmouth is based on Lord Hertford, who was also the model for *Thackeray's Lord Steyne. Sidonia, the wise old Jew who appears also in *Tancred*, reflects aspects of Lord Rothschild; and Rigby, possibly the most unpleasant of all Disraeli's characters, is based on J. W. *Croker. *Coningsby* was immensely successful and came to be regarded as a manifesto for Young England.

Connoisseur, a periodical edited by G. *Colman the elder, and journalist and wit Bonnell Thornton (1724-68). It ran from Jan. 1754 to Sept. 1756, and *Cowper was among its contributors.

CONNOLLY, Cyril Vernon (1903-74), educated at Eton and Balliol College, Oxford; he became a journalist and critic, and a regular contributor to the **New Statesman*. He was literary editor of the **Observer*, 1942-3, and was for many years a weekly reviewer for the **Sunday Times*. In 1939, with *Spender, he founded **Horizon*, and edited it until it closed in 1950. His only novel, *The Rock Pool* (Paris, 1936; London, 1947), is a satiric extravaganza with echoes of *Firbank and E. *Waugh;

it describes the adventures of a young literary stockbroker in Trou-sur-Mer, an artistic expatriate colony on the French Riviera. His works include *Enemies of Promise* (1938), critical essays, with an autobiographical section, 'A Georgian Boyhood', vividly recalling his schooldays (and the distinctive Etonian literary tradition of light verse, * Pre-Raphaelite-style Homer, etc.); *The Unquiet Grave* (1944), subtitled 'A Word Cycle' and published under the pseudonym of Palinurus (the drowned pilot of the *Aeneid*), which consists of aphorisms, reflections, etc.; and various collections of essays (*The Condemned Playground*, 1945, which displays his gift for parody; *Previous Convictions*, 1963; *The Evening Colonnade*, 1973, and others). Connolly's favourite themes include the dangers of early success and the hazardous lure of literary immortality, but he also celebrated the ephemeral pleasure of food, wine, and travel. A biography by Jeremy Lewis was published in 1997.

CONQUEST, (George) Robert (Acworth) (1917-), poet, historian, and critic, educated at Winchester and Magdalen College, Oxford, who edited the important and controversial anthology **New Lines* (1956). His publications include *Poems* (1955), *Between Mars and Venus* (1962), *Arias from a Love Opera* (1969), and several works on the former USSR.

Conquest of Granada by the Spaniards, The, in two parts (Part I produced in Dec. 1670, Part II in Jan. 1671; both pub. 1672). Written in resounding rhyming couplets, this ten-act heroic extravaganza by *Dryden depicts the troubled but finally fortunate loves of the noble if impulsive Almanzor and the Moorish beauty

Almahide. With its ample cast of characters, including the vividly drawn *femme fatale* Lyndaraxa, and its epic setting against the background of the Spanish reconquest of Granada torn by the tribal rivalry between the Abencerragos and the Zegrays, the play was an artistic success and a huge box-office hit. As such it became the main target of the duke of *Buckingham's and others' burlesque in *The Rehearsal*, in which its high-blown verse and its larger-than-life hero were savagely satirized.

CONRAD, Joseph (Józef Teodor Konrad Korzeniowski) (1857-1924), novelist and short story writer, born of Polish parents in the Russian-dominated Ukraine. His father's political sympathies caused the family to be exiled to Volagda in northern Russia, where Conrad's mother died when he was 7. After their return to Poland his father also died and Conrad was taken under the wing of his uncle, Tadeusz Bobrowski, who was to be a continuing influence on his life. From an early age he longed to go to sea and in 1874 he went to Marseilles, embarked on a French vessel, and began the career as a sailor which was to supply so much material for his writing. In 1886 he became a British subject and a master mariner and in 1894, after 20 years at sea, he settled in England and devoted himself to writing. He published his first novel at the age of 38, writing in English, his third language.

In 1895 Conrad married Jessie George, by whom he was to have two sons, and his novel *Almayer's Folly* appeared in the same year. This was followed by *An Outcast of the Islands* (1896), in which there is still evidence of his struggle with both technique and the

English language; but with **The Nigger of the 'Narcissus'* (1897) and **Lord Jim* (1900) he showed himself a **CONSCIOUS LOVERS | CONSTABLE 230** master of his craft. The sea continued to supply the setting for most of his novels and short stories. His narrative technique is characterized by a skilful use of breaks in time-sequence and he uses a narrator, Marlow, who provides a commentary on the action not unlike that of a Greek chorus. Conrad has been called an Impressionist and the movement of the stories, of the images and emotions, is portrayed through each character's private vision of reality. He collaborated with F. M. **Ford* on *The Inheritors* (1900) and *Romance* (1903), but eventual disagreements brought their association to an end. **Typhoon* (1903) was followed by a major work, **Nostromo* (1904), an imaginative novel which again explores one of Conrad's chief preoccupations—man's vulnerability and corruptibility. In **Heart of Darkness*' (1902), one of his best-known short stories, Conrad had carried this issue to a terrifying conclusion. **The Secret Agent* (1907) and *Under Western Eyes* (1911) are both novels with political themes, the latter set in Switzerland and Russia and centred on the tragedy of the student Razumov, caught up in the treachery and violence of revolution. Although warmly supported by E. **Garnett* and the agent J. B. Pinker, and praised by Arnold **Bennett*, **Galsworthy*, H. **James*, and other influential men of letters, Conrad's work was generally ill received by critics and public alike, and he was plagued with money problems. Some of his stories were serialized in **Blackwood's Magazine*, but it was the

novel *Chance* (1913) that brought Conrad his first popular and financial success; it is the story of Flora de Barraï, lonely daughter of a crooked financier, and combines the attractions of a sea background with the theme of romantic love and more female interest than is usual with Conrad. His other major works include *Youth* (1902), *The Mirror of the Sea* (1906), *Victory* (1915), *The Shadow-Line* (1917), *The Rescue* (1920), and *The Rover* (1923). Conrad's autobiography, *A Personal Record*, appeared in book form in 1912 and his unfinished novel *Suspense* was published in 1925. By the time of his death, Conrad was well established in the literary world as one of the leading **Modernists*; a decline of interest in the 1930s was followed by increasing scholarly and critical attention, pioneered in part by a study in 1941 by M. C. **Bradbrook*, and by an essay in the same year by **Leavis* in **Scrutiny* (later reprinted in *The Great Tradition*) in which Conrad is placed 'among the very great novelists in the language'. See J. Baines, *Joseph Conrad: A Critical Biography* (1960); F. R. Karl, *Joseph Conrad: The Three Lives* (1979); and Z. Najder, *Joseph Conrad: A Chronicle* (1983). His *Collected Letters*, ed. F. Karl and L. Davis, were published in five vols, 1983-96. *Conscious Lovers, The*, the last comedy of **Steele*, based on the *Andria* of **Terence*, performed 1722. Young Bevil is, at his father's desire, about to marry Lucinda, daughter of the wealthy Mr Sealand. But he loves Indiana, an orphan whom he met destitute and friendless in a foreign town and has honourably supported. Not wishing to oppose his father openly, he makes known to Lucinda his aversion to the

proposed match, the more readily as he knows his friend Myrtle loves her. In doing this he offends Myrtle, is challenged to a duel, and declines, thus exhibiting the folly of duelling, a favourite theme with Steele. Indiana turns out to be a lost daughter of Mr Sealand, who is happy to bestow her on Bevil; Myrtle gains Lucinda. The play, with its high moral tone, was a success, and considerably influenced the drift towards *sentimental comedy in England and in France.

consonance is the repetition of end or medial consonants, as in 'blank' and 'think', or 'The curfew to//s the *knell* of parting day' (*Gray's *Elegy*).

CONSTABLE, Archibald (1774-1827), a Scots publisher whom Sir W. *Scott described as 'of uncommon importance to literature'. He was an expert in antiquarian books, yet he also possessed a flair for choosing contemporary authors and he published most of Scott's early work. He established the highly successful * *Edinburgh Review* in 1802, paying his contributors handsomely, and bought the * *Encyclopaedia Britannica* in 1812. Yet in 1826 he went bankrupt, heavily involving Scott in his debts. He was an enthusiast for the new concept of cheap books, and in 1827 established Constable's Miscellany, a series of volumes on literature, art, and science.

CONSTABLE, Henry (1562-1613), educated at St John's College, Cambridge; he embraced Roman Catholicism, and withdrew to Paris. He published *Diana*, a volume of sonnets, in 1592; it was republished in 1594 with additions by other poets. He was sent as papal envoy to Edinburgh in 1599 and pensioned by the French king. He came to London in 1603, was imprisoned in the

Tower in 1604, and released the same year. He died at Liège. Verses by him were embodied in various collections, among others in **Englands Helicon*. His poems were edited by Joan Grundy in 1960. Many of his sonnets are modelled on or translated from sonnets by Desportes.

CONSTABLE, John (1776-1837), landscape painter, born at East Bergholt, Suffolk, the son of a miller. His works develop from the tranquillity of the early exhibited landscapes (*The Haywain*, 1821, National Gallery, London) to the sombre drama of *Hadleigh Castle* (1829, Tate Gallery, London). Constable's relationship with the Romantic poets has been much discussed by scholars; he is linked to them by his feeling for the simplest facts of nature and by his sense of their moral power. Yet Constable disliked the Lake District, where he met *Wordsworth and *Goleridge in 1806, and his tastes were generally more traditional—for *Cowper and *Gray, whose *Elegy* he illustrated, and for Thomson's **The Seasons* and R. *Bloomfield's *The Farmer's Boy* (1802)—and lines from these works sometimes accompanied his pictures. Constable was

2 3 1 CONSTANCE | COOK

a friend of Joseph Farington, of }. T. Smith, of Sir G. *Beaumont, and of Charles Leslie. (See ROMANTICISM.)

Constance, (1) a princess in a frequently told medieval story which appears in the ^*Canterbury Tales* (see 'The Man of Law's Tale') as well as in *Gower's *Confessio Amantis*; (2) in Shakespeare's **King John*, the mother of Arthur, the king's nephew.

CONSTANT, Benjamin (Henri-Benjamin Constant de Rebecque) (1767-1830), French novelist, political philosopher,

and politician, born at Lausanne of a family of French Protestant origins, who had his university education at Oxford (briefly), in Germany, and at Edinburgh. He was intermittently in Paris after 1795 and held office under the Consulate, but went into exile in 1803. From Hanover he published the anti-Napoleonic pamphlet 'De l'esprit de conquête et de l'usurpation' (1813). His political career in the Liberal opposition begins after the Restoration. Constant is remembered for the political and religious treatises *De la religion considérée dans sa source, ses formes et ses développements* (5 vols, 1824-31), but much more for the literary masterpiece *Adolphe* (first published in London in 1816), a short novel of psychological analysis reflecting at some points his own liaison with Mme de *Staël. His *Journaux intimes*, first published in 1895, appeared in a complete edition in 1952; his *Cahier rouge*, recounting the first 20 years of his life, in 1907, and *Cécile*, the fragment of an autobiographical novel, in 1951. (See also ZÉLIDE.)

Constant Couple, The, or A Trip to the Jubilee, a farcical comedy by *Farquhar, produced 1699, which was very successful owing chiefly to the amusing character of Sir Harry Wildair, 'an airy gentleman, affecting humorous gaiety and freedom in his behaviour'. It had a less successful sequel in *Sir Harry Wildair* (1701).

CONSTANTINE, David (1944-), poet, born in Salford, fellow in German at The Queen's College, Oxford. *A Brightness to Cast Shadows* (1980) and *Watching for Dolphins* (1983) introduced a poet of rare lyric intensity. Learned but direct, Constantine offers a world lit by the supernatural, drawing freely on classical and

Romantic traditions and standing at their intersection in 'Watching for Dolphins' itself, a poem of the longing for transcendence. *Selected Poems* appeared in 1991, followed by the epic *Caspar Hauser* (1994) and *The Pelt of Wasps* (1998). Constantine has also translated the *Selected Poems* of Friedrich *Hölderlin (1996).

Contarini Fleming; A Psychological Romance, a novel by B. *Disraeli, published 1832.

This novel, which remained Disraeli's own favourite, was the last in the group * *Vivian Grey-Alroy-Fleming*, although it was published before *Alroy*. In the preface to the 1845 edition of his novels, Disraeli describes how in this book he attempted to provide a complete picture of the development of a poet. In making his hero the son of both Saxon and Venetian lineage, living in 'a northern court', Disraeli attempts to show the effects on character of North and South.

Contarini is an impetuous, handsome boy, rebellious at school, from which he runs away. His kindly father sends him to a university, and then introduces him to society, where his wit and moody brilliance bring him great success. But society palls and, after various wild adventures in the northern forests, he finds his way to Venice, the home of his mother's family, where he is captivated by the beauty of the city and where he meets his cousin Alceste, whom he marries. She dies within a year and to calm his grief he again takes up his travels, before returning to an estate near Naples, where he intends to live in solitude in 'the study and creation of the beautiful'. The influence of *Goethe's *Wilhelm Meister* and of the *'Byronic' hero are evident.

Contemporary Review, founded in 1866 and edited

for many years by Sir Percy Bunting. It covered religious, political, and literary subjects; in 1955 it incorporated the **Fortnightly*, and now deals largely with current affairs.

Conversation, *A Complete Collection of Polite and Ingenious*, by *Swift, published 1738.

In this entertaining work Swift good-humouredly satirizes the stupidity, coarseness, and attempted wit of the conversation of fashionable people. In three dialogues he puts into the mouth of various characters, Lord Sparkish, Miss Notable, Lady Smart, Tom Neverout, etc., samples of questions and answers, proverbial sayings, and repartees, fitted, as he explains in the amusing introduction, 'to adorn every kind of discourse that an assembly of English ladies and gentlemen, met together for their mutual entertainment, can possibly want'. The work was published under the pseudonym of 'Simon Wagstaff, Esq.'

CONWAY, Anne, Viscountess (d. 1679), metaphysical writer and friend of Henry More (see CAMBRIDGE PLATONISTS). Her posthumous *Principles of the Most Ancient and Modern Philosophy* (Latin 1690, English 1692) influenced *Leibniz.

COOK, David (1940-), novelist, actor, and television playwright, born in Preston. He began his career as an actor after training at the Royal Academy of Dramatic Art. His first novel, *Albert's Memorial* (1972), concerns the tragicomic friendship between widowed Mary and homosexual Paul: this was followed by *Happy Endings* (1974) about the relationship between a 12-year-old boy and a schoolteacher. *Walter* (1978) is the story of a well-intentioned and sensitive young man

with severe learning difficulties trying to cope with the challenges of work, institutional life, and his mother's death: *Winter Doves* (1979) is a sequel in which Walter escapes to freedom with his friend June. Other works include *Sunrising* (1984), a historical novel set in poverty-stricken rural middle England and London in the 1830s; *Missing Persons* (1986), *Crying out Loud* (1988), and *Second Best* (1991), about a single man's
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attempt to adopt a 10-year-old boy. Cook's work displays a deep and humane sympathy with the disadvantaged, the sexually marginalized, and those with mental or learning problems. A TV adaptation of *Walter* with Ian McKellen in the title role was chosen to launch Channel Four in 1982.

COOK, Eliza (1818-89). Largely self-educated, she began writing verse at an early age. Her first volume, *Lays of a Wild Harp* (1835), appeared when she was 17. Encouraged by early success, she began contributing regularly to periodicals including the *Weekly Dispatch*, in which her most popular poem 'The Old Armchair' first appeared in 1837. Her poems were characterized by an unaffected domestic sentiment which appealed strictly to popular uncultured tastes. She conducted *Eliza Cook's Journal* from 1849, but her failing health caused its demise in 1854. Her complete poetical works were published in 1870.

COOK, James (1728-79), celebrated circumnavigator, left records of his three principal voyages in *An Account of a Voyage round the World 1/68-71* (1773), compiled by J. Hawkesworth from the journals of Cook and his botanist *Banks (Cook's own journal of this voyage was

edited by Wharton in 1893); *A Voyage towards the South Pole . . . 1772-j* (1777); *A Voyage to the Pacific Ocean. . . 1776-1780 [ij]^*, the third volume by Capt. T. King). Passages from Cook's second volume provided sources for the story and imagery of Coleridge's 'Ancient Mariner' (see J. L. Lowes, *The Road to Xanadu*, 1927). Cook was murdered by natives in Hawaii.

COOKSON, Catherine Anne (1906-98), novelist, born in Jarrow, most of whose many novels celebrate life in her native Tyneside. She was the illegitimate daughter of a domestic servant and tells the story of her own childhood in her memoir *Our Kate* (1969). Her novels are romantic but also realistic, featuring strong and resourceful heroines: one of her most popular characters was 'Mary Ann', who featured in a long series. Her works were outstandingly popular, as her high * Public Lending Right ratings demonstrated, and she was a generous benefactor to the arts and literary causes. 'Cook's Tale, The', see CANTERBURY TALES, 4.

Coole Park, Co. Galway, home of Lady *Gregory, famous as the headquarters of the *Irish Revival. Summer home of W. B. *Yeats for nearly 20 years, it was the subject of many of his poems, notably 'In the Seven Woods', 'Coole Park, 1929', and 'Coole Park and Ballylee, 1931'. Guests who carved their names on its famous autograph tree (a copper beech) included G. B. *Shaw, J. M. *Synge, W. B. Yeats, J. B. *Yeats, A. *John, G. W. *Russell (*Al*), and D. *Hyde. The house, described by Lady Gregory in *Coole* (1931, enl. 1971), was pulled down in 1941.

COOPER, Lady Diana, née Manners (Viscountess

Norwich) (1892-1986), actress and hostess, remembered in a literary context as a friend of many writers and artists, as the model for characters in works by A. *Bennett, E. *Waugh, and others, and as the wife of historian and diplomat (Alfred) Duff Cooper (1890-1954). She published three volumes of memoirs, *The Rainbow Comes and Goes* (1958), *The Light of Common Day* (1959), and *Trumpets from the Steep* (1960).

COOPER, James Fenimore (1789-1851), born in New Jersey. He spent his youth partly on the family estate at Cooperstown on Otsego Lake (NY), partly in the merchant marine (after dismissal from Yale), partly in the American navy. He then settled down as a country proprietor and writer of novels. His second book *The Spy* (1821), a stirring tale of the American Revolution, brought him into prominence. *The Pioneers* (1823) was the first of his best-known group of novels, *Leather-Stocking Tales*, called after the deerskin leggings of their hero, pioneer scout Natty Bumppo (alias 'Deer-slayer', 'Pathfinder', or 'Hawkeye'); the sequels were *The Last of the Mohicans* (1826), *The Prairie* (1827), *The Pathfinder* (1840), and *The Deerslayer* (1841). They deal with adventures of the frontier and give a vivid picture of American Indian and pioneer life; *Parkman, in an 1852 appreciation, echoes the familiar comparison with Sir W. *Scott and, despite some reservations about the loquacity of the characters, the bloodthirstiness of some of the scenes, and improbabilities of plot, finds his descriptions 'instinct with life, with the very spirit of the wilderness; they breathe the sombre poetry of solitude and danger.'

From 1826 to 1833 Cooper travelled in Europe, and on his return appeared several highly critical accounts of European society, including *England, with Sketches of Society in the Metropolis* (1837; which nevertheless contains some appreciative comments, notably of the famous breakfasts of S. *Rogers); this was violently attacked in Britain, notably by *Lockhart. Cooper was, however, also deeply critical of American democracy, and expressed his conservative opinions directly in **The American Democrat* (1838) and fictionally in *Homeward Bound* and *Home as Found* (both 1838). Among his many other works the scholarly *The History of the Navy of the United States* (1839); *Satanstoe* (1845), a historical novel of manners; and *The Crater* (1848) could be mentioned to illustrate his fertility and variety. A collection of *Letters and Journals* (6 vols, ed. J. F. Beard) appeared in 1960-8. See also two influential essays by D. H. *Lawrence, in *Studies in Classic American Literature* (1923), which provoked a continuing discussion of Cooper's role as myth-maker.

COOPER, William, pseudonym of Harry Summerfield Hoff (1910-), who taught physics in a Leicester school before the war, during which period he published novels under his own name. After the war he embarked on a career in government service, and the civil service features in much of his work, as it does in that of his colleague C. P. *Snow. His most influential
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novel, *Scenes from Provincial Life* (1950), was hailed as seminal by writers of the 1950s, who also chose provincial, anarchic but ambitious, lower-middleclass heroes, and a low-key realist tone. It was followed

in 1961 by *Scenes from Married Life*, and in 1982 by *Scenes from Metropolitan Life*, originally written as the middle volume of the trilogy. In these novels Joe Lunn narrates his own story, from his schoolmaster days in a provincial city when his mistress Myrtle is trying to marry him, through the post-war years in London when he is trying to marry Myrtle, to his successful marriage to schoolmistress Elspeth. A sequel, *Scenes from Later Life*, appeared in 1983 and another, *Scenes from Early Life*, in 1990. *Immortality at Any Price* was published in 1991.

Cooper's Hill, see DENHAM.

COPE, Wendy Mary (1945-), poet, educated at Farringtons School in Chislehurst, Kent, and at St Hilda's College, Oxford. She trained as a teacher at Westminster College, Oxford, and taught in London primary schools before becoming television columnist for the **Spectator* (1986-90). A gifted parodist, her first collection of poetry, *Making Cocoa for Kingsley Amis* (1986), was an instant success and established her as a skilfully subversive humorist able to use traditional verse forms to effective satirical purpose, especially when directed at the sexual psychology of men. A collection of rhymes for children, *Twiddling Your Thumbs* (1988), was followed by *The River Girl* (1991), also for children, and *Serious Concerns* (1992). She edited a collection of poems by women writers, *Is That the New Moon?*, in 1989.

COPERNICUS, Latinized form of the surname of Nicolas Koppernik (1473-1543), astronomer, native of Torun, Poland, who propounded in his *De Revolutionibus* (1543) the theory that the planets, including

the earth, move in orbits round the sun as centre, in opposition to *Ptolemy's earlier geocentric theory. Only after a century of fierce debate was the superiority of the heliocentric theory accepted in the scientific and scholarly world.

Cophetua, King, a legendary king in Africa, who cared nothing for women until he saw a beggar maid 'all in gray', with whom he fell in love. He married her and together they lived 'a quiet life during their princely reign'. The tale is told in one of the ballads included in Percy's **Reliques*, where the maid's name is given as Penelophon. Shakespeare, in **Love's Labour's Lost* (iv. i), gives it as Zenelophon. There are other references to the story in Shakespeare's **Romeo and Juliet* (11. i) and in 2 **Henry IV* (v. iii), in Jonson's **Every Man in His Humour* (ill. iv), and in *Tennyson's 'The Beggar Maid' (1842); it was the subject of a well-known painting by *Burne-Jones (1884).

COPPARD, A(lfred) E(dgar) (1878-1957), the son of a tailor, who worked through many jobs before he became a full-time writer, and supplemented his meagre earnings with money prizes won through his athletic skills. His first collection of short stories, *Adam and Eve and Pinch Me* (1921), established his name and led to much encouragement, including that of F. M. *Ford. His first book of verse, *Hips and Haws*, appeared in 1922, and thereafter he produced a book of stories or verses almost every year until the early 1950s. The first part of an autobiography, *It's Me O Lord*, was published posthumously in 1957. The deceptive simplicity of Coppard's stories conceals a widely admired technical skill; many of the most characteristic tales are

set in robust country backgrounds, and display a deep sympathy for the oddity and misfit.

COPPE, Abiezer (1619-72), a *Ranter, preacher, mystic, and pamphleteer, famed for his eccentric behaviour (he preached naked in the streets of London, denouncing the rich); his two *Fiery Flying Rolls* (1649) are charged with fervour and compassion, and are written in a highly original poetic prose described by Christopher *Hill (*The World Turned upside down*, 1972) as 'unlike anything else in the seventeenth century'. In 1650 these pamphlets were burned as blasphemous, by order of Parliament. Imprisoned at Newgate, Coppe partially recanted. He practised medicine after the Restoration in Surrey, as 'Dr Higham'.

Copper, Lord, the domineering newspaper magnate in E. Waugh's **Scoop*. His foreign editor Salter was given to saying 'Definitely, Lord Copper' when he was right, and 'Up to a point, Lord Copper' when he was wrong. **copyright**. The first English Copyright Act in England was the Statute of Anne (1709). Copyright is the statutory right of authors, dramatists, artists, and composers to prevent others from exploiting their work without their permission. It is a property right and, in the same way as a tangible property, copyright can be bought, inherited, willed, or leased. In addition, copyright law confers certain moral rights including the right to be identified as the creator of a work and the right not to have that work altered detrimentally. All original material qualifies for copyright protection, regardless of its artistic merit, immediately it is recorded in writing or in another form. There are no formal registration procedures. Copyright provides

creators with the economic and moral control over their work which is vital to ensure that they are able to continue to create and earn from their skill and labour. Authors' attitudes to copyright can however be ambivalent: they appreciate the need for new work to be enriched by the traditions of the past and at times they may rely very directly on the work of others in the creation of new work, such as *biographies, academic works, translations, and *adaptations. There is also a danger that, if too rigidly enforced, the existence of copyright could become a tool for censorship or a bar to the free circulation of ideas. The law aims to reconcile these opposing concerns and is thus more limited than

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other property rights: broadly speaking, and with many variations, copyright in Europe and the USA currently lasts until 70 years after the author's death. In addition, the law provides for works to be used without permission in a range of special circumstances, including the quoting of limited extracts for purposes of criticism, review, research, or private study, or for teaching. See *Copinger and Skone James on Copyright*, 14th edition (1999) by Kevin Garnett, Jonathan Rayner James, and Gillian Davies, which has a chapter on the history of copyright.

copyright libraries may, under the Copyright Act, 1911, claim a free copy of any book published in Britain. There are six: the British Library, London; the Bodleian, Oxford; the University Library, Cambridge; the National Library of Wales, Aberystwyth; the National Library of Scotland, Edinburgh; and Trinity College, Dublin: see under LIBRARIES.

Corah, name for Titus *Oates in Dryden's **Absalom and Achitophel*.

corante, or current of news, the name applied to periodical news-pamphlets issued between 1621 and 1641 (their publication was interrupted 1632-8) containing foreign intelligence taken from foreign papers.

They were one of the earliest forms of English journalism, and were followed by the *newsbook. See also **NEWSPAPERS, ORIGINS OF**.

Corbaccio, the deaf old miser in Jonson's **Volpone*.

Corbenic, the castle where the *Grail is found in the Arthurian legends. R. S. Loomis (*The Grail from Celtic Myth to Christian Symbol*, 1963) believes that the name may be a miswriting for 'Corbenoit', blessed horn, which was one of the archetypal ingredients (the horn of Bran) in the Grail story, misunderstood as *cor(s)*, body (of Christ). However this may be, there is little evidence of any awareness of this etymological archetype in any of the surviving Grail stories.

CORBETT, or **CORBET**, Richard (1582-1635), the son of Vincent Corbet, a Surrey gardener, of whom *Jonson said in an elegy, 'His mind as pure and neatly kept I As were his nurseries' Richard was educated at Westminster and Christ Church, Oxford, became chaplain to James I and, later, bishop first of Oxford, then of Norwich. He was generous, witty, and eloquent, and his poetry—*Certain Elegant Poems* (1647) and *Poetica Stromata* (1648)—ranges from the entertaining traveller's story of 'Iter Boreale' and the ironical verses on 'The Distracted Puritane' to the charming little poem 'To his son, Vincent Corbet' on his third birthday. His best-known poem is probably 'A Proper

New Ballad, entitled 'The Fairies Farewell' which begins 'Farewell rewards and fairies'. He also addressed some amusing lines to *Coryate after the latter's return from a journey in Europe. He pronounced the funeral oration for *Bodley. An edition of his poems, edited by J. A. W Bennett and H. R. Trevor-Roper, was published in 1955.

Corceca, in Spenser's **Faerie Queene* (1. iii. 18), 'blindness of heart', an old blind woman, mother of *Abessa (Superstition).

Cordelia, in Shakespeare's **King Lear*, the youngest of the king's three daughters.

CORELLI, Marie, pseudonym of Mary Mackay (1855-1924). She studied music and turned to fiction at the age of 30 with her first novel, *A Romance of Two Worlds* (1886), which was followed by many more romantic melodramas. She hypnotized her public with her exuberant imagination and her far-fetched theories on anything from morality to radioactive vibrations. She achieved outstanding success at the turn of the century, *Gladstone and *Wilde being among her admirers, but her popularity turned to ridicule long before her death. Her other novels include *Barabbas* (1893), *The Sorrows of Satan* (1895), *The Mighty Atom* (1896), *The Master Christian* (1900), *Temporal Power* (1902), *The Young Diana* (1918), and *The Secret Power* (1921).

Corflambo, in Spenser's **Faerie Queene* (iv. vii and viii), 'a mightie man. . . Ryding upon a Dromedare on hie, I Of stature huge, and horrible of hew', who symbolizes lust. He carries off *Amoret, who is released from him by Timias and *Belphoebe. He is

slain by Prince *Arthur.

CO RI AT, Thomas, see CORYATE.

Corinthian Tom, a character in *Egan's *Life in London*.
Coriolanus, a play by *Shakespeare first printed in the *Folio (1623), in which, before the late insertion of **Troilus and Cressida*, it seems to have been placed first of the tragedies. In order of composition, however, it was probably Shakespeare's last tragedy, written about 1608. Its source is *North's version of *Plutarch's 'Life of Caius Martius Coriolanus'. The play has never been a very popular one, but in the 20th cent, its political and military themes have stimulated some interest; see for instance the two poems by T. S. *Eliot yoked by the title *Coriolan*. The opening scene, in which Menenius Agrippa tells the citizens of Rome a fable of the body's members rebelling against itself, was a popular Renaissance allegory of the state.

Caius Marcius, a proud Roman general, performs wonders of valour in a war against the Volscians, and captures the town Corioli, receiving in consequence the surname Coriolanus. On his return it is proposed to make him consul, but his arrogant and outspoken contempt of the Roman rabble makes him unpopular with the fickle crowd, and the tribunes of the people have no difficulty in securing his banishment. He goes to the Volscian general Aufidius, his enemy of long standing, is received with delight, and leads the Volscians against Rome to effect his revenge. He
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reaches the walls of the city, and the Romans, to save it from destruction, send emissaries, old friends of Coriolanus, to propose terms, but in vain. Finally

his mother Volumnia, his meek wife Virgilia, and his son come to beseech him to spare the city and he yields to the eloquence of his mother, suspecting that by so doing he has signed his own death warrant: makes a treaty favourable to the Volscians, and returns with them to Antium, a Volscian town. Here Aufidius turns against him, accusing him of betraying the Volscian interests, and with the assistance of conspirators of his faction, publicly kills Coriolanus.

CORNEILLE, Pierre (1606-84), French dramatist. Born in a family of magistrates, he was educated at a Jesuit school, studied the law, and practised in the Rouen magistrature until 1630. Although the 33 plays that make up his *oeuvre* exploited every dramatic genre available to him, he is best known as the creator of French classical tragedy. Elements of tragic form, including the observation of the *unities and the use of the alexandrine, had been evolving in the work of his predecessors, but he gave this form its appropriate content by confining the action of the play to a conflict between passion and duty at a point of moral crisis. His first great play, *Le Cid* (1637), inspired by Spanish drama (see Cm), achieved a triumph which provoked a cabal, and eventually an adverse judgement by the *Académie française. After a period of discouragement, he followed *Le Cid* with three further masterpieces: *Horace* (1640), dramatizing a conflict between domestic and patriotic imperatives; *Cinna* (1641), exploring the tensions between justice and mercy; and *Polyeucte* (1643), presenting the dilemma of a Christian martyr caught between the desire for glory and the prompting of affection. Corneille's world

is a heroic one, but the heroism is grounded in psychological and social reality. The magnifications of tragedy are qualified by comic and even pastoral perspectives; and the aim of the drama remains less to exalt his audience than to show it the facts of its own nature. He exerted a powerful influence on the English dramatists of the *Restoration, particularly *Dryden. The best 17th-cent. translations are by Katherine •Philips (the 'matchless Orinda').

Cornelia, a tragedy translated by T. *Kyd from a Senecan play by Robert Gamier, published 1594. It was reissued in the following year under the title *Pompey the Great, His Faire Corneliaes Tragedie*.

It deals with the story of Cornelia, daughter of Metellus Scipio and wife of Pompey the Great. The latter, after the battle of Pharsalus, is killed on the way to Egypt. Scipio assembles new forces, but after being defeated by Caesar at Thapsus in Africa and again at sea stabs himself. The play largely consists of Cornelia's lamentations for her misfortunes.

CORN FORD, Frances (1886-1960), poet, born in Cambridge where she spent most of her life. She published several volumes of verse but is best known for her triolet 'To a Fat Lady Seen from a Train', with its curiously memorable though undistinguished lines 'O why do you walk through the fields in gloves, I Missing so much and so much? I O fat white woman whom nobody loves'. Her *Collected Poems* appeared in 1954. She was a granddaughter of C. *Darwin and mother of J. *Comford.

CORNFORD, (Rupert) John (1915-36), poet, the son of Frances *Cornford and the distinguished scholar

Francis M. Comford. By the time he enrolled at the London School of Economics in 1933 he had become heavily involved with radical politics and communism. In 1936 he was the first Englishman to enlist against Franco in the Spanish Civil War, and was killed in action the same year. His poems had been published in various periodicals (**New Writing*, the *Cambridge Review*, the *Student Vanguard*) and were collected with various prose pieces, mainly political, in *John Cornford: A Memoir*, ed. Pat Sloan (1938).

Cornhill Magazine (1860-1975), a literary periodical of consistently high quality which began with *Thackeray as editor and specialized in the serialization of novels. Trollope's **Framley Parsonage* was succeeded by the novels of, among others, Mrs *Gaskell, *Reade, G. *Eliot, and *Hardy; many poems of Tennyson, R. •Browning, and *Swinburne first appeared in it, as well as work by *Ruskin, *MacDonald, and another of its editors, L. *Stephen. It continued in this century to publish the work of many major writers, both creative and critical.

Corn Law Rhymers, see ELLIOTT.

Corno di Bassetto, the name under which G. B. *Shaw wrote his music criticism. See also under MUSIC, LITERATURE OF.

CORNWALL, Barry, pseudonym of Brian Waller Procter (1787-1874). He practised as a solicitor and barrister in London, and was made a commissioner in lunacy. He began to contribute to the **Literary Gazette* in 1815 and became a friend of Leigh *Hunt, *Lamb, and later •Dickens. Under his pseudonym he enjoyed great popular success, particularly as a writer of songs and

lyrics. His *Dramatic Scenes* (1819) was praised by Lamb, and his poem *Marcian Collona* (1820), a verse tale of madness and passion, was well received by the public. However, *Keats and *Shelley were disparaging about his work, and *Darley complained of Cornwall's 'eternal cud of rose-leaves'. In 1821 •Macready successfully produced Cornwall's one drama, *Mirandola*. His *English Songs* appeared in 1832, and he also wrote biographies of Lamb and *Kean.

coronach, a lament or dirge, in the Highlands of Scotland or Ireland: a 'wailing together': Sir W. *Scott made use of the form in **The Lady of the Lake*. **Corridors of Power, The**, see SNOW.

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Corsair, The, a poem by Lord *Byron, published 1814. Conrad, a pirate chief, a *'Byronic' character of many vices but with the virtue of chivalry, receives warning that the Turkish Pacha is preparing to descend upon his island. He takes leave of his beloved Medora, arrives at the Pacha's rallying-point, and introduces himself as a dervish escaped from the pirates. However, his plans go amiss, and he is wounded and taken prisoner, but not before he has rescued Guiñare, the chief slave in the Pacha's harem, from imminent death. She falls in love with him, and finally brings him a dagger with which he may kill the Pacha in his sleep. Conrad revolts from such an act, whereupon she herself kills the Pacha and escapes with Conrad. When they arrive at the pirate island Conrad finds Medora dead from grief at the reported killing of her lover. Conrad disappears and is never heard of again: but see LARA.

CORSO, Gregory, see BEAT.

CORTÁZAR, Julio (1914-84), Argentinian novelist and short story writer, born in Brussels. He is best known for his influential experimental novel *Rayuela* (1963; *Hopscotch*, 1966), an adventure story whose flexible structure invites the reader to choose the sequence in which to read its chapters, and whether to include a number of expendable chapters. (See INTERACTIVE FICTION.) Deeply influenced by the French *surrealists and by English-language writers of the macabre (especially *Poe), Cortázar also published several collections of fantastic short stories, including *Bestiario* (1952; *Bestiary*) and *Todos los fuegos el fuego* (1966; *All Fires the Fire*, 1973). His collage-book, *La vuelta al día en ochenta mundos* (1967; *Around the Day in Eighty Worlds*, 1986), combines pieces of short fiction with studies of *Keats and Shakespeare. He translated **Robinson Crusoe* into Spanish, as well as works by Poe and *Chesterton.

cortegiano, II, see CASTIGLIONE.

CORTÉS, Hernando (1485-1547), the conqueror of Mexico. He entered Mexico City in 1519. It was not he but *Balboa who was the first European to gaze on the Pacific (see *Keats's sonnet 'On first looking into Chapman's Homer').

Corvino, one of Volpone's would-be heirs in Jonson's **Volpone*.

CORVO, Baron, see ROLFE.

CORY, William Johnson (1823-92), assistant master at Eton, 1845-72. On leaving he changed his name from Johnson to Cory. He published various educational works, but is best remembered for his volume of poems *Ionica* (1858), and in particular for the translation that

it contains of the epigram of Heraclitus of Halicarnassus by *Callimachus, 'They told me Heraclitus, they told me you were dead.' He also wrote the 'Eton Boating Song', published 1865. His letters and journals were edited by F. Warre-Cornish (1897).

CORYATE, Thomas (71577-1617), the son of a rector of Odcombe, whose fame as a traveller was legendary in his lifetime and long outlasted it. He travelled in 1608 through France, Italy, Switzerland, Germany, and Holland, mainly on foot. He published in 1611 a long narrative of his travels entitled *Coryats Crudities*, a much shorter sequel, and *The Odcombian Banquet*, a reprint of the verses printed with the *Crudities*. In 1612 he set out overland to India, travelling through Constantinople, Palestine, Mesopotamia, and reaching Agra in 1616. He died at Surat. A letter of his from the court of the Great Mogul is printed by *Purchas, and this and another letter from the East are included in a compilation called *Thomas Coriate Traveller for the English Wits: Greeting*. Coryate wrote in an extravagant and euphuistic style ('He is a great and bold carpenter of words', said *Jonson), and was well known as an eccentric and amusing character; there are many references to him in 17th-cent. literature. See M. Strachan, *The Life and Adventures of Thomas Coryate* (1962).

Corydon, a shepherd who figures in the *Idylls* of Theocritus and the *Eclogues* of *Virgil, and whose name has become conventional in pastoral poetry.

Costard, a clown in Shakespeare's **Love's Labour's Lost*.

Coterie, a sophisticated avant-garde periodical, edited

by Chapman Hall, of which six numbers appeared in 1919-20, and a seventh, edited by Russell Green, in 1920. It was superseded by *New Coterie* (1925-7), handsomely illustrated, with covers by William Roberts. Contributors included D. H. *Lawrence, T. S. *Eliot, A. *Huxley, E. *Sitwell, and R. * Aldington.

COTGRAVE, Randle (c.1569-1653), author of a famous French-English dictionary published 1611. He was a scholar of St John's College, Cambridge. He had a wide knowledge not only of French and French literature, but of the slang of the day and also of natural history. *Urquhart relied largely upon his dictionary for the translation of * Rabelais.

Cotswold Olimpick Games, yearly celebrations held during Whit week on the hillside above Chipping Campden in Gloucestershire. With James I's permission, they were first organized in 1612 by Robert Dover (1582-1652), of Cambridge and Gray's Inn, using traditional pastimes and customs such as horse racing, coursing, wrestling, backsword fighting, leaping, and dancing, and were commemorated in *Annalia Dubrensia* (1636), a collection of poems by 34 writers including *Drayton, *Jonson, T. *Randolph, and T. *Heywood. The frontispiece portrays Robert Dover, mounted, ceremonially dressed in the king's clothes, in front of his castle, with the games in progress. Suspended during the Civil War, the games were later continued as Dover's Meeting until 1852. The games are described in *Somerville's *Hobbinol* (1740), origin**237**

COTTER'S SATURDAY NIGHT | COURCY ally 'The Wicker Chair' (1708), and in Richard *Graves's *The Spiritual Quixote* (1773). They were

again revived in 1963 and are held annually on the Friday of Spring Bank Holiday week on Dover's Hill.

'Cotter's Saturday Night The', a poem by *Bums, published 1786. The verses describing the cotter's home, and the introduction of the daughter's young man, are in Scots, while those expounding religious and patriotic themes are in English.

COTTLE, Joseph (1770-1853), a bookseller of Bristol, who published the **Lyrical Ballads* and other work by *Wordsworth, *Coleridge, and *Southey. He was the author of a poem, 'Malvern Hills', published 1798, and edited with Southey the works of *Chatterton in 1803. His brother Amos Cottle (1768-1800) translated, probably from Latin, the Edda of Saemund, published in 1797 under the title of *Icelandic Poetry*. The verse is limp, and *Byron wrote of him, 'Amos Cottle strikes the lyre in vain' (**English Bards and Scotch Reviewers*, 1. 396).

COTTON, Charles (1630-87), of Beresford Hall, Staffordshire, the son of Charles Cotton, a close friend of *Wotton, *Donne, *Selden, and other writers; the younger Charles was himself a friend of * Lovelace and of I. *Walton. He wrote the dialogue between Piscator and Viator which forms the second part in the fifth edition of **The Compleat Angler* (1676), and published in 1664 *Scarronides*, a mock-heroic burlesque of *Virgil (which *Pepys found 'extraordinary good'), and in 1665 a burlesque of *Lucian. His translation of *Montaigne, closer but less colourful than *Florio's, appeared in 1685. His topographical poem *The Wonders of the Peake* (1681) celebrates the beauties and curiosities of the Peak district (the seventh wonder

being Chatsworth). Cotton's love of his native landscapes and particularly of 'fair Dove, princess of rivers' is also expressed in many of his *Poems on Several Occasions* (1689). *Wordsworth and *Coleridge both admired his work, making particular mention of 'Ode upon Winter' and 'The Retirement'. Cotton also wrote love poems, some addressed to his first wife Isabella, sister of Colonel Hutchinson (see HUTCHINSON, L.). His poems were edited by J. Buxton in 1958.

COTTON, Sir Robert Bruce (1571-1631), educated at Westminster School and Jesus College, Cambridge, an antiquary and collector of manuscripts and coins. He gave the free use of his library to *Bacon, *Camden, *Raleigh, *Selden, *Speed, *Ussher, and other scholars, and sent a gift of manuscripts to the Bodleian Library on its foundation. He joined the parliamentary party and published various political tracts. The Cottonian Library, largely composed of works rescued from the dissolved monasteries, was left to the nation by Sir John Cotton (1621-1701), grandson of Sir Robert; it was placed in Essex House, then in Ashburnham House, where it suffered severely from fire in 1731. It was removed to the British Museum in 1753 and is now in the British Library. It includes such treasures as the *Lindisfarne Gospels and other splendid biblical manuscripts such as the Codex Purpureus, the manuscript of **Beowulf*, and the famous manuscript that includes **Pearl* and Sir **Gawain and the Green Knight*. ***Countess Cathleen, The***, a play in blank verse by *Yeats, published 1892. It is based on the story of Countess Kathleen O'Shea, told in Yeats's compilation *Fairy and Folk Tales of the Irish Peasantry* (1888). The

scene is laid 'in Ireland in old times' at a period of famine. The people sell their souls to the demons for food. The countess does all she can to relieve their needs, till the demons steal her wealth. Finally she sells her own soul to the demons for a great sum, sacrificing her hope of salvation for the people. But at the end she is forgiven, for her intention was good. The play was first performed in Dublin in 1899, and marked the beginning of the *Irish Revival in the theatre.

Count Robert of Paris, a novel by Sir W. *Scott, published 1831, the year before the author's death. This was one of the **Tales of My Landlord*, 4th series, the last of the Waverley novels. It was written in ill health and betrays the decline of his powers. The novel, set in the 12th-cent. First Crusade, was almost the last worked on by Scott and was unfinished when he left for Italy in search of health. The ending was produced by *Lockhart after the departure of Scott, who never realized what had been added to it. The work is confused and rambling, but also has examples of grotesqueries unparalleled elsewhere in his work.

Country Wife, The, a comedy by *Wycherley, published and probably first performed 1675. It is now considered by many to be his finest play, a sharp satiric attack on social and sexual hypocrisy and greed and on the corruption of town manners, but even in the author's time (see his own jokes on the subject in **The Plain Dealer*) was attacked for its alleged obscenity. *Garrick's version, *The Country Girl* (1766), aimed to remove the original's 'immorality' and 'obscenity', and with them cut the character of Horner, a central figure of the plot, a witty libertine who spreads a false report

that he is impotent as a result of an operation for the pox, and thus gains access to the favours of various women, each of whom believes he has sacrificed reputation for her sake.

The main plot concerns Mr Pinchwife, who comes to London for the marriage of his sister Alithea, bringing with him his artless young wife Margery; his excessive warnings against wrongdoing put ideas into her head, and she is eventually seduced by Horner, innocently protesting the while that she is merely behaving as town ladies do. Alithea's suitor Sparkish loses her to a new lover, Harcourt, through the opposite fault of excessive credulity. Pinchwife's conclusion, as he apparently accepts the excuse of Horner's impotence, is 'Cuckolds like Lovers shou'd themselves deceive.'

Courcy, Lord and Lady de, and their sons and daughCOURIER
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ters, characters in A. *Trollope's *Barsetshire series of novels, types of a worldly, self-seeking, heartless aristocracy.

Courier, an evening newspaper of high repute in the early part of the 19th cent., under the management of D. *Stuart. *Coleridge, *Wordsworth, *Lamb, and *Southey were among its occasional contributors, and *Galt was at one time its editor.

COURTELINE, Georges, see FARCE.

courtesy literature, as a distinct literary genre teaching courtiers and others good manners and morals, was imported into England through works such as // *cortegiano* of *Castiglione (translated by *Hoby in 1561), *Il galateo* of Giovanni della Casa (translated by Robert Peterson in 1576), and Stefano Guazzo's *La civil*

conversatione (Bks I—III translated by G. *Pettie in 1581, Bk IV by B. *Yonge in 1586). One of the most popular native examples of this type of writing was H. *Peacham's *The Compleat Gentleman* (1622).

COURTHOPE, William John (1842-1917), educated at Harrow and Corpus Christi and New College, Oxford. He became a civil service commissioner and professor of poetry at Oxford. His important contributions to English literature include the last five volumes of the standard edition of *Pope's works, including a life (1871-89), and a *History of English Poetry* (1895-1910). Among his other works were *Ludibria Lunae* (1869), a satirical burlesque on women's rights, *Paradise of Birds* (1870), and *The Country Town and Other Poems* (1920). **Courtier**, *The (Il cortegiano)*, see CASTIGLIONE.

courtly love. The term 'amour courtois' was coined by Gaston Paris in 1883 in the course of an essay on the *Lancelot* of *Chrétien de Troyes, to describe the conception of love developed by the Provençal troubadours in the 12th cent., which had become the central theme of lyric and epic poetry in France and Germany by 1200. Its relation of lover to adored lady is modelled on the dependence of feudal follower on his lord; the love itself was a religious passion, ennobling, ever unfulfilled, and ever increasing. The common (though not universal) requirement of non-fulfilment meant that the love was usually premarital or extramarital. A code of practice for courtly lovers, *De Arte Honeste Amandi* (e. 1185), was written by *Andreas Capellanus, who may have been a chaplain at the court of *Marie de Champagne. Though the poetry of the troubadours is the first definable occurrence of the

phenomenon in western Europe, many aspects of courtly love are much older and have affinities with the poetry of *Ovid and with the religious terminology of love used by Arabic writers. From its beginnings in Provence the writing of this kind of poetry had spread to northern France and to the German *minnesingers and epic by 1200; the most influential works in the 13th cent, were the * *Roman de la rose* (Guillaume de Lorris, c.1230, and Jean de Meun, c.1275), and the lyric poems of the *dolce stil nuovo* in Italy at the end of the century; Guinicelli, Cavalcanti, and *Dante's *Vita nuova*.

Though the elements of courtly love are found in many places in medieval and Renaissance English literature, it is never the central theme of medieval English poetry, probably because it only reached England in the period of its decadence, after the mid-13th cent, and mostly as presented through the sceptical satire of writers such as Jean de Meun. See P. Dronke, *Medieval Latin and the Rise of the European Love-Lyric* (1968), R. Boase, *The Origin and Meaning of Courtly Love* (1977); B. O'Donoghue, *The Courtly Love Tradition* (1982).

court of love, an institution said to have existed in Provence and Languedoc in the 12th cent., principally on the authority of *Andreas Capellanus, at which a noble tribunal of lords and ladies made pronouncements on cases of love. No doubt such courts, like that of *Marie de Champagne claimed by Andreas, were largely a literary fiction or a later post-literary development.

Court of Love, The, an early 15th-cent. allegorical poem in 1,442 lines of rhyme-royal, once doubtfully attributed to *Chaucer and included by *Skeat in his

Chaucerian and Other Pieces, published as vol. vii of his large edition of Chaucer (pp. 409-47). It is in the tradition of the **Roman de la rose*, describing the visit of the poet to the Court of Venus and the love scenes he saw portrayed there, and ending with a May Day concert of birds when they sing descants on the opening words of psalms. It claims to be the work of 'Philogenet of Cambridge, clerk'.

Covent Garden, in London, the old Convent Garden of Westminster. At the dissolution of the monasteries it passed into the hands of the Russell family, who built Bedford House north of the Strand and laid out the garden for building, with the market as the centre. I. *Jones built St Paul's Church there, and the piazza that runs along two sides of the market place. Many celebrated people lived in Covent Garden (Sir K. *Digby, *Kneller, *Lely, Zoffany (1733-1810), Lady M. W *Montagu, among others), and the Bedford, Will's, and Button's *coffee houses were in the neighbourhood. Covent Garden is frequently mentioned in 17th- and 18th-cent. literature, generally as a centre of dissipation. It remained the principal wholesale market in London for vegetables, fruit, and flowers until the 1970s.

The first Covent Garden Theatre was opened by J. *Rich in 1732. It was burnt down in 1808, and its successor in 1856. In these, many famous actors were seen, including *Garrick, the *Kembles, Mrs *Siddons, and *Macready. The new theatre (by Barry) opened in 1858 has been the principal home in England of grand opera.

Covent-Carden Journal, a periodical issued twice a

week during 1752 by H. *Fielding, containing some of
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the best work of his journalistic career. Under the name
of Sir Alexander Drawcansir, Censor of Great Britain,
Fielding attacks political abuses, scandal, hypocrisy,
meanness, sexual morality, fashion, and many other
targets. It contained an attack on Smollett's **Peregrine
Pickle* and **Roderick Random*, to which that author
replied in a slanderous pamphlet, *A Faithful Narrative
of. . . *Habbakuk Hilding, Justice, Dealer, and Chapman.*
COVENTRY, Francis (1725-54), from 1751 perpetual
curate at Edgware. He was the author of *The History of
Pompey the Little: or The Life and Adventures of a Lap-
Dog* (1751), a satire in the form of the life of a dog 'born
A.D. 1735 at Bologna in Italy, a Place famous for Lap-
Dogs and Sausages'. He undergoes many vicissitudes,
passing from one owner to another of very diverse
stations; Lady M. W. *Montagu in a letter to her
daughter declared it 'a real and exact representation of
Life as it is now acted in London'. An edition by R. A.
Day appeared in 1974.

Coventry miracle plays, or *Ludus Coventriae*, see
MYSTERY PLAYS.

COVERDALE, Miles (1488-1568). He studied at Cambridge,
was ordained priest in 1514, and adopted
Lutheran views. He translated at Antwerp, apparently
in the pay of Jacob van Meteren, the *Bible and
* Apocrypha from German and Latin versions with the
aid of *Tyndale's New Testament. His translation was
first printed perhaps at Cologne; a modified version
was issued in 1537. Coverdale also superintended the
printing of the Great Bible of 1539 (see under BIBLE, THE

ENGLISH). He was bishop of Exeter in 1551-3, and was
allowed to leave England in 1554 after Queen Mary's
accession. He was in England again in 1559, published
his last book, *Letters of Saintes*, in 1564, and was rector
of St Magnus, London Bridge, from 1563 to 1566. His
collected works, which include translations of theological
tracts and German hymns, were published in
1844-6. If he was in fact (which has been questioned)
the translator of the version of the Bible attributed to
him, he is entitled to the credit for much of the noble
language of the Authorized Version, and in particular
for the Prayer Book version of the Psalter.

Coverdale, Miles, the narrator of Hawthorne's novel
**The Blithedale Romance*.

Coverley, Sir Roger de, a character described in the
**Spectator*, a member of the Spectator Club, 'a gentleman
of Worcestershire, of ancient descent, a baronet.
His great-grandfather was inventor of that famous
country-dance which is called after him. He is a
gentleman that is very singular in his behaviour,
but his singularities proceed from his good sense... It
is said he keeps himself a bachelor, by reason he was
crossed in love by a perverse beautiful widow of the
next county to him.' (No. 2, by *Steele.) He figures in a
number of *Spectator* papers by both *Addison and
Steele, and is pictured at home, at church, at the assizes,
in town, etc. His death is reported in No. 517, by
Addison.

COWARD, Noël (1899-1973), actor, dramatist, and
composer, born in Teddington, Middlesex, the son
of a piano salesman and an ambitious mother who
from an early age encouraged his theatrical aspirations.

His first play was performed in 1917, but he achieved fame with *The Vortex* (1924), in which he himself appeared as Nicky Lancaster, a young drug addict tormented by his mother's adulteries. More characteristic of his talent were his comedies *Fallen Angels* (1925), *Hay Fever* (1925, about the eccentric, theatrical, guest-confusing, self-regarding Bliss family), *Private Lives* (1933, about two disastrous interconnected second marriages), *De sign for Living* (1933, about a successful *ménage à trois*), and *Blithe Spirit* (1941), which features the hearty medium, Madame Arcati, and Elvira, a predatory ghost. The smart sophistication, technical accomplishment, and convention-defying morality (or amorality) of these pieces captured the public of the day, but another and more sentimental side of Coward was revealed in his patriotic works (*Cavalcade*, 1931) and wartime screenplays such as *Brief Encounter* (1944) and *This Happy Breed* (1942). After the war Coward continued to write prolifically; his plays were less well received, to his own surprise, and he was outspoken about his contempt for the new *kitchen sink school of realism and for the 'pretentious symbolism' of *Beckett. He had a new lease of life as cabaret entertainer at the Café de Paris, London, and in Las Vegas; then, in 1963, a revival of *Private Lives* at Hampstead Theatre Club precipitated a new wave of interest in Coward's work and many more revivals, including prestige productions at the *National Theatre. Coward was knighted in 1970, and died in Jamaica. He also published volumes of verse, short stories, a novel (*Pomp and Circumstance*, 1960), and two volumes of autobiography. *The Noel Coward*

Diaries (1982, ed. G. Payn and Sheridan Morley), which cover his life from 1941 to 1969, are an entertaining fund of theatrical gossip, criticism of fellow playwrights, and admiring comments on the royal family.

COWLEY, Abraham (1618-67), the posthumous son of a London stationer, King's scholar at Westminster, and scholar and fellow of Trinity College, Cambridge. His precocity is shown by 'Pyramus and Thisbe', a verse romance written when he was 10 years old, and 'Constantia and Philetus', written two years later (both included in *Poetical Blossomes*, 1633). *Loves Riddle*, a pastoral drama, and *Naufragium jocularare*, a Latin comedy, appeared in 1638. On the outbreak of the Civil War Cowley left Cambridge for Oxford, where he contributed to the Royalist cause by writing a satire, *The Puritan and the Papist* (1643), and a political epic, *The Civil War*. (Bk I of *The Civil War* was published in 1679; the two other books were presumed lost until COWLEY I COWPER 240

recently discovered and edited.) In 1644 he left Oxford for Paris, where he was in the service of Henry Jermyn at the court of Henrietta Maria. In 1654 he returned to England, apparently as a Royalist spy, and was imprisoned briefly in 1655; however, his conduct at this time, together with various remarks in the preface to *Poems* (1656), gave rise to doubts in certain quarters about his continuing loyalty to the Royalist cause. At the Restoration he was disappointed in his expectation of a reward for his services, though the earl of St Albans and the duke of Buckingham combined to provide him with a competence. He spent the last years of his life in

retirement, at Barnes and later Chertsey. On his death Charles II bestowed on him the epitaph 'That Mr Cowley had not left a better man behind him in England.' He is buried in Westminster Abbey. His principal works, besides those mentioned above, are *The Mistress* (1647), a collection of love poems; 'Miscellanies' in *Poems* (1656); also in the same collection 'Davideis', an epic on the biblical history of David, and 'Pindarique Odes' (see ODE), in which he introduces the irregular ode imitated by *Dryden and others; *Ode, upon the Blessed Restoration* (1660); and *Verses on Several Occasions* (1663). His prose works, marked by grace and simplicity of style, include *A Proposition for the Advancement of Learning* (1661), *The Visions and Prophecies Concerning England* (1661), and some 'Essays', notably one 'Of My Self containing interesting particulars of his early life (first published in *The Works*, 1668). His plays include *The Guardian* (1650), written to entertain the prince of Wales on his visit to Cambridge in 1642, which he later revised as *Cutter of Coleman Street* (1663). Cowley's life was written by his friend and literary executor *Sprat and is prefixed to *The Works* (1668). **COWLEY**, Hannah, née Parkhouse (1743-1809). She wrote a number of comedies and two tedious tragedies; her comedies include *The Runaway* (1776), *A Bold Stroke for a Husband* (1783), and her most successful, **The Belle's Stratagem*, performed 1780. They tend to preach the importance of marriage and the domestic virtues. She also wrote long narrative romances, and corresponded as 'Anna Matilda' in poetry in the * *World* with Robert Merry (see DELLA CRUSCANS), a correspondence

satirized by *Gifford.

COWPER, William (1731-1800), elder son of the rector of Great Berkhamsted, Hertfordshire, whose mother died when he was 6. He was educated at a private school (where he was bullied) and at Westminster, where he was a contemporary of Charles *Churchill and W *Hastings. He was called to the bar in 1754. Sensitive and hypochondriac by nature as a child, he began to suffer from severe depression, and when called for examination for a disputed clerkship in the House of Lords he broke down completely and attempted suicide; his illness may have been aggravated by the failure of his hope of marrying his cousin Theodora Cowper. From this time he was subject to periods of acute melancholia which took a religious form; he felt himself cast out of God's mercy, and wrote later in his moving autobiographical *Memoir* (c.1767, pub. 1816), 'conviction of sin and expectation of instant judgement never left me.' He spent some months in Dr Cotton's Collegium Insanorum at St Albans, and turned increasingly to evangelical Christianity for consolation. In 1765 he became a boarder (in his own words, 'a sort of adopted son') in the home of the Revd Morley Unwin at Huntingdon, and on Morley's death moved with Mary, his widow, to Olney. There he came under the influence of J. *Newton, the evangelical curate, with whom he wrote *Olney Hymns* (1779); his contributions include 'God moves in a mysterious way' and 'Oh, for a closer walk with God'. He became engaged to Mrs Unwin, but suffered another period of severe depression and made another suicide attempt; he spent a year with the Newtons

before returning to Mrs Unwin's home. A calmer period followed, during which at her suggestion he wrote his satires ('Table Talk', 'The Progress of Error', 'Truth', 'Expostulation', 'Hope', 'Charity', 'Conversation', and 'Retirement') which were published in 1782 with several shorter poems (including 'Verses Supposed to be Written by Alexander Selkirk'; see SELKIRK); in the same year he wrote 'John Gilpin' and in 1783-4 his best-known long poem **The Task* (1785), both subjects suggested by his new friend and neighbour Lady Austen. The volume in which these appeared also contained 'Tirocinium', a vigorous attack on public schools. In 1786 he moved with Mrs Unwin to Weston Underwood, where he wrote various poems published after his death, including the unfinished 'Yardley-Oak' (admired by *Wordsworth), the verses 'On the Loss of the Royal George' ('Toll for the brave . . .'), 'To Mary', and 'The Poplar-Field'. His translation of *Homer, published in 1791, was not successful. From 1791 Mrs Unwin suffered a series of paralytic strokes; she died in 1796, leaving Cowper in severe depression from which he never fully recovered. He wrote **The Castaway* shortly before his death; like many of his poems it deals with man's isolation and helplessness. Storms and shipwrecks recur in his work as images of the mysterious ways of God, and Cowper's search for a retired and quiet life of simple domestic and rural pleasures gave him little sense of permanent security. Yet his poems and his muchadmired letters (published posthumously) have been highly valued for their intimate portrait of tranquillity and for their playful and delicate wit. His sympathetic

feelings for nature (expressed in the lines from *The Task* admired by). * Austen's Fanny Price, 'Ye fallen avenues! Once more I mourn, I Your fate unmerited') presage *Romanticism, and his use of blank verse links that of James Thomson with that of * Wordsworth. He was also, like his evangelical friends, a champion of the oppressed, and wrote verses on *Wilberforce and the slave trade. Whether religion was cause or cure of his
2 4 1 COX AND BOX I CRACE
depression has been much disputed; the sense of guilt and paranoia displayed in his *Memoir* has much in common with that in Bunyan's **Grace Abounding*. A life by his friend W. *Hayley was published 1803-4; see also *The Stricken Deer* (1929) by David *Cecil and a critical biography by M. Quinlan (1953). Cowper's *Letters and Prose Writings*, ed. J. King and C. Ryskamp, appeared in 3 vols, 1979-82.

Cox and Box, see BURNAND and FARCE.

Crab, in Shakespeare's **Two Gentlemen of Verona*, Launce's dog, whose name suggests the sourness of a crab-apple.

CRABBE, George (1754-1832), born in Aldeburgh, Suffolk, where his father was a collector of salt-duties. He was apprenticed to a doctor and during that time, in 1775, he published *Inebriety*, a derivative but vigorous poem on the evils of drink. During his apprenticeship he met Sarah Elmy (the 'Mira' of his poems and journals), whom he married ten years later. He then began to practise as the parish doctor in Aldeburgh, meanwhile writing, reading, and studying botany. In 1780 he determined on a career in writing and went to London, where he became almost destitute before he

was generously befriended by *Burke. On Burke's advice, and with his literary help, he published *The Library* (1781), a poem in the manner of *Pope containing the author's reflections on books and reading. Burke introduced Crabbe to influential friends, including *Fox, *Reynolds, and Dr *Johnson, and encouraged him to take orders. In 1781 he became curate at Aldeburgh, then from 1782 to 1785 was chaplain to the duke of Rutland at Belvoir, where he found stimulating company and leisure for writing. In 1783, after advice and revision from Burke and Johnson, he published **The Village*, a poem in heroic couplets which established his reputation and made plain his revulsion from the conventions of the *pastoral and the myth of the Golden Age, painting instead a grim, detailed picture of rural poverty and of a blighted, infertile landscape, described with a botanist's precision.

In the same year he married Sarah Elmy, and in 1785 published a satirical (and probably early) work, *The Newspaper*. A long interval followed, during which he published nothing of importance, although he wrote and destroyed several unpublished novels, and during which he held (1789-1814) a living at Muston, Leicestershire, from which he was absent 1792-1805, living in Suffolk. In 1807 appeared a volume containing his previous works, some new shorter poems, **The Parish Register* (which revealed his gift as a narrative poet), and another, atypical, narrative in 55 eight-line stanzas, 'Sir Eustace Grey', set in a madhouse, in which Sir Eustace relates, to a 'Physician' and a 'Visitor', the tale of his guilt (he had killed his

wife's lover in a duel) and his subsequent demented hallucinations. Alethea Hayter, in *Opium and the Romantic Imagination* (1968), relates the peculiarly vivid dream descriptions to Crabbe's opium-taking, a habit he had adopted in 1790 on a doctor's recommendation. In 1810 he published **The Borough*, a poem in 24 'letters' in which he illustrates the life of a country town (based on Aldeburgh), and which includes the tales of **Peter Grimes* and **Ellen Orford*. This was followed in 1812 by **Tales in Verse*. In 1813 Sarah died at Muston, after a depressive illness, and Crabbe began to visit London more frequently. In 1814 he was appointed vicar of Trowbridge, and in 1819 published **Tales of the Hall*, a series of varied stories. He visited Sir W. *Scott in Edinburgh in 1822 and became his friend. He died in Trowbridge and much unpublished work was found, some of which (for instance 'The Equal Marriage' and 'Silford Hall') was published in a collected edition in 1834; later discoveries appeared in *New Poems* (1960), ed. A. Pollard. The standard edition of the poems is by A. Ward, 3 vols (1905-7).

Throughout the upheaval represented by the *Romantic movement, Crabbe persisted in his precise, closely observed, realistic portraits of rural life and landscape, writing mainly in the heroic couplets of the *Augustan age, and attempting to paint the cot

As Truth will paint it, and as Bards will not.

{*The Village*}

*Byron called him 'Nature's sternest painter yet the best', Scott called him 'the English Juvenal', and he was the favourite poet of J. *Austen. See *The Life of George*

Crabbe by His Son (1834, with the *Poetical Works*, and 1947 with an introduction by E. *Blunden) and *George Crabbe* (1977) by T. Bareham.

Crabshaw, a character in Smollett's *Sir Launcelot *Greaves*.

CRACE, Jim (1946-), novelist, born in Hertfordshire. In the late 1960s he worked as a teacher in Botswana and as a television producer in the Sudan; after many years as a freelance journalist, he published his first book *Continent* in 1986. Crace's own epigraph to this collection of linked stories, set in a wholly imaginary sixth continent, identified its themes as 'trade and superstition', and these are the subjects to which he returns again and again in his writing. *The Gift of Stones* (1988), ostensibly a novel about Stone Age Britain, can also be read as a bracingly modern allegory of free market economics; as indeed can *Arcadia* (1992), despite its setting in a timeless future and a nameless city where all human life seems to be confined within the precincts of a vast shopping mall. *Signals of Distress* (1994), which describes the human and economic consequences of a shipwreck off the English coast in the 19th cent., showcases his talent for historical reconstruction to the full. On the surface *Quarantine* (1997) is a typical Crace novel, a scrupulous reimagining of desert life in the 1st cent., with its arid

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landscape evoked in unforgiving detail. But the book's cool debunking of religious myth—one of the main characters is Christ, who in this version fails to survive his 40 days in the wilderness—also attracted a good deal of attention, and this novel finally rewarded Crace

with the wide readership he had long deserved.

CRACHERODE, Clayton Mordaunt (1730-99), scholar and book-collector. Inherited wealth enabled him to acquire a fine collection of books and prints, which he bequeathed to the British Museum. His special interest was in early editions of the classics and the Silver Age of Latin, as well as in the art of early printing.

Craftsman, a periodical started in Dec. 1726 by Nicholas *Amhurst ('Caleb D'Anvers'), to which *Bolingbroke contributed his 'Remarks upon the History of England' (Sept. 1730-May 1731) and his 'Dissertation upon Parties' (1733). William Pulteney, later earl of Bath, was another leading contributor. Its title was intended to indicate Sir R. *Walpole as a 'man of craft'; and its essence (so far as it was political) lay in its opposition to Walpole and his cabinets.

CRAIG, (Edward Henry) Gordon (1872-1966), artist, actor, wood-engraver, writer, and stage designer, the son of Edward William Godwin and Ellen *Terry; he chose his own name, Craig, from the island Ailsa Craig. He began his career as an actor, then edited the *Page* (1898-1901), a periodical in which he published his own woodcuts. After directing in London he moved to the Continent, where he developed his avant-garde, anti-realist stage and lighting designs; in 1905 in Berlin he formed a liaison with the dancer Isadora Duncan, who bore him a child. (This was only one of many similar episodes in his colourful emotional life.) In the same year he published his first book, *The Art of the Theatre*, which was further expanded as *On the Art of the Theatre* (1911); several other works on the same subject followed, including *Towards a New Theatre*

(1913). In 1908 in Florence he founded a theatre magazine, *The Mask*, which he edited (with a wartime interlude) until 1929. His radical ideas on design and stagecraft had considerable influence in both Europe and America, and his wood engravings contributed to a revival of the art. His memoirs of his early years, *Index to the Story of my Days*, were published in 1957.

CRAIGIE, Sir William Alexander (1867-1957), lexicographer and philologist, co-editor of the * *Oxford English Dictionary* and its first *Supplement*, co-editor (1925-44) of the *Dictionary of American English*, editor (1919-55) of the *Dictionary of the Older Scottish Tongue*, and a notable contributor to Anglo-Norman, Frisian, and Icelandic philology.

CRAIK, Mrs (Dinah Maria Mulock) (1826-87), a prolific writer of novels, poems, children's books, fairy tales, essays, and short stories. A novel, *The Ogilvies* (1846), followed by *Olive* (1850), established her name, but she wrote nine further novels before **John Halifax, Gentleman* (1856), the great and prolonged success for which she is chiefly remembered. Her short stories were collected under the title *Avillion* in 1853 and her *Collected Poems* appeared in 1881. She was awarded a Civil List pension in 1864, but put it aside for authors less fortunate than herself.

crambo poem, one designed to exhaust the possible rhymes with someone's name. See MOLLY MOG.

CRANE, (Harold) Hart (1899-1932), American poet, born in Ohio. He published two volumes of verse, *White Buildings* (1926) and *The Bridge* (1930), the latter an obscure but powerful work which explores the 'Myth of America', with many echoes of * Whitman; its

national symbols include Brooklyn Bridge itself, invoked in its Proem, and such historical and legendary characters as Columbus, *Rip Van Winkle, * Pocahontas, who, the poet explains, is the 'mythological nature-symbol chosen to represent the physical body of the continent, or the soul'. Crane was an alcoholic, and committed suicide by jumping from a steamer in the Caribbean after spending some time in Mexico. His *Complete Poems and Selected Letters and Prose*, ed. B. Weber, appeared in 1960, and his correspondence with Y. *Winters was published in 1978.

CRANE, Stephen (1871-1900), born in New Jersey, the son of a Methodist minister. He worked as a journalist in New York before attempting to publish his first novel, *Maggie: A Girl of the Streets* (1893), which was too grim to find a readership. His next work, *The Red Badge of Courage* (1895), a study of an inexperienced soldier (Henry Fleming) and his reactions to the ordeal of battle during the American Civil War, although based on no personal experience of war was hailed as a masterpiece of psychological realism, and Crane found himself working as a war reporter in Mexico, Cuba, and Greece. He came to England (where his novel had been even more warmly greeted than in the USA) in 1897, already ill with tuberculosis; he developed a close friendship with *Conrad (to whose work his own was compared), and met many other literary figures, including H. G. *Wells, who described his short story 'The Open Boat' (1898; it was based on personal experience of shipwreck) as 'an imperishable gem'. He died in Baden-Baden, almost immediately after his arrival, having been rushed there for a cure by his

common-law wife Cora Stewart. His other works include two volumes of free verse, short stories, and sketches; his *Letters* (ed. R. W Stallman and Lillian Gilkes) were published in 1960.

CRANE, Walter (1845-1915), designer, illustrator, painter, and writer. Crane is most famous for his coloured picture books for children and for his flower books; some of these he wrote himself. He cherished ambitions as a philosophical painter and poet, and developed the themes of his allegorical pictures—*The Roll of Fate* (1882), *The Bridge of Life* (1884)—in accompanying poems. His most elaborate verse,

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The Sirens Three, was published in the *English Illustrated Magazine* (1885), with his own decorations.

Crane, deeply influenced by W. *Morris, played an important role in the Arts and Crafts Movement; he was convinced of the value of the crafts and of good design and discussed his belief in *The Claims of Decorative Art* (1892). In the 1880s he became a socialist, and created many designs, cartoons, and verses for the socialist cause. His lectures on art education were published as *The Bases of Design* (1898) and *Line and Form* (1900).

Cranford, a novel by Mrs *Gaskell, published serially in **Household Words*, 1851-3.

Cranford, a series of linked sketches of life among the ladies of a quiet country village in the 1830s, is based on Knutsford in Cheshire where Mrs Gaskell spent her childhood. It centres on the formidable Miss Deborah Jenkyns and her gentle sister Miss Matty, daughters of the former rector. Moments of drama are

provided by the death of the genial Captain Brown, run over by a train when saving the life of a child; by the panic caused in the village by rumours of burglars; by the surprising marriage of the widowed Lady Glenmire with the vulgar Mr Hoggins, the village surgeon; by the failure of a bank which ruins Miss Matty, and her rescue by the fortunate return from India of her longlost brother Peter. But the greatest charm of *Cranford*, which has kept it unfailingly popular, is its amused but loving portrayal of the old-fashioned customs and 'elegant economy' of a delicately observed group of middle-aged figures in a landscape.

CRANMER, Thomas (1489-1556), archbishop of Canterbury, a fellow of Jesus College, Cambridge. He propounded views in favour of the divorce of Henry VIII from Catherine of Aragon, was appointed to the archbishopric in 1533, and maintained the king's claim to be the supreme head of the Church of England. He supervised the production of the first prayer book of Edward VI, 1549; prepared the revised prayer book of 1552; and promulgated the 42 articles of religion (afterwards reduced to 39) in the same year. To meet the need for suitable sermons, he contributed to and probably edited the first book of **Homilies* issued in 1547. In Queen Mary's reign he was condemned for heresy by Cardinal Pole, recently appointed archbishop of Canterbury, and degraded in 1556. He signed six documents admitting the supremacy of the pope and the truth of all Roman Catholic doctrine except transubstantiation, in vain; he was burned at the stake, repudiating these admissions, on 21 Mar. 1556 at Oxford, holding his right hand (which had

written his recantation) steadily in the flames, that it might be the first burnt. He compiled a *Reformatio Legum Ecclesiasticarum* (1550), which was published in a translation by W. Haddon and J. *Cheke in 1571, and wrote on Anglican discipline and theology; but his chief title to fame is that of being the principal author of the English liturgy.

CRASH AW, Richard (1612/13-49), poet. He lost both mother and stepmother before he was 9, and his father, a noted Puritan divine, died in 1626. He was educated at Charterhouse and Pembroke Hall, Cambridge, where he came under the influence of High Church friends including *Ferrar, whom he visited at *Little Gidding. From 1635 to 1643 he was a fellow at Peterhouse. He became a Catholic convert c.1645 and fled to Paris, where his friend *Cowley persuaded Queen Henrietta Maria to interest herself on his behalf. Through her influence he moved to Italy, first as attendant on Cardinal Palotta, then in 1649 in a minor post at the Santa Casa of Loreto, where he died shortly after. His principal work was the *Steps to the Temple* (1646), a collection of religious poems influenced by *Marino and the Spanish mystics, which has been acclaimed as the height of baroque in English poetry. To this was attached a secular section, the *Delights of the Muses*, containing 'Music's Duel', a paraphrase of the Latin of Strada, in which nightingale and luteplayer contend until the former fails and dies: also 'Wishes. To His (Supposed) Mistresse', which begins 'Who'er she be I That not impossible she'. His bestknown poems are those addressed to St *Theresa, the 'Hymne' beginning 'Love, thou art absolute, sole Lord I

Of life and death' and 'The Flaming Hart', the second of which was added to the second edition of 1648 and printed in an expanded version in the posthumous collection *Carmen Deo Nostro* (1652). Both celebrate the bliss of martyrdom in characteristically baroque imagery of doves, darts, hearts, and 'delicious wounds'. The extravagant conceits of 'The Weeper', addressed to Mary Magdalen, were much ridiculed in subsequent periods. *Praz (*The Flaming Heart*, 1958) describes his work as 'the literary counterpart, though a minor one, to Rubens's apotheoses, Murillo's languors and El Greco's ecstasies'. His poems were edited by L. C. Martin (2nd edn) in 1957.

Cratchit, Bob, a character in Dickens's **A Christmas Carol*.

Crawford, Henry and Mary, characters in J. Austen's **Mansfield Park*.

CRAWFORD, Robert (1959-), poet and critic, born at Bellshill, near Glasgow; he studied English at Glasgow University and teaches at the University of St Andrews. His work appeared in *New Chatto Poets 2* (1989), which was followed by his first collection, *A Scottish Assembly* (1990). In the same year appeared *Sharwaggi*, a joint collection with poet W N. Herbert, a volume which evokes the urban landscapes of Scotland in a rich and at times fantastic variety of demotic dialects, linguistic experiments, and 'translations'. Later collections include *Talkies* (1992) and *Masculinity* (1996). Much of Crawford's good-humoured yet sharp poetry explores questions of Scottishness, of national and cultural identity, but he also celebrates the domestic and the personal with tenderness and grace.

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Crawley, (1) the Revd Josiah, one of the most memorable characters in A. Trollope's 'Barsetshire' novels, figuring most prominently in **The Last Chronicle of Barset* and also in **Framley Parsonage*; (2) Sir Pitt, his sister Miss Crawley, his sons Pitt and Rawdon, characters in Thackeray's **Vanity Fair*.

Creakle, in Dickens's **David Copperfield*, the bullying headmaster of the hero's first school.

CREELEY, Robert (1926-), American poet and lecturer, and one of the ** Black Mountain group*; he edited (1954-7) the *Black Mountain Review*. His verse is plainer, more personal, less rhetorical than that of his associates; his *Collected Poems 1945-1975* was published in 1983.

CREEVEY, Thomas (1768-1838), Whig MP successively for Thetford and Appleby. *The Creevey Papers* (ed. Sir H. Maxwell), published 1903, consisting of letters to his stepdaughter Elizabeth Ord, extracts from his journal, and letters to Creevey from various important persons, are interesting for their gossip and the light they throw on the characters of prominent persons and on the society of the later Georgian era. He was in Brussels for some years from 1814 and left a classic first-hand account of the city at the time of Waterloo. In Creevey's old age, when the Whigs were in power, he held office as treasurer of ordnance and afterwards as treasurer of Greenwich Hospital. Charles Greville in the **Greville Memoirs*, 20 Feb. 1838) refers to Creevey's cheerful and sociable disposition; he was at once 'perfectly happy and exceedingly poor'. See also *Creevey's Life and Times* (1934), ed. J. Gore, a further

selection with commentary.

CREIGHTON, Mandell (1843-1901), educated at Merton College, Oxford, where he became fellow and tutor, devoting himself to ecclesiastical, Italian, and Byzantine history. He was ordained in 1870 and was vicar of Embleton from 1875 to 1884, when he was elected to the chair of ecclesiastical history at Cambridge. During this time he continued his important *History of the Papacy during the Period of the Reformation* (5 vols, 1882-94). He was first editor of the *English Historical Review*, from 1886, and was selected bishop of Peterborough in 1891 and of London in 1897. His other works include *The Tudors and the Reformation* (1876), *The Age of Elizabeth* (1876), and lives of Simon de Montfort (1876), Cardinal Wolsey (1888), and Queen Elizabeth (1896). His *Life and Letters* by his widow appeared in 1904.

Cresseid, see TESTAMENT OF CRESSEID, THE; **Cressida**, see TROILUS AND CRESSIDA; see also TROILUS AND CRISEYDE.

CRÈVECOEUR, Michel-Guillaume de (1735-1813), known as J. Hector St John de Crèvecoeur, born at Caen in France of a good but impoverished family. He emigrated to Canada and served under Montcalm, then moved south, landing at New York in 1759 and taking American citizenship in 1765. He then settled in Orange County, New York State, where for several idyllic years he farmed, until the revolution obliged him to flee to Europe. These years were the basis of his famous work, much admired by the Romantics, *Letters from an American Farmer* (published in London 1782), which describe rural life and customs with simplicity, artistry, and vigour; the third essay is on the subject of

'What is an American?' D. H. Lawrence commented on his role as myth-maker in *Studies in Classic American Literature* (1923), and described him as the 'emotional prototype' of the American (as distinct from Franklin, 'the real practical prototype').

Crewler, the Revd Horace and Mrs, characters in Dickens's *David Copperfield*, the parents of Sophy, whom Traddles marries.

CRICHTON, James, 'The Admirable' (1560-82), Scots adventurer, scholar, linguist, and poet, who served in the French army, travelled in Italy, and died in a brawl in Mantua. His colourful career is recounted by Urquhart and is the subject of a historical novel by H. Ainsworth. Barrie's play *The Admirable Crichton* concerns a polymath manservant cast away with his employers on a desert island.

Cricket On the Hearth, *The*, a Christmas book by Dickens, published 1846.

John Peerybingle, carrier, and his much younger wife, Dot, are as happy a couple as possible, although the venomous old Tackleton, who himself is about to marry the young May Fielding, throws suspicion on Dot's sincerity. This suspicion appears to be disastrously verified when an eccentric old stranger takes up his abode with the Peerybingles and is discovered one day by John, metamorphosed into a bright young man by the removal of his wig, in intimate conversation with Dot. By the fairy influence of the Cricket on the Hearth John is brought to the decision to pardon her offence, which he attributes to the incompatibility of their ages and temperaments. But there turns out to be no occasion for forgiveness, for the bright young man

is an old friend, the lover of May Fielding, believed dead, who has turned up just in time to prevent her marrying Tackleton. Among the other characters are Caleb Plummer and his blind daughter Bertha, the toymakers; and Tilly Slowboy, most loving and incompetent of nurses.

Crimswoith, William, the hero of C. Bronte's *The Professor*.

Criseyde, see TROILUS AND CRISEYDE.

Crisparkle, the Revd Septimus, a character in Dickens's *Edwin Drood*.

Crispinus, a false poet in Jonson's *Poetaster*, in part a caricature of J. Marston.

Criterion (1922-39), an influential literary periodical launched as a quarterly and edited by T. S. Eliot; *The* 2 4 5 CRITIC I CROKER

Waste Land appeared in its first issue. It became the *New Criterion* in 1926, and in 1927, briefly, the *Monthly Criterion*, but then reverted to its original title and quarterly publication. It included poems, essays, short stories, and reviews, and published work by Pound, Empson, Auden, Spender, Grigson, etc.; it also introduced the work of Proust, Valéry, Cocteau, and other European writers. Eliot disowned any particular programme, claiming that his magazine represented a 'tendency', 'toward something which, for want of a better name, we may call classicism', but later critics have detected in the *Criterion* a sympathy towards Fascist ideology. Despite this, it continued to enjoy immense literary prestige until it closed in 1939 under the pressure of what Eliot described as 'a depression of spirits' induced by 'the present state of public affairs'.

Critic, The, or a Tragedy Rehearsed, a comedy by R. B. Sheridan, produced 1779.

Based on Buckingham's **The Rehearsal, The Critic* is an exuberant burlesque on the problems of producing a play. The work under rehearsal by its distraught producer is 'The Spanish Armada', a ludicrous parody of the modish tragic drama of the day (see, for example, CUMBERLAND, R.; COLMAN, G, THE ELDER). Mr Puff, the author of 'The Spanish Armada' and an enterprising promoter of literary wares, has invited to the rehearsal Dangle and Sneer, two savage and inept theatre critics, and Sir Fretful Plagiary (a caricature of Cumberland). His absurd historical drama, written in both the bombastic and the sentimental styles, introduces Sir Walter *Raleigh, Sir Christopher Hatton, the earl of Leicester, Lord Burleigh, and others, at the time when the armada is approaching. Meanwhile Tilburina, the daughter of the governor of Tilbury Fort, complicates the plot with her love for Don Ferolo Whiskerandos, a Spanish prisoner. The action of the main play, including the solemn discussions by the author and his guests, their confused involvement with the rehearsal, and continual interruptions by producer, actors, and stage hands, continues with undiminished vivacity to the end.

Critical Dictionary of English Literature, A, from the Earliest Accounts . . . to the Middle of the Nineteenth Century, by Samuel Austin Allibone (1816-89), first published in the USA in 1858 and in London in 1859. In the editor's words, 'the fruits of many years of anxious research and conscientious toil', this vast work, the first of its kind on a comprehensive scale, includes biographical

entries for 30,000 authors and entries for an even greater number of books. The aim was to direct the public to 'the Best Works of the Best Authors', and each book of any note is described with generous extracts from contemporary reviews and other critical writing. The interpretation of 'English Literature' is wide, as the 'Best Books' for doctors, lawyers, merchants, farmers, etc., were also included. The work was highly successful, with a new edition in 1871, and two supplements in 1891.

Critical Quarterly, a literary review founded in 1959 and edited by C. B. Cox and A. E. Dyson. It publishes essays, reviews, and poetry, and contributors have included A. *Wilson, P. *Larkin, D. *Davie, D. J. *Enright, W *Empson, S. *Heaney, and others.

Critical Review(1756-90), a Tory and Church journal, founded in opposition to the liberal **Monthly Review*. Much of its space was devoted to public affairs, but it also provided full and balanced reviews of a wide range of books. Dr *Johnson thought well of it and contributed many articles, as did *Goldsmith. It was edited from 1756 to 1759 by *Smollett, who proved a controversial editor.

criticism, schools of, see under DECONSTRUCTION; FEMINIST CRITICISM; MARXIST LITERARY CRITICISM; MYTH CRITICISM; NARRATOLOGY; NEW CRITICISM; NEW HISTORICISM; POSTMODERNISM; PRACTICAL CRITICISM; PSYCHOANALYTIC CRITICISM; READER-RESPONSE THEORY; SOCIALIST REALISM; STRUCTURALISM AND POST-STRUCTURALISM. See also under ARCHETYPE.

Croaker, a character in Goldsmith's **The Good-Natur'd Man*.

CROCE, Benedetto (1866-1952), Italian philosopher,

historian, and critic. His aesthetics and criticism, published in his journal *La critica* from 1903 to 1944, were profoundly influential in Italy before the Second World War. His most influential work is *Estetics come scienza dell'espressione e linguistica generale (Aesthetics as the Science of Expression and General Linguistics, 1902)*. Central to all phases of his thought is the concept of art as a 'lyrical intuition'. His best criticism is in *Poesia popolare e poesia d'arte (Popular Poetry and Literary Poetry, 1933)*, an original interpretation of Italian literary history from the 14th to the 16th cents; in his essay on *Ariosto, Shakespeare, Corneille (1920)*; and in *La poesia (Poetics, 1936)*. His historical works include detailed analysis, as in *Storia d'Europa nel secolo XIX (History of Europe in the 19th Century, 1932)*, as well as theory, such as *La storia come pensiero e come azione (History as Thought and as Action, 1938)*, which asserts that history is always the history of freedom.

CROCKETT, S. R., see KAILYARD SCHOOL.

Crockford, *Crockford's Clerical Directory*, first published 1857. A book of reference for facts relating to the clergy and the Church of England.

Croft, Admiral and Mrs, characters in J. Austen's **Persuasion*.

CROKER, John Wilson (1780-1857), an MP, secretary to the admiralty, and a prominent Tory politician. He was a regular contributor to the **Quarterly Review*, in which he made very plain his Tory and Anglican stance, even in his literary reviews, and for which he acted as an important link with circles of political power. Known for his bitter opposition to most of the younger writers

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of his day, he became (and has remained) notorious for his criticism of Keats's **Endymion* 1818. *Shelley (in his preface to **Adonais*) and *Byron (in his jingle 'Who killed John Keats?') established the belief, still quoted, that Croker's review hastened the death of the poet. Yet Croker's views on *Endymion*, although blinkered and ungenerous, were considerably more temperate than those of *Lockhart in **Blackwood's*, and there is some justice in his comments on Keats's diction and versification. Croker was a painstaking scholar, and an expert on the 18th cent. His books include *An Intercepted Letter from Canton (1804)*, a satire on Dublin society; a reliable edition of Boswell's *Life of Samuel *Johnson*, in 1831, and in the same year *Military Events of the French Revolution of 1793*; and *Essays on the Early Period of the French Revolution (1857)*. He was a much hated man, caricatured in three contemporary novels: Peacock's **Melincourt (1817)*; Lady *Morgan's *Florence Macarthy (1818)*; and Disraeli's **Coningsby (1844)*; and was detested by his lifelong enemy *Macaulay 'more than cold boiled veal'. It appears that he was the originator of the political term 'Conservative', which first appeared in an article of his in the *Quarterly Review* in Jan. 1830. *The Croker Papers*, published 1884, cover Croker's political life 1808-32 and are of considerable historical interest.

CROKER, Thomas Crofton (1798-1854), an Irish antiquary who worked in the admiralty, and was probably the first collector to regard national and folk stories as a literary art. *Researches in the South of Ireland* appeared in 1824; *Fairy Legends and Traditions in the South of*

Ireland, which delighted Sir W. *Scott and was very successful, in 1825-8; *Legends of the Lakes* in 1829; and *Popular Songs of Ireland* in 1839. These works, together with Croker's many contributions to literary and antiquarian journals, provide a rich source of information on Irish folklore.

CROLY, George (1780-1860), educated at Trinity College, Dublin, and rector of St Stephen's Walbrook. He was author of *Paris in 1815* (1817), a work which owes much to Byron's **Childe Harold; Catiline* (1822), a tragedy; *May Fair* (1827), a satire; and, most notably, *Salathiel* (1829), a romance of the *Wandering Jew, Rome under Nero, and the siege of Jerusalem by Titus. *Marston* followed in 1846, a romance to which the French Revolution and the Napoleonic wars provide the background. He published numerous other narrative and romantic poems, as well as religious and historical works. Byron in **Don Juan* refers to Croly as 'the Revd Rowley Powley'.

CROMEK, Robert Hartley (1720-1812), engraver, appears also to have been a shifty literary speculator who made many enemies, notably *Blake. He published *Reliques of Burns* in 1808, and in 1810 a volume of *Select Scottish Songs* by *Burns. In the same year he published *Remains of Nithsdale and Galloway Song*, much of which consisted of the poems of A. *Cunningham, which the author had disguised as ancient songs. It seems probable that Cromek knew of and ignored the deception. Blake expressed his enmity in the couplet, 'A petty, sneaking knave I knew I O! Mr Cr , how do ye do?'

CROMPTON, Richmal, see CHILDREN'S LITERATURE.

CROMWELL, Oliver (1599-1658), soldier, politician, general, and from 1653 to 1658 lord protector, the subject of innumerable contemporary pamphlets, satires, odes, and panegyrics. *Marvell's 'An Horatian Ode upon Cromwell's Return from Ireland', written in 1650, and his *The First Anniversary of the Government under his Highness the Lord Protector* (1655) are notable expressions of balanced admiration for Cromwell's 'active star'; 'If these the times, then this must be the man.' *Milton, who was Latin secretary to the newly formed Council of State from 1649, appealed to him in the sonnet 'Cromwell, our chief of men' as the defender of conscience and liberty, and *Waller (his cousin) wrote in praise of his government and foreign policy. *D'Avenant's plays *The Cruelty of the Spaniards in Peru* (1658) and *The History of Sir Francis Drake* (1659) were intended to support Cromwell's war against Spain. After his death Cromwell was variously depicted by writers and historians as honest patriot, 'frantic enthusiast' (*Hume), corrupt hypocrite, and true Englishman: *Carlyle in his lecture on the 'Hero as King' (1840) and his *Letters and Speeches of Oliver Cromwell* (1845) praised him as a Puritan hero, God-sent to save England, grappling 'like a giant, face to face, heart to heart, with the naked truth of things'.

CROMWELL, Thomas, earl of Essex (71485-1540), secretary to Cardinal Wolsey and subsequently to Henry VIII, and his chief adviser in ecclesiastical matters. He was the principal promoter of the dissolution of the monasteries. He negotiated Henry's marriage with Anne of Cleves, and the failure of this match and of the policy that underlay it, coupled

with the intense unpopularity of the minister, led to his downfall. A bill of attainder was passed and Cromwell was executed.

Cromwell, *The True Chronicle Historie of the Whole Life and Death of Thomas Lord*, a play published in 1602 and stated in the title to have been 'written by W.S.' It was included in the third and fourth Shakespeare Folios (1664 and 1685). The play has little merit and is certainly not by Shakespeare.

CRONIN, A(rchibald) J(oseph) (1896-1981), born in Dunbartonshire. He studied medicine in Glasgow, then practised as a doctor for some years before devoting himself to an extremely successful career as a middlebrow novelist whose works reached an even wider audience through film and television: his best-known novels (e.g. *The Stars Look down*, 1935; *The Citadel*, 1937) combine in their subject matter the appeal of 247 CROSBIE I CRUELTY medicine and of mining, reflecting his own early experiences as a doctor in south Wales.

Crosbie, Adolphus, a character in A. *Trollope's **The Small House at Allington*.

'**Crossing the Bar**', a poem in four stanzas by Lord *Tennyson, written Oct. 1889 while crossing the Solent and published that year. It is published as the last poem in most editions of Tennyson's work, in accordance with his own wishes.

CROSSLEY-HOLLAND, Kevin (1941-), poet and translator from Old English, born in Buckinghamshire and educated at Bryanston School and St Edmund Hall, Oxford. His collections include *The Rain-Giver* (1972), *The Dream-House* (1976), *Time's Oriel* (1983), *Waterslain*

(1986), the title work of which is a sequence of 25 poems vividly evoking a village and its people—the beachcomber, the wildfowler, the local historian, the publican, the children—and *The Painting-Room* (1988). His translations include *The Battle of Maldon and Other Old English Poems* (1965), *Beowulf* (1968), *Storm and Other Old English Riddles* (1970), *The Exeter Book Riddles* (1978), and *The Old English Elegies* (1988). Although he has travelled widely and his spells abroad are reflected in his subjects, the strongest pull in his work is towards the landscape and interwoven history and legend of East Anglia, to its makings, granaries, and woodlands, but most particularly to the 'marsh, mud, creeks, shifting sand' of its coastline. His works for children, many based on East Anglian folk tales and Norse myths, include *Havelock the Dane* (1964), the haunting *The Green Children* (1966), *The Pedlar of Swaffham* (1971), and *The Wildman* (1976). He has also written librettos from his own works, notably with composer Nicola LeFanu.

Crotchet Castle, a satire by *Peacock, published 1831. As in most of Peacock's books, the story assembles a group of theorists at a country house, such as Mr Skionar (who resembles *Coleridge), Mr MacQuedy (a Scottish economist who suggests J. R. MacCulloch), Mr Chainmail (who wants to revive the Middle Ages, possibly based on the historian Samuel Rush Meyrick, 1783-1848), and others. The Revd Dr Folllott, though more amiable and learned than Peacock's previous clerics, is also mocked for his bigoted conservatism. The dinner-table conversations at Crotchet Castle turn on the clash between Folllott's Toryism and MacQuedy's

progressivism. The guests take a journey by river and canal to Wales, reminiscent of a trip Peacock took up the Thames with *Shelley in 1815. In *Lady Clarinda*, Peacock supplies the most spirited and cynical of his heroines. She has a foil in the romantic Susannah Touchandgo, who retires to a simple life in Wales after her father, a banker, absconds. The book ends with an assault by the mob on Mr Chainmail's 12th-cent. castle, an ironic comment on the more visionary schemes to solve the troubles of the age of reform.

CROUCH, Nathaniel, see CHILDREN'S LITERATURE.

Crow, a volume of poetry by Ted * Hughes.

Crowdero (meaning 'fiddler', because he plays on a 'crowd' or 'fiddle'), a member of the bear-baiting mob in Butler's **Hudibras*.

Crowe, Captain, a character in Smollett's *SirLauncelot * Greaves*.

CROWE, Catherine, see GHOST STORIES.

CROWE, William, see LEWESDON HILL.

CROWLEY, 'Meister' (really Edward Alexander) (1875-1947), son of a rich brewer turned PI, mouth Brother, a diabolist and a prolific poet who claimed to be the Beast from the Book of Revelation. He joined the Order of the Golden Dawn, a group of theosophists involved in Cabbalistic magic, of which * Yeats was a member, and precipitated its dissolution when it rejected his claims to ascend to a higher spiritual grade. See *The Confessions of Aleister Crowley*, ed. John Symonds and Kenneth Grant (1971).

CROWNE, John (?i640-?i703), probably the son of an emigrant to Nova Scotia, where he appears to have spent some of his youth. A prose romance, *Pandion and*

Amphigenia (1665), was followed by his first comedy, *The Country Wit* (1675), containing the character of Sir Mannerly Shallow, subsequently developed into *Sir Courtly Nice in the play of that name (1685). He wrote several other comedies, a court masque, *Calisto* (1675), and eleven tragedies, including the two-part rhymed *The Destruction of Jerusalem* (1677), *Thyestes* (1681), and *Caligula* (1698). The success of the tragedies is said to have owed much to expensive and elaborate scenery. He was part author, with *Dryden and *Shadwell, of *Afores and Observations*, a satirical attack on *The Empress of Morocco* by *Settle. Although Crowne was a favourite of Charles II, *Dennis said that he had 'a mortal aversion to the court'; he himself claimed in his later years that his plays were 'successful, and yet clean'.

Croyland, or **Crowland, History, The**, a chronicle of the 14th or 15th cent., printed by Sir H. *Savile in 1596 and for long erroneously attributed to Ingulf, abbot of Croyland (d. 1109), secretary to William the Conqueror. It was shown by Sir F. *Palgrave and others to be a forgery of the 15th cent.

CRUDEN, Alexander (1701-70), born in Aberdeen. He established a bookshop in London in 1732 and in 1737 published his *Biblical Concordance*; its later editions (1761 and 1769) remain standard works of reference. His eccentricities verged on insanity, and he believed himself in later life called upon to reform the nation.

Cruelty, Theatre of, a phrase associated with French director *Artaud, and introduced to Britain during the 1960s through the work of P. *Brook and critic and director Charles Marowitz (1934-), who chose the

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name for their experimental theatre group in homage to Artaud: the most celebrated production of the movement was Brook's version of *Weiss's *Marat/Sade*. The emphasis of this style of theatre was as much on gesture and movement as on text.

CRUIKSHANK, George (1792-1878), illustrator and caricaturist, son of Isaac Cruikshank, also a caricaturist. His vast amount of work was largely in political caricature, but among the books he illustrated were: Burns's *The Jolly Beggars' in 1823; *Grimm's *Popular Stories* in 1824-6; Cowper's **John Gilpin* in 1828; Rhodes's ^*Bombastes Furioso* in 1830; Defoe's **Robinson Crusoe* in 1831; * *Sketches by Boz* in 1836, which began a long association with Dickens including the illustrations to * *Oliver Twist* in 1837; Scott's **Waverley* in 1836-9; *Ainsworth's *The Tower of London* in 1840; *Thackeray's *Legend of the Rhine* in 1845; H. B. *Stowe's *Uncle Tom's Cabin* in 1853. In 1835 he became the editor of *The Comic Almanack*, a predecessor of **Punch*.

Crummies, Mr Vincent, Mrs, and Ninetta ('the infant phenomenon'), characters in Dickens's **Nicholas Nickleby*.

Cruncher, Jerry, a character in Dickens's **A Tale of Two Cities*.

Cry, the Beloved Country, a novel by Alan Paton, published 1948. Paton (1903-88) was educated at the University of Natal, and was national president of the South African Liberal Party until it was declared illegal in 1968.

The Revd Stephen Kumalo sets off from his impoverished

homeland at Ndotasheni, Natal, for Johannesburg, in search of his sister Gertrude and his son Absalom. He finds Gertrude has turned to prostitution, and Absalom has murdered the son of a white farmer, James Jarvis. Absalom is convicted and condemned to death, and Kumalo returns home with Gertrude's son and Absalom's pregnant wife. The novel ends with the reconciliation of Jarvis and Kumalo, and Jarvis's determination to rise above tragedy by helping the poor black community. The book is a moving plea for racial understanding and co-operation.

C.S.C., see CALVERLEY.

Cuala Press, a *private press founded in 1902 at Dundrum, Co. Dublin, by Elizabeth and Lily Yeats, sisters of W. B. *Yeats, to stimulate local crafts and employment. It was originally called the Dun Emer Press, changing its name in 1908, and it flourished as the Cuala Press until the late 1940s, publishing work by Yeats, *Synge, *Gogarty, Lady *Gregory, etc.

Cuchulain (pron. Cuhoolin), one of the principal heroes of the Ulster cycle of Irish mythology, the nephew or ward of Conchubar, king of Ulster. He is supposed to have lived in the 1st cent. AD. His birth was miraculous, and he showed his strength and prowess at an early age. While still a child he killed the terrible watchdog of the smith Culain and compensated the owner by undertaking to guard his house in the dog's place, whence the name of Cuchulain, signifying 'Culain's hound'. Of his numerous feats of valour, which won him the love of many women, the chief was his defence of Ulster, single-handed, against Medb (pron. Maeve), queen of Connaught, who attacked it in

order to carry off the Brown Bull of Cuailgne (pron. Cooley). Cuchulain was killed, aged 27, by Lugaid, son of a king of Ulster, and the daughters of Calatin the wizard, in vengeance for their fathers whom Cuchulain had slain.

A series of the legends about him have been translated by Lady *Gregory (*Cuchulain of Muirthemne*). He figures in *Macpherson's Ossianic poems as 'Cuthullin'.

Cuckoo and the Nightingale, The, see CLANVOWE.

Cuddy, a herdsman or shepherd, in **The Shepherdes Calender* of Spenser and **The Shepherd's Week* of Gay.

CUDWORTH, Ralph (1617-88), see CAMBRIDGE PLATONISTS.

Cuff, Sergeant, the detective in W. Collins's **The Moonstone*.

CUGOANO, Ottobah, see BLACK BRITISH LITERATURE.

CULPEPER, Nicholas (1616-54), apothecary, Puritan, and republican. He conducted a campaign against the monopoly of the College of Physicians, and in 1649 published an English translation of the college's *Pharmacopoeia*, thus making its contents available for the first time to the poor who could not afford doctors' fees. Both this work and his *The English Physician Enlarged, or the Herbal* (1653) sold in vast quantities, but his infringement of the monopoly made him many enemies and he was the object of much slander and abuse.

cultural appropriation, a term used to describe the taking over of creative or artistic forms, themes, or practices by one cultural group from another. It is in general used to describe Western appropriations of non-Western or non-white forms, and carries connotations

of exploitation and dominance. The concept has come into literary and visual art criticism by analogy with the acquisition of artefacts (the Elgin marbles, Benin bronzes, Lakota war shirts, etc.) by Western museums. The term has emerged in the last 20 years as part of the vocabulary of the post-colonial critique of Western expansionism. One early significant discussion was by Kenneth Coutts-Smith in 'Some General Observations on the Concept of Cultural Colonialism' (1976), where he brings together the Marxist notion of 'class appropriation' (the dominant class appropriating and defining 'high culture') and what he calls 'cultural colonialism', though he himself does not combine the two in the phrase 'cultural appropriation'. The problem had been identified earlier in the century, though not in these terms, by the New Negro and Harlem Renaissance writers in the USA, who were concerned by the caricature of the African-American voice and folk traditions in minstrelsy shows and in such popular successes as J. C. *Harris's Brer Rabbit stories. On the other hand, Harlem Renaissance writers such as Alain Locke (1886-1954) welcomed the *Modernist enthusiasm for African art. In more recent discussion the Modernist engagement with what were seen as primitive art forms (see PRIMITIVISM) has been seen as highly problematic. As this suggests, how an artist or writer's use of other cultures should be judged is a matter of interpretation: what one critic might condemn as 'cultural appropriation' another would discuss more neutrally as 'influence', or even praise as 'postmodern

hybridity'. One of the finest discussions of these issues, although it does not use the term 'cultural appropriation', is Michael North's *The Dialect of Modernism: Race, Language, and Twentieth-Century Literature* (1994). North is centrally concerned with what has been called 'voice appropriation', for example G. * Stein's use of an African-American voice in her short story 'Melanctha'. 'Voice appropriation' has also been debated in terms of gender, as in feminist critiques of *Joyce's representation of female consciousness in the Molly Bloom sequence.

Culture and Anarchy, a collection of essays by M.

* Arnold, published 1869. This work contains many of Arnold's central critical arguments.

The first chapter is devoted to his concept of culture as 'sweetness and light', a phrase adopted from Swift's **The Battle of the Books*; Arnold presents culture as the classical ideal of human perfection, rather than 'a smattering of Greek and Latin'. Subsequent chapters set forward his definitions of Barbarians, *Philistines, and the Populace, and contrast the spirit of Hebraism (as manifested in primitive Christianity and Protestantism) with that of Hellenism, with its aim of seeing 'things as they really are'; both are important contributions to human development and should not be mutually exclusive.

CULVERWEL, Nathaniel (d. 1651), see CAMBRIDGE PLATONISTS.

CUMBERLAND, Richard (1732-1811), educated at Westminster School and Cambridge, the author of a number of highly successful *sentimental comedies, of which **The West Indian* and **The Brothers* are the

most interesting. He also wrote tragedies; two novels, *Arundel* (1789) and *Henry* (1795); a translation of the *Clouds* of *Aristophanes; and an autobiography. Cumberland is caricatured by *Sheridan as Sir Fretful Plagiary in **The Critic*.

CUMBERLAND, William Augustus, duke of (1721-65), third son of George II, and in command of the English army at Culloden (1746); known as 'the Butcher' on account of the severity with which he stamped out disaffection among the Highlanders. He figures in Scott's **Waverley*.

CUMMINGS, Bruce Frederick (1889-1919), diarist and biologist, born in Barnstaple, known under his pseudonym of W. N. P. Barbellion as the author of a diary covering the years 1903-17, *The Journal of a Disappointed Man*, which was published in 1919 with an introduction by H. G. *Wells, who described it as a 'specimen, carefully displayed and labelled' of 'a recorded unhappiness'. It is largely an account of the author's struggle with an illness (diagnosed as disseminated sclerosis) that made him increasingly introspective; he alternates between moods of elation, egotism, self-disgust, and physical nausea, leading more and more of a substitute existence through his diaries, and noting that 'as I become more static and moribund, they become more active and aggressive.' He clearly intended publication, and modelled his work to some extent on the immensely successful diary of M. *Bashkirtseff ('She is impressionable, volatile, passionate—ill! So am I.');

the last entry was made on 21 Oct. 1917, after which 'Barbellion's' death was recorded, but in fact Cummings survived to see his own

work published, and his *A Last Diary* (1920, ed. A. J. and H. R. Cummings) covers the last two years of his life.

CUMMINGS, E(dward) E(stlin) (1894-1962), American poet, born in Cambridge, Massachusetts, and educated at Harvard. His first book, *The Enormous Room* (1922), an account of his three-month internment in a French detention camp in 1917, won him an immediate international reputation for its brilliant prose and its iconoclastic views, with *Dos Passos, Robert *Graves, T. E. *Lawrence, and V. Larbaud among its earliest admirers. In 1923 appeared *Tulips and Chimneys*, the first of 12 volumes of poetry. Strongly influenced by the English Romantic poets, by *Swinburne, and by *Pound, and marked by *Dada and the jazz age, the early poems attracted attention more for their experimental typography and technical skill than for their considerable lyric power; the frankness of his vocabulary and the sharpness of his satire also created some scandal. In *Eimi* (1933), a typographically difficult but enthralling journal of a trip to Russia, he broke in disillusion from his earlier socialist leanings, and thenceforth his work reflected his increasingly reactionary social and political views. His later lyrics, on the other hand, achieved a greater depth and simplicity. His other works include essays, plays, and *Tom* (1935), a satirical ballet based on H. B. *Stowe's *Uncle Tom's Cabin*. Cummings opened new perspectives for an entire generation of American and British poets, including *Auden and *Spender. His *Complete Poems: 1910-1962* was published in 1980.

CUNNINGHAM, Allan (1784-1842), born in Dumfriesshire, apprenticed to his brother as a stonemason. As a

boy he walked in *Burns's funeral procession. He was **CUNNINGHAM | CURLL 250**

an avid reader, and became a friend of J. *Hogg. In 1809 *Cromek was collecting songs in Scotland, and Cunningham, when he found his own poems were not acceptable, profited from the vogue for *primitivism by disguising them as old Scottish songs, many of which Cromek then published in 1810 as *Remains of Nithsdale and Galloway Song*. Cromek persuaded him to come to London, and introduced him to Sir Francis Chantrey, whose secretary he became. He was soon a frequent contributor to the **London Magazine* and to **Blackwood's*. He published *Traditional Tales of the English and Scottish Peasantry* in 1822; *The Songs of Scotland* in 1825; various romantic tales between 1826 and 1836; *Lives of the Most Eminent British Painters, Sculptors, and Architects* in 1829-33; and in 1834 an edition of Burns. Several of his poems and ballads, such as 'A wet sheet and a flowing sea' and 'Hame, hame, hame', which were very popular in his lifetime, are still remembered.

CUNNINGHAM, John (1729-73), the son of a Dublin wine-cooper. He wrote a successful farce, *Love in a Mist* (1747), then came to England and joined a group of travelling players, though it appears he had little talent as an actor. He also wrote contemplative pastoral verse imitative of *Gray and *Shenstone (*Poems Chiefly Pastoral*, 1766). He died in Newcastle upon Tyne.

CUNNINGHAME GRAHAM, Robert Bontine (1852-1936), horseman, writer, anti-imperialist, and social reformer, the son of a Scottish laird and a half-Spanish mother. During a flamboyant and varied career he was

a rancher in Argentina, an outspoken MP (he was imprisoned after Bloody Sunday, 1887), and a traveller in remote parts of the world, particularly in Spanish America, where he gained an intimate knowledge of gaucho life and of the older civilization surviving from the period of Spanish rule. His many stories, books, and articles include remarkable and exotic tales of travel. *Mogreb-el-Acksa* (1898) recounts his attempt to reach the forbidden city of Tarudant in Morocco; G. B. *Shaw in his preface to *Captain Brassbound's Conversion* claimed it as his inspiration for the play, and it was also much admired by *Conrad. Other titles include *Thirteen Stories* (1900), *Success* (1902), *Scottish Stories* (1914), and *The Horses of the Conquest* (1930); he also wrote several volumes of Latin American history. See A. F. Tschiffely, *Don Roberto* (1937), an account of Graham's life and their friendship, and Alexander Maitland, *Robert and Gabriela Cunninghame Graham* (1984).

CUNOBELIN (Cymbeline), a king of Britain in the early years of the Christian era, and father of *Caractacus. See CYMBELINE.

Cupid and Campaspe, see CAMPASPE.

Cupid and Psyche, the allegorical centrepiece of the *Golden Ass* of *Apuleius, in which the author blends a familiar folk tale depicting an enchanted suitor and his abandoned bride with a Hellenistic epyllion about the god of love which has some of the trappings of a philosophical myth. Psyche, daughter of a king, is beloved by Cupid, who visits her nightly, but remains invisible, forbidding her to attempt to see him: one night she takes a lamp and looks at him as he sleeps,

and agitated by his beauty lets fall a drop of hot oil on his shoulder. He departs in wrath, leaving her solitary and remorseful. Like the hero of the novel in which her tale is set, Psyche has forfeited her happiness through misplaced curiosity, and has to regain it through painful wanderings. The irony evident in the treatment of the gods and the rich decoration of the setting of certain scenes betray an indebtedness to a Hellenistic original, while many elements of the fable—the magic palace, the enchantress (Venus) to whom the hero (Cupid) is in thrall, the tasks the heroine has to perform and the animals that aid her—belong to the world of the folk tale. Apuleius' story has been retold by W. *Browne (*Britannia's Pastorals*, Bk III), by S. *Marmion (*Cupid and Psyche*), by W. *Morris (*The Earthly Paradise*), and by *Bridges (*Eros and Psyche*). Pater's *Marius the Epicurean* provides a prose version. Milton's *Comus* (1003-11) contains a reference to Apuleius' story and *Keats's 'Ode to Psyche' owes a debt to it.

Cure fora Cuckold, A, a comedy by J. *Webster and W. *Rowley, possibly with T. *Heywood, written 1624/5, printed 1661.

It deals with the love affairs of two couples, Bonville and Annabel, and Lessingham and Clare; and contains a notable duel scene on Calais sands.

Curious Impertinent, The (or *The Fatal Curiosity*), an episode in *Don Quixote* (i. 30-5) which provided the plot for more than one English 17th-cent. drama.

Anselmo, having married the beautiful Camilla, urges his friend Lothario to test her virtue. Lothario, at first reluctant, yields to the constant pressure of his friend.

Camilla's lapse encourages the licentiousness of her maid Leonela, which leads to the discovery of her mistress's infidelity, the death of Anselmo and Lothario, and Camilla's retirement to a convent.

CURLL, Edmund (1683-1747), a bookseller and pamphleteer who specialized in scandalous biographies, seditious pamphlets, pirated works, and pornography; he was imprisoned in 1724 for publishing *Venus in the Cloister: or The Nun in her Smock* (a characteristic title), though he denied that it was his. He made many enemies in the literary world, including *Pope, who pilloried him in **The Dunciad*. Pope was involved in various manoeuvres to encourage Curii to publish an unauthorized edition of his letters (which he did, in 1735), in order to appear himself to be pushed into publishing the authentic versions. Curii is also mentioned in * Swift's poem 'On the Death of Dr Swift'. A life by R. Straus, *The Unspeakable Curii*, appeared in 1927.

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CURNOW, Allen (1911-), New Zealand poet and critic, born at Timaru. After a period as a journalist in New Zealand before, during, and for a time after the Second World War, he joined the English department of the University of Auckland in 1951 and taught there until 1976. From an early stage he was seen to be an important figure in the creation of a truly New Zealand poetry. His first significant book, *Not in Narrow Seas* (1939), was followed by several others in the 1940s; and his editing of *A Book of New Zealand Verse* (1945; rev. 1951) and then *The Penguin Book of New Zealand Verse* (1960) was both influential and controversial. An

increasingly prolific and audacious writer, since the 1970s he has been recognized not only as his country's leading poet but as a poet with an international reputation. A number of collected and selected volumes are drawn on in *Early Days Yet: New and Collected Poems 1Q41-1QQ/* (1997).

Cursor Mundi, a northern poem dating from about 1300 surviving in seven manuscripts of about 24,000 short lines, supplemented in most of them by another 6,000 or so lines of devotional material. It is founded on the works of late 12th-cent. Latin writers who wrote various pseudo-histories made up of hagiographic, legendary, and biblical material. This poem covers mankind's spiritual history from the Creation to the Last Judgement, divided into Seven Ages, and is a very successful, readable piece of popular instruction. It has been edited by R. Morris (EETS OS, 7 vols, 1874-93). **CURTIS**, Tony (1946-), Welsh poet and critic, born in Carmarthen and educated at University College, Swansea. His collections include *Album* (1974), *The Deerslayers* (1977), *Preparations* (1980), which contains several moving and intimate poems commemorating his father's death, *Letting Go* (1983), and *Selected Poems 1970-85* (1986). Much of his poetry is deeply rooted in Welsh culture and landscape, with particular reference to Pembrokeshire, and some of his best poems are inspired by animals, the natural world, and domestic life, but in later work his references become more international, his subjects widening to include historical incidents and the ^Holocaust. *Wales, the Imagined Nation* (1986) is an examination of Welsh national and cultural identity, a theme on which he has

written extensively.

CURZON, Robert, 14th Baron Zouche (1810-72), author of a Vi'si'i to the *Monasteries of the Levant* (1849), a record of his travels undertaken in search of manuscripts to Mount Athos, Greece, Palestine, and Egypt, *An Account of the most Celebrated Libraries of Italy* (1854), and *Armenia* (1854).

CURZON OF KEDLESTON, George Nathaniel, Marquess (1859-1925), educated at Eton and Balliol College, Oxford, MP for Southport (1886), viceroy of India (1899-1905), chancellor of Oxford University (1907), and secretary of state for foreign affairs, 1918-22. He travelled widely, and the results were embodied in the authoritative *Persia and the Persian* (1892), and in books on the Far East and Asiatic Russia. His energy, pomposity, and enjoyment of the splendour and formality of official life have made him a legendary figure.

Custom of the Country, The, a tragi comedy by }.

*Fletcher and P. *Massinger, composed between 1619 and 1622, and derived from the *Persiles y Sigismunda* of *Cervantes. Famed for its obscenity, it was described by *Dryden as containing more bawdry than any Restoration play, and *Pepys declared it 'of all the plays that ever I did see, the worst—having neither plot, language, nor anything in the earth that is acceptable' (2 Jan. 1667). The plot is set in motion when Count Clodio, an Italian governor, claims his *droit de seigneur* ('the custom of the country') from Zenocia on her marriage to Arnolde; she, Arnolde, and Arnolde's brother Rutilio escape by sea, but Zenocia is captured by a Portuguese captain and placed in service in Lisbon

with Hippolita, who subsequently falls in love with Arnolde and seeks Zenocia's destruction. There is an elaborately interwoven sub-plot involving Rutilio, his adventures in a brothel, and a duel. An adaptation by Nicholas Wright, with the action set in southern Africa, was performed in 1983.

Custom of the Country, The, a witty and satiric novel by E. *Wharton in which a beautiful, energetic, destructive, and ambitious American, Udine Spragg, works her way to wealth and power through a succession of marriages—to Ralph Marvell, of the old New York aristocracy; to Marquis Raymond de Chelles, of the French aristocracy; and finally to billionaire Elmer Moffatt of Apex City, Kansas, who is revealed to have been her first husband in a secret marriage.

Cute, Alderman, a character in Dickens's **The Chimes*, said to be based on Sir Peter Laurie, the City magistrate.

CUTHBERT, St (d. 687). In his youth he kept sheep on the hills near the Lauder, a tributary of the Tweed. He entered the monastery of Melrose, of which he became prior. In course of time he was sent to fill the post of prior of Lindisfarne, on which the monastery of Melrose then depended; and after several years, feeling himself called to a life of perfect solitude, he retired to the small island of Farne. In 684, at a synod held under St Theodore, archbishop of Canterbury, he was selected for the see of Lindisfarne, and to overcome his unwillingness to accept it King Egfrith himself, accompanied by the bishop of the Picts, visited him on his island. After two years, feeling death approaching, he retired to the solitude of his island, and died in his cell on 20 Mar. (his feast day) 687. His body, which was said

to have remained for many years in a state of incorruption and was carried away by the monks when they were driven by the Danes from Lindisfarne, was finally buried in Durham Cathedral.

CUTLER, Ivor, see PERFORMANCE POETRY.

CUTTLE I CYNTHIA **252**

Cuttle, Captain Edward, a character in Dickens's

**Dombey and Son*. His favourite expression is,

'When found, make a note of.' (See NOTES AND QUERIES.)

Cymbeline, a play by * Shakespeare, first published in the Folio of 1623. It may have been written in 1609/10;

*Forman saw a performance of it, perhaps at the

*Globe, probably in Apr. 1611. Its sources are *Holinshed,

*A *Mirror for Magistrates*, and perhaps Boccaccio's

^Decameron (see also PHILASTER). Though

included among the tragedies in the First *Folio,

the play is now generally classified as a 'romance',

and is more highly regarded than it was by Dr

*Johnson, who said that 'To remark the folly of the

fiction, the absurdity of the conduct, the confusion of

the names and manners of different times, and the

impossibility of the events in any system of life, were to

waste criticism upon unresisting imbecility, upon

faults too evident for detection, and too gross for

aggravation.' The play was much loved in the 19th

cent., however; Tennyson died with a copy of it on the

coverlet of his bed. G. B. *Shaw wrote an emended

version of the long fifth act, published in 1938 under

the title *Cymbeline Refinished*.

Imogen, daughter of Cymbeline, king of Britain, has

secretly married Leonatus Posthumus, a 'poor but

worthy gentleman'. The queen, Imogen's stepmother,

determined that her clownish son Cloten shall marry

Imogen, reveals the secret marriage to the king, who

banishes Posthumus. In Rome Posthumus boasts of

Imogen's virtue and makes a wager with Iachimo that

if he can seduce Imogen he shall have a diamond ring

that Imogen had given him. Iachimo is repulsed by

Imogen, but by hiding in her bedchamber he observes

details of Imogen's room and her body which persuade

Posthumus of her infidelity, and he receives the ring.

Posthumus writes to his servant Pisanio directing him

to kill Imogen; but Pisanio instead provides her with

male disguise, sending a bloody cloth to Posthumus to

deceive him that the deed is done. Under the name

Fidèle Imogen becomes a page to Bellarius and the two

lost sons of Cymbeline, Guiderius and Arviragus,

living in a cave in Wales. Fidèle sickens and is

found as dead by the brothers, who speak the dirge

'Fear no more the heat o'th'sun'. Left alone she revives,

only to discover at her side the headless corpse of

Cloten which she believes, because of his borrowed

garments, to be that of her husband Posthumus. A

Roman army invades Britain; Imogen falls into the

hands of the general Lucius and becomes his page. The

Britons defeat the Romans, thanks to the superhuman

valour in a narrow lane of Bellarius and his two sons

aided by the disguised Posthumus. However, Posthumus,

pretending to be a Roman, is subsequently

taken prisoner and has a vision in jail of his family and

Jupiter, who leaves a prophetic document with him.

Lucius pleads with Cymbeline for the life of Fidèle/

Imogen: moved by something familiar in her appearance,

he spares her life and grants her a favour. She

asks that Iachimo be forced to tell how he came by the ring he wears. Posthumus, learning from this confession that his wife is innocent but believing her dead, is in despair till Imogen reveals herself. The king's joy at recovering his daughter is intensified when Bellarius restores to him his two lost sons, and the scene ends in a general reconciliation. Posthumus' words to Imogen on being reconciled with her, 'Hang there like fruit, my soul, I Till the tree die!' were described by Tennyson as 'the tenderest lines in Shakespeare'.

Cymochles, in Spenser's **Faerie Queene* (11. v, vi, and viii), 'a man of rare redoubted might', 'given all to lust and loose living', the husband of **Acrasia* and brother of **Pyrochles*. He sets out to avenge on Sir **Guyon* the supposed death of his brother, but **Phaedria* intervenes. He is finally slain by Prince **Arthur*.

Cymodoce, one of the Nereids. Cymodoce is the name of the mother of Marinell in Spenser's **Faerie Queene* (iv. xii). **Swinburne's* 'Garden of Cymodoce' in *Songs of the Springtides* is the island of Sark.

CYNEWULF, probably a Northumbrian or Mercian poet of the late 8th or 9th cent. At one time a great number of Old English poems were attributed to him (notably **Andreas*, **GuthlacA* and *B*, **The Phoenix*, and the **Dream of the Rood*), but modern scholarship restricts attribution to the four poems in the **Exeter Book* and the **Vercelli Book* which end with his name in runes. The poems are *Juliana*, *Elene*, *The Fates of the Apostles*, and *Christ II* (the last is a poem on the Ascension in the Exeter Book placed between poems on the Incarnation and on the Last Judgement, the three together being taken as a composite poem,

Christ). *Elene* is the story of the finding of the Cross by St Helena, the mother of the Emperor Constantine.

Trans. C. W. Kennedy, *The Poems of Cynewulf* (1910: repr. 1949; contains the attributed as well as the signed poems); K. Sisam, 'Cynewulf and His Poetry' (*Studies in the History of Old English Literature*, 1953, ch. 1); *Juliana*, ed. R. Woolf (1955).

Cynthia, (1) a name for Artemis or Diana, from Mount Cynthus in Delos, where Artemis was born, and used poetically to denote the Moon; (2) the name given by the Roman poet **Propertius* to his mistress; (3) deriving from (1), a name used by **Spenser* (in **Colin Clouts Come Home Againe*), **Raleigh*, and others to denote Elizabeth I as virgin moon-goddess; (4) in Co ngreve's **The Double Dealer*, the daughter of Sir Paul Plyant, affianced to Mellefont; (5) in Mrs Gaskell's **Wives and Daughters*, Cynthia Kirkpatrick, stepsister of Molly Gibson.

Cynthia, *Ocean's Love to*, a poem by **Raleigh* reflecting on his shifting relationship with Elizabeth I. The title plays on Raleigh's name (Walter/Water). Spenser in **Colin Clouts Come Home Againe* (1595) referred to Raleigh's authorship of

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a lamentable lay . . .

Of *Cynthia* the Ladie of the sea,
Which from her presence faultlesse him debard.
Raleigh may have written a longer poem or sequence of poems on this theme; what survives in Raleigh's own hand is a 522-line piece 'The 2 ith: and last booke of the Ocean to Scinthia' and a 22-line fragment 'the begininge

of the 22 boock, entreating of Sorrow'. Cf. Walter Oakeshott, *The Queen and the Poet* (1960).

Cynthia's Revels, an allegorical comedy by *Jonson, performed 1600, printed 1601.

The play satirizes various court vices represented by characters whose names typify their failings: Argurion, money; Asotus, prodigality; Anaides, impudence; Hedon, voluptuousness; Moria, folly; Phantaste, frivolity; Philautia, self-love; Amorphus, who has 'lost his shape' through too much travel. Having drunk of the Fountain of Self-Love (the subtitle of the play), the courtiers are emboldened to appear before Queen Cynthia in a masque devised by the wise poet Crites, in which each character is made to impersonate his complementary virtue. With the aid of Mercury, who had been sent by Jove to purge the court, Crites exposes the masquers, and as a penance they are sent on a pilgrimage to drink the waters of Mount Helicon, the fountain of truth. The song of Hesperus in Act V, 'Queen and huntress, chaste and fair', is one of Jonson's most beautiful lyrics.

Cypress, Mr, a character in Peacock's **Nightmare Abbey*, a caricature of *Byron.

Cypresse Grove, A, see DRUMMOND OF HAWTHORNDEN.

CYRANO DE BERGERAC, Savinien (1619-55), a French soldier and duellist, whom a wound in the Spanish War turned into a dramatist and novelist. He is the subject of a highly successful play by *Rostand.

