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DABYDEEN, David (1956-), Guyanese-born poet and novelist, educated at Cambridge and at University College London. Recurrent themes in Dabydeen's poetry include an exploration of the experience of slavery and indentureship, the cultural denigration and dislocation resulting from colonialism, and the power of language to redeem. *Slave Song* (1984) is notable for its innovative use of Guyanese rural Creole; the poems are accompanied by a 'translation' and commentary in Standard English highlighting the historical and cultural power relationships between the two forms of language. *Turner* (1994) uses language that approaches Standard English and exhibits a sensuous lyrical beauty in contrast to the harshness and vulgarity of language in *Slave Song*. This long poem takes the submerged African head in *Turner's painting *The Slave Ship* (1840) as its starting point and negotiates the problems of history and identity the Middle Passage represents, exploring the creative as well as dislocating aspects inherent in this experience. His first novel, *The Intended* (1991), set in multicultural south London, follows the learning experiences of a clever Guyanese schoolboy: this was followed by *Disappearance* (1993), narrated by a West Indian engineer working in a Kentish village, and *The Counting*

House (1996). Dabydeen has written extensively on cultural diversity and post-colonial issues, and teaches at the University of Warwick.

DACRE, Charlotte, see ROMANTIC FICTION.

dactyl, a metrical foot consisting of one long followed by two short syllables, or of one accented followed by two unaccented (derived from the three joints of the finger, *SOLKTVAOS*). See METRE.

Dada (Fr. 'hobby-horse', a name chosen at random from a dictionary), a movement in art and literature founded c.1916 in Zurich and more or less simultaneously in New York. The movement's aim was nihilistic, a denial of sense or order; it lasted until the early 1920s, with Paris as its centre from 1920. Writers connected with Dada included Tristan Tzara, who appears as a character in Stoppard's **Travesties*, which is set in Zurich during the First World War. Notable among Dada artists were Hans Arp, Marcel Duchamp, and Man Ray. *Aragon and A. *Breton went on to develop the *surrealist movement which evolved in part from Dada.

DADD, Richard (1817-86), English painter, who is best known for his fairy pictures (see FAIRY STORIES) filled with meticulous, tiny detail. They follow Joshua * Reynolds, *Fuseli, and Joseph Noel Paton in illustrating scenes from **A Midsummer Night's Dream* and **The Tempest*. Dadd went mad in 1843 and murdered his father; he spent the rest of his life in Bethlehem Hospital and in Broadmoor. His most famous work is *The Fairy Fellers Master-Stroke* (1855-64, Tate Gallery, London); a recently discovered manuscript poem (dated 1865) explains its subject in detail.

Dagon, the national deity of the ancient Philistines, represented as half man, half fish (Judg. 16: 23; 1 Sam, 5:1-5). In Milton's **Paradise Lost*, 1.462, he appears as a fallen angel: see also **Samson Agonistes*.

D'AGUIAR, Fred (1960-), poet and novelist, born in London, and brought up as a child in Guyana: he returned to school in Britain aged 12, and went on to study at the universities of Kent and Warwick. He has written three volumes of poetry, *Mama Dot* (1985), which explores his early life in Guyana, *Airy Hall* (1989), and *British Subjects* (1993), which closely examines British and transcultural identity and contains a sequence called 'Frail Deposits', dedicated to Wilson Harris, about a return trip to Guyana. His novels are *The Longest Memory* (1994), an intense, closely researched, lyrical, brutal evocation of the life of Whitechapel, an 18th-cent. plantation slave in Virginia; *Dear Future* (1997); and *Feeding the Ghosts* (1997), about the voyage of a slave ship returning from Africa, the captain of which throws his sick slaves overboard and is held to account by a survivor. His stage play, *A Jamaican Airman Foresees His Death*, was staged at the * Royal Court in 1995; *Bill of Rights* (1998) is a long poem on the theme of the 1978 Jonestown massacre/mass suicide in Guyana. See BLACK BRITISH LITERATURE and SLAVERY, LITERATURE OF.

DAHL, Roald (1916-90), short story writer, novelist, and children's writer, born of Norwegian parents in Llandaff, Glamorgan. His first collection of stories, *Over to You* (1946), drew on his wartime experiences as a fighter pilot. Dahl published several more collections, including *Someone Like You* (1953), *Kiss Kiss* (USA

1959, UK 1960), *Switch Bitch* (1974), and *The Wonderful Story of Henry Sugar and Six More* (1977). A number of stories were dramatized for television, and subsequently republished, as *Tales of the Unexpected*, and a collected edition of his short stories appeared in 1991. Dahl's penchant for the *conte cruel* was adapted with international success for children in *Charlie and the Chocolate Factory* (1964), *George's Marvellous Medicine* (1981), *Revolting Rhymes* (1982), and *The Witches* (1983).

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DAICHES, David (1912-), scholar and author, educated at George Watson's College, Edinburgh, and Edinburgh University. He has held various academic posts and written on a wide variety of subjects: his works include studies of R. L. Stevenson (1947), Burns (1950), and Sir W. Scott (1971); a *Critical History of English Literature* (4 vols, 1960); *Scotch Whisky* (1969); and two autobiographical works which vividly evoke his unusual childhood as son of a Jewish scholar and rabbi in Edinburgh (*Two Worlds*, 1957; *Was; A Pastime from Time Past*, 1975).

Daily Courant, the first English daily newspaper, started in March 1702. It contained foreign intelligence, translated from foreign newspapers. It lasted till 1735. (See NEWSPAPERS, ORIGINS OF.)

Daily Express, a daily paper founded in 1900 by Sir A. Pearson.

Daily News was founded by Dickens in 1845 as a Liberal rival to the *Morning Chronicle*; the first issue appeared on 21 Jan. 1846. Dickens himself edited the paper for 17 numbers only, then handed over to John

* Forster. Among notable contributors and members of its staff at various times may be mentioned H.

*Martineau, *Lang, G. B. *Shaw, *Wells, Arnold *Bennett, and the eminent war correspondent Archibald Forbes (1839-1900). It became the *News Chronicle* in 1930, having absorbed the *Daily Chronicle*, and survived under this title until 1960.

Daily Telegraph, founded in 1855, the first daily paper to be issued in London at a penny. Its enterprising character and rather highly coloured style proved so successful that for a time it enjoyed a larger circulation than any other English newspaper, and in its early days, with T. *Hunt as assistant editor, its political views were radical. After a period of decline in the early 20th cent., circulation recovered in the 1930s; in 1937 the *Morning Post* was at its own request amalgamated. The *Sunday Telegraph* was added in 1961. Among famous members of its staff have been G. A. *Sala, Sir E. *Arnold, and Edward Dicey (1832-1911).

Daisy Miller, one of H. *James's most popular stories, published 1879, dramatized by James 1883.

Daisy Miller travels to Europe with her wealthy, commonplace mother, and in her innocence and audacity offends convention and seems to compromise her reputation. She dies in Rome of malaria. She is one of the most notable and charming of James's portrayals of 'the American girl'.

Dale, (1) Laetitia, a character in Meredith's *The Egoist*; (2) Lily, the heroine of A. *Trollope's novel *The Small House at Allington*, and an important character in *The Last Chronicle of Barset*.

d'ALEMBERT, or **DALEMBERT**, Jean le Rond (1717-83),

see PHILOSOPHES and ENCYCLOPÉDIE.

DALI, Salvador Felipe Jacinto (1904-89), Spanish painter, writer, and showman, born in Figueres, Catalonia. He was already in debt to *Surrealism before he joined the movement in 1929 after making the film *Un chien andalou* with Luis Buñuel. His most arresting paintings were produced approximately between 1925 and 1938, including *The Great Masturbator* (1929). The essay on Millet's *Angélu* (written C.1934) is his most original theoretical work. *The Secret Life of Salvador Dali* (1942) is an amusing if unreliable guide to his early exploits, and the novel *Hidden Faces* (1944) is a not unimpressive attempt to advertise the virtues of unconsummated love. See Ian Gibson, *The Shameful Life of Salvador Dali* (1997).

Dalila, see DELILAH.

DALRYMPLE, Sir David, Lord Hailes (1726-92), Scottish jurist, historian, and antiquary, a friend of *Boswell, Dr *Johnson, and Horace *Walpole. He published much, including his *Annals of Scotland* (1776, 1779, 1797), a valuable study of Scottish history which Johnson much admired. He was also keenly interested in ancient Scottish poems and ballads, and corresponded with *Percy on this subject.

Damoetas, (1) a shepherd in the *Idylls* of *Theocritus and the *Eclogues* of *Virgil; (2) a character in Sidney's *Arcadia*, a base herdsman who has become a royal favourite; (3) an old shepherd (representing a Cambridge academic?) in Milton's *Lycidas*.

Damon, a shepherd singer in *Virgil's eighth *Eclogue*; a name adopted by poets for a rustic swain. Cf. *Epitaphium Damonis*, *Milton's Latin elegy on his

friend *Diodati.

Damon and Pythias, a rhymed play by R. *Edwards, acted probably 1564, printed 1571.

Damon and Pythias, Pythagorean Greeks, visit Syracuse, and the former is presently arrested on a baseless charge of spying and conspiring against Dionysius the tyrant of Syracuse, who orders his execution. Damon obtains a respite of two months to return home in order to settle his affairs, Pythias offering himself as security for his return. Damon is delayed and arrives when Pythias is just about to be put to death. They contend which shall be executed, each striving to save the other. Dionysius, impressed with their mutual loyalty, pardons Damon and asks to be admitted to their brotherhood.

In the original classical legend it is Phintias (of which 'Pythias' is a corruption), not Damon, who is sentenced, and Damon goes bail for him.

DAMPIER, William (1652-1715), navigator, explorer, and buccaneer, who travelled to South America, Yucatan, the Pacific, Australia, and the East Indies in the course of an adventurous career which ended in some disgrace, after accusations of brutality and drunkenness. His accounts of his travels, written in a lively and straightforward style and showing precise scientific observation, were extremely popular, and

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heralded an era of great interest in travel and voyage literature. (*New Voyage round the World*, 1697; *Voyages and Descriptions*, 1698; *A Voyage to New Holland*, 1703-9; edited by J. *Masefield in 2 vols, 1906.) Dampier also figures in W. *Rogers's journal of his privateering

expedition during which * Selkirk was rescued from Juan Fernandez. (See also ROBINSON CRUSOE.)

DANA, Richard Henry (1815-82), son of the poet and journalist Richard Henry Dana (1787-1879), born in Massachusetts. He broke off his education at Harvard to embark as a common sailor, hoping to recover from 'a weakness of the eyes', and is remembered for his realistic and lively account of his voyage from Boston around Cape Horn to California, published anonymously in 1840 as *Two Years before the Mast*.

Dance of Death, or *danse macabre* (or *danse macabre*), gave expression to the sense especially prominent in the 15 th cent. (perhaps as a consequence of the plague and the preaching of the mendicant friars) of the ubiquity of Death the leveller. The Dance appears to have first taken shape in France, as a mimed sermon in which figures typical of various orders of society were seized and haled away each by its own corpse (not, as later, by the personification of Death). The earliest known painting of the Dance, accompanied by versified dialogues between living and dead, was made in 1424 in the cemetery of the Innocents in Paris, and the German artists (including *Holbein) who later depicted it appear to have drawn inspiration from French sources. The origin of the word *macabre* or *macabre* has been the subject of many conjectures, such as that the latter is a corruption of Old French *Macabé*, to refer to a mystery play in which the Apocryphal killing of the Maccabees by Antiochus was represented.

Dandie Dinmont, in Scott's **Guy Mannering*, a sturdy hospitable Liddesdale farmer and the owner of a special breed of terriers.

DANE, Clémence, the pseudonym of Winifred Ashton (1888-1965), playwright and novelist, whose first play, *A Bill of Divorcement* (1921), had a success never quite matched by her later works (*Will Shakespeare*, 1921, a blank verse drama; *Wild Decembers*, 1932, a play about the *Brontës). Her novels include *Regiment of Women* (1917) and *Legend* (1919).

Dangerfield, a character in (1) Sedley's **Bellamira*; (2) Scott's **Peveril of the Peak*; (3) *The Ginger Man* by *Donleavy.

Daniel, an Old English poem of 764 lines found in the * Junius manuscript, paraphrasing the Old Testament Book of Daniel. See F. A. Blackburn (ed.), *Exodus and Daniel: Two Old English Poems* (1907).

DANIEL, Charles Henry Olive (1836-1919), scholar, fellow, and provost of Worcester College, Oxford, remembered for his lifelong interest in printing. He established a private press at Oxford, where he used the *Fell types and produced some fine examples of typography, including plays and poems of * Bridges. The 'Daniel Mark', sometimes called the '*Misit* Mark', the special note of the press, represents Daniel in the lions' den with the motto: 'Misit Angelum suum' ('He sent his Angel').

See *The Daniel Press 1845-1919* (1921), a memorial volume compiled by his friends.

DANIEL, Samuel (?i5Ó2-i6i9), the son of a musicmaster. He entered Magdalen Hall, Oxford, in 1579, and after visiting Italy, where he met the pastoral poet *Guarini, he became tutor to William Herbert, third earl of Pembroke, and later to Lady Anne Clifford, daughter of the countess of Cumberland. In 1592 he

published *Delia*, a collection of sonnets inspired by *Tasso and Desportes, to which was appended the 'Complaint of Rosamund'. Spenser mentioned him by name in **Colin Clouts Come Home Againe*, praising *Delia*, but predicting that

most me seemes, they accent will excell,

In Tragick plaints and passionate mischance.

Daniel made the transition to tragedy forthwith, his next work being **Cleopatra* (1594), a Senecan tragedy closely related to the countess of Pembroke's *Antonie*, itself translated from Gamier in 1590. *Musophilus: 'Containing a Generali Defence of Learning' appeared in 1599. In 1603 he welcomed James I's accession with a *Panegyrike Congratulatorie*, and published also his verse 'Epistles' and *A Defence of Ryme*, the last being a reply to T *Campion's *Observations in the Art of English Poesie*. His career as a court poet developed with his masques and plays, *The Vision of the 12 Goddesses* (1604), *The Queenes Arcadia* (1606), *Tethys Festival* (1610), and *Hymen's Triumph* (perf. 1614, pub. 1615). Early in 1604 he became licenser for the Children of the Queen's Revels, but he gave over this lucrative office in April 1605. This may have been because of the row caused by his second tragedy **Philotas*, performed in the autumn of 1604, which was held—perhaps justly—to allude closely and sympathetically to the rebellion of the earl of *Essex in 1600. Daniel affixed an 'Apology', claiming that any resemblance to the Essex affair was purely coincidental, when the play was published in 1605. His position at court appears to have recovered thereafter. His weightiest work was his **Civil Wars*, a verse epic on the Wars of the Roses. Four

books appeared in 1595, and the complete eight books in 1609. A prose history of England from the Romans to Edward III, *The Collection of the History of England*, was his last work. *Jonson called Daniel 'a good honest Man, . . . but no poet'; other contemporaries esteemed him, such as W. *Browne, who called him 'Welllanguag'd *Danyel*'. In later times his greatest admirers have been in the Romantic period: *Lamb, * Wordsworth, and *Coleridge were among those who read him appreciatively, the last finding his style and language as 'pure and manly' as Wordsworth's own. The bibliographical complexity of Daniel's texts, combined with

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a decline in admiration for his plain manner, may account for the lack of any complete edition of his works since *Grosart's of 1885-96.

Daniel Deronda, a novel by G. *Eliot, published 1876, the last of her novels.

Gwendolen Harleth, high-spirited, self-confident, and self-centred, marries Henleigh Grandcourt, an arrogant, selfish, and cold-hearted man of the world, for his money and his position, to save her mother, sisters, and herself from destitution and in spite of the fact that she knows of the existence of (and has indeed met) Lydia Glasher, who has had a long-standing affair with Grandcourt, and children by him. She rejects Mrs Glasher's appeals and threats, and suffers in consequence in terms of guilt and a sense of her husband's increasing power over her. In her misery she comes increasingly under the influence of Daniel Deronda, who becomes her spiritual adviser. He is an idealistic young man, whose own parentage is involved in

mystery; it is gradually revealed that he is not, as he had assumed, an illegitimate cousin of Grandcourt's, but the son of a Jewish singer of international renown. This discovery strengthens his bonds with Mirah, a young Jewish singer whom he has saved from drowning, and her brother Mordecai, an intellectual Jewish nationalist. Gwendolen's husband is drowned at Genoa, in a manner that leaves her feeling partly guilty for his death; she confesses to Deronda, but shortly discovers to her initial despair that he is to marry Mirah and devote himself to the Jewish cause and the founding of a Jewish national home. Notable among the minor characters is Klesmer, the musician, who persuades Gwendolen that her talent as a singer, though acceptable in an amateur, would not repay training, thus unwittingly pushing her towards her disastrous marriage. One of the themes of the novel is the nature of professional and artistic dedication, explored through Gwendolen's dilettante expectations, Klesmer's seriousness and insistence on constant application, Mirah's acceptance of a hardworking but less than illustrious career, and the passionate and self-glorifying commitment of Deronda's mother, who had been obliged to sacrifice her own child to her success.

The Jewish plot has been severely handled by critics, by H. * James (*Daniel Deronda: A Conversation*, 1876) for being 'at bottom cold', and by *Leavis (*The Great Tradition*, 1948) as 'embarrassingly fervid'. Leavis also traces the debt of James in **The Portrait of a Lady*. **d'ANNUNZIO**, Gabriele (1863-1938), Italian novelist, playwright, and poet. An irredentist nationalist, he

effectively urged the entry of Italy into the First World War on the side of the Allies, and himself took part in spectacular exploits by sea and air. In 1919, with a small volunteer force, he occupied Fiume where he remained as dictator until 1921. One of his novels, *77 piacere* (*The Child of Pleasure*, 1890), is one of the significant texts of European Decadence. His later novels, which include *Trionfo della morte* (*Triumph of Death*, 1894) and *Il fuoco* (*The Flame of Life*, 1900), were strongly influenced by Nietzschean ideas. Some of his plays were set to music, one in French, *Le Martyre de Saint Sébastien* (1911), by *Debussy, and *Parisina* (1913) by Mascagni. His best play is *La figlia di Iorio* (*Iorio's Daughter*, 1904), set in his native Abruzzi. D'Annunzio is at his best in his lyrics in *Alcyone* and in *Maia*, part of a four-volume collection entitled *Laudi* (*Praises*, 1904). As a poet he was influenced by *Symbolism and the *Pre-Raphaelites. His prose style was admired by *Joyce.

DANTE ALIGHIERI (1265-1321) was born at Florence of a Guelf family. The circumstances of his early life are obscure, but we know that in 1277 he was formally betrothed to his future wife, Gemma Donati, and that in 1289 he took part in military operations against Arezzo and Pisa. During this early period of his life he fell in love with the girl whom he celebrates under the name of Beatrice in the *Vita nuova* and the *Divina commedia*. Her identity has been much discussed, but the generally accepted view is that she was Bice Portinari, who became the wife of Simone de' Bardi. When she died, in 1290, Dante was grief-stricken and sought consolation in the study of philosophy. In

1295 he became active in the political life of Florence. In June 1300 he was one of the municipal priors who banished the leaders of the White and Black Guelf factions, and in Oct. 1301 he was one of the three envoys sent to Rome to negotiate with Boniface VIII. He was never to set foot in Florence again, for during his absence the Blacks seized power and Dante, whose sympathies were with the Whites, became the victim of political reprisals and was for the rest of his life to lead a wandering existence. He died at Ravenna, where he had for some years found refuge.

The precise dating of Dante's works presents problems as yet unsolved. The first in order of composition (apart from his earliest lyric poems) was the *Vita nuova*, written in the period 1290-4, in which Dante brings together 31 poems, most of them relating to his love for Beatrice. A linking prose narrative tells the story of his love and interprets the poems from the standpoint of one who has come to see his beloved as the instrument of his spiritual salvation. There is a translation by D. G. *Rossetti (1861). The *Convivio*, or *Banquet*, is an unfinished philosophical work, planned as a series of 14 treatises, each in the form of a prose commentary on one of Dante's own *canzoni*. The four completed treatises, written between 1304 and 1308, draw on numerous philosophical sources, but principally on * Aristotle. The Latin treatise *De Vulgari Eloquentia*, begun shortly before the *Convivio*, is also unfinished. The completed part consists of an enquiry into the form of vernacular language most suitable for lofty poetry, followed by the beginning of a discussion of the technique of the *canzone*. It is a pioneering work in the

field of linguistic history. The *Monarchia*, written in the **DAPHNAÏDA | DARWIN 258**

period 1309-12, is a Latin treatise on the universal empire and the relations between emperor and pope. It is very uncertain when Dante began his masterpiece, the * *Divina commedia*. (See entry under this heading for his influence on English writers.) It may have been begun as early as 1307, or possibly not until 1314 or later, and was finished just before his death.

Daphnaïda, an elegy by *Spenser closely modelled on Chaucer's **Book of the Duchess*. See ALCYON.

Daphnis and Chloe, a Greek pastoral romance written by an otherwise unknown 'Longus' sometime between the 2nd and 6th cents AD. It describes in formal style the wakening of passion in its two protagonists. *Amyot's translation into French made it a popular text, and there were two translations into English, by Angel Day (15 87, from Amyot) and George Thornley (1657, from a Greek text). G.*Moore produced a modern version in 1924, and the story provided the subject of a ballet with music by Ravel and choreography by Fokine, composed for Diaghilev and first performed in 1912.

Dapper, the clerk in Jonson's **The Alchemist* who is gagged and locked in the privy for most of the play.

d'ARBLAY, Mme, see BURNEY, F.

Darcy, Fitzwilliam and his sister Georgiana, characters in J. Austen's **Pride and Prejudice*.

Dares Phrygius, a Trojan priest mentioned by *Homer (*Iliad*, 5.9). He was supposed to have been the author of an account of the fall of Troy of which a Latin prose version is extant. This work, *De Excidio Troiae*, dating probably from the 5th cent. AD, provided, together with

the complementary history of *Dictys Cretensis, the only detailed account of the Trojan War available in the medieval West. Everything written about Troy before the middle of the 17th cent, was to some extent dependent, directly or indirectly, on the narratives of Dares and Dictys.

Dark as the Crave Wherein My Friend Is Laid, a novel by M. *Lowry, based on a journey to Mexico taken in 1945-6 and published posthumously in 1968. The title is taken from *Cowley's elegy 'On the Death of Mr William Harvey'.

Darkness at Noon, a novel by A. *Koestler, published 1940, translated from German.

It deals with the arrest, imprisonment, trial, and execution of N. S. Rubashov in an unnamed dictatorship over which 'No. 1' presides. Koestler describes Rubashov as 'a synthesis of the lives of a number of men who were victims of the so-called Moscow trials', and the novel did much to draw attention to the nature of Stalin's regime.

DARLEY, George (1795-1846), born in Dublin, the eldest of the seven children of a merchant, and educated at Trinity College, Dublin. He settled in London in 1821, and earned his living by writing textbooks on mathematics and as dramatic critic for the **London Magazine* and later as art critic for the **Athenaeum*; he was a forerunner in the English rediscovery of early Italian painting. His first published poem was *The Errors of Ecstasie* (1822). *Sylvia*, a pastoral drama which was the most successful of his works in his own lifetime, followed in 1827. Many of his lyrics were published in magazines, the best known

being *Syren Songs*, 'Serenade of a Loyal Martyr' (which may have influenced *Meredith's 'Love in the Valley'), and 'It is not Beauty I demand', a 17th-cent. pastiche which F. T. *Palgrave included in his *Golden Treasury* under the impression that it was a genuine Caroline poem. Darley also published two historical plays, *Thomas à Becket* and *Ethelstan*. His finest work was his unfinished *Nepenthe*, privately printed 1835, an allegory of the imagination in excesses of joy or melancholy, partly inspired by *Milton, *Shelley, and *Keats, but containing some remarkable lyrics and passages of wild fantasy and highly skilled versification. Darley suffered all his life from a very severe stammer, which cut him off from most social activities, and he also had recurring headaches, probably some form of migraine. He never married, and his life was reclusive, but his friends—who included *Lamb, H. F. *Cary, *Clare, A. *Cunningham, *Milnes, and *Carlyle—admired him as an amiable, high-minded, and unjustly neglected poet, though he made some enemies by his virulent dramatic criticism. See C. C.

Abbott, *The Life and Letters of George Darley* (1928); *Selected Poems of George Darley, with an Introduction and Notes* by Anne Ridler (1979).

Darnay, Charles, a character in Dickens's *A Tale of Two Cities*.

Da it le, Rosa, a character in Dickens's *David Copperfield*.

DARWIN, Charles Robert (1809-82), born at Shrewsbury, grandson of E. *Darwin, and educated at Edinburgh University and Christ's College, Cambridge. He embarked in 1831 with *Fitzroy as naturalist on the *Beagle*, bound for South America, returned

in 1836, and published in 1839 his *Journal of Researches into the Geology and Natural History of the Various Countries Visited by H.M.S. Beagle*. His great work *On the Origin of Species by Means of Natural Selection* appeared in 1859. Darwin had received from A. R. *Wallace a manuscript containing a sketch of his theory. Building upon the Uniformitarian geology of Charles Lyell (1797-1875), which supposed a very great antiquity for the earth and slow, regular change, Darwin argued for a natural, not divine, origin of species. In the competitive struggle for existence, creatures possessing advantageous mutations would be favoured, eventually evolving into new species. In the 'survival of the fittest' (a phrase coined by H. *Spencer, but accepted by Darwin) organic descent

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was achieved by natural selection, by analogy with the artificial selection of the stockbreeder. An agnostic, Darwin saw no higher moral or religious ends in evolution, only chance and necessity. Other evolutionists, such as Wallace and Spencer, by contrast, identified evolution with progress. Darwin's book gave rise to intense opposition, but found distinguished supporters in T. H. *Huxley, Lyell, and Sir Joseph Hooker (1817-1911); the reverberation of his ideas can be seen throughout the literature of the second half of the 19th cent. In *The Descent of Man* (1871) Darwin discussed sexual selection, and argued that man too had evolved, from the higher primates, whereas Wallace made man a partial exception to this rule. Despite religious and humanist fears, evolutionism in general quickly won acceptance, but natural selection,

Darwin's evolutionary mechanism, founded for want of an adequate theory of inheritance until the rediscovery of Mendelian genetics, which led to the emergence of the modern evolutionary synthesis in the 1920s. A dedicated naturalist, Darwin also wrote extensively on barnacles, earthworms, and orchids, and was a pioneer observer of animal behaviour. *The Life and Letters of Darwin*, edited by his son Francis Darwin, appeared 1887-8, and several further volumes of letters have also been published. For an account of the profound impact of his work on 19th-cent. fiction, see *Darwin's Plots* (1983) by Gillian Beer.

DARWIN, Erasmus (1731-1802), educated at Cambridge. He spent part of his life as a physician at Lichfield, where he established a botanical garden. Declaring that 'the general design . . . is to enlist imagination under the banner of Science', he embodied the botanical system of *Linnaeus in his long poem *The Loves of the Plants*, published 1789. The work reappeared as Part II of *The Botanic Garden* (1791), of which Part I was 'The Economy of Vegetation'. The poem is in heroic couplets, in imitation of *Pope. The goddess of Botany, descending to earth, expounds various natural phenomena throughout the four cantos of Part I, while Part II describes 'the Ovidian metamorphosis of the flowers, with their floral harems', stamens and pistils figuring as beaux and belles. The work contains an interesting embryonic theory of evolution, similar in many ways to that developed by the poet's grandson, C. *Darwin. The poem was ridiculed by *Canning and *Frere in 'The Loves of the Triangles', published in the * *Anti-Jacobin*

in 1798. In his prose *Zoonomia* (in which *Wordsworth found the story of Goody Blake), published 1794-6, Darwin further describes the laws of organic life, both plant and animal, on an evolutionary principle. His heretical views on creation brought him into some disrepute. Anna *Seward published *Memoirs* of him in 1804, and his grandson Charles published a life in 1879.

DARWISH, Mahmoud (1942-), Palestinian-born poet, who worked as a journalist in Haifa before moving to Cairo, Beirut, and Paris. He has published several volumes of poetry, mostly of national and political protest, sympathizing with the poor and dispossessed: a selection translated from the Arabic by Ian Wedde and Fawwaz Tuqan appeared in 1973, followed by *The Music of Human Flesh* (1980, trans. D. Johnson-Davies) and *Sand and Other Poems* (1986, trans. Rana Kabbani).

DARYUSH, Elizabeth (1887-1977), poet, daughter of R. *Bridges. Her volumes of poetry include *Verses* (1930), *Verses, Third Book* (1933), *The Last Man, and Other Poems* (1936), and *Verses, Seventh Book* (1971); her *Collected Poems*, published in 1976 with an introduction by D. *Davie, was an attempt to recover her work from what several poets (including Y. *Winters and R. *Fuller) saw as undeserved neglect. Her experiments with syllables show an affinity with the *sprung rhythm of G. M. *Hopkins, and her poetry has also been compared to that of *Hardy.

DAS, Kamala (1934-), Indian poet and novelist, born in Kerala, south India, into a literary household where both her mother and her grandparents were prominent

Malayali poets. Das, bilingual in English and Malayalam, writes her poetry only in English. Prominent for her intimate and outspoken exploration of sexuality and domestic oppression, she created a stir with her autobiography *My Story* (1976). Her volumes of poems include *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse and Other Poems* (1975). In 1985 she was awarded the Asian World Prize for literature.

DASENT, Sir George Webbe (1817-96), educated at Magdalen Hall, Oxford. He spent four years in Stockholm from 1841 studying Scandinavian literature and northern mythology. In 1845 he joined the staff of *The Times* and in 1853 became professor of English literature at King's College, London. He devoted much of his life to the popularization of Scandinavian literature and the interpretation of Icelandic sagas, publishing many translations. Among his publications are *Prose, or the Younger Edda* (1842), dedicated to *Carlyle, who had encouraged him, the *Grammar of the Icelandic or Old Norse Tongue* (1843), *Popular Tales from the Norse* (1859), and *The Story of Burnt Njal* (1861).

Dashwood, Mrs, her daughters Elinor, Marianne, and Margaret, and their stepbrother John, characters in J. Austen's *Sense and Sensibility*.

Datchery, Dick, the name assumed by one of the characters in Dickens's *Edwin Drood*; his identity is not revealed when the fragment ends.

d'AUBIGNÉ, Théodore-Agrippa (1552-1630), French Huguenot leader and writer. After participating in the wars of religion and witnessing the accession of Henry

IV, he withdrew to his Poitou domains in 1593 and, in order to escape further persecution, to Geneva in 1620.

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Soldier, architect, administrator, scholar, and poet, he was one of the complete men of his age. His literary output is as varied as it is innovatory. His early love lyrics, *Printemps* (first pub. 1874), are passionate and 'metaphysical'; his epic poem *Les Tragiques* (1616) is a violent and visionary representation of the fate of the Huguenots in 16th-cent. France; his *Histoire universelle* (1616-20) is a personal and historical narrative of religious and political events in France between 1550 and 1601; his burlesque novels, *Adventures du baron de Faeneste* (1617) and *Confession de Sancy* (pub. 1660), satirize religious absurdity and vice; and his autobiography, *Sa vie à ses enfants*, justifies the course of a tumultuous life.

DAUDET, Alphonse (1840-97), French novelist, best known for his charming sketches of life in his native Provence (*Lettres de mon moulin*, 1869; expanded edn, 1878) and as the creator of Tartarin, the character who is the sum and epitome of those qualities supposed to make up the meridional temperament, combining the powers of self-deception and enthusiasm for adventure of Don Quixote with the timidity of Sancho Panza. His comic exploits are related in *Tartarin de Tarascón* (1872), *Tartarin sur les Alpes* (1885), *La Défense de Tarascón* (1886), and *Port-Tarascon* (1890). The novel in two parts *Le Petit Chose* (1868) is semi-autobiographical. Daudet's other novels, which make up the bulk of his output, portray the social and professional life of Paris in a broadly *naturalistic vein, e.g. *Fromont*

jeune et Risler aîné (1874), *Le Nabab* (1877), *Numa Roumestan* (1881), *Sapho* (1884).

DAUMIER, Honoré (1808-79), French painter and lithographer. More than 4,000 of his political and satirical cartoons were published in *Charivari*, *Caricature*, and *Le Figaro*.

D'AVENANT, Sir William (1606-68), born and educated in Oxford, rumoured to be the natural son of Shakespeare. His first play, *The Tragedy of Albovine*, was printed in 1629 but probably never performed; *The Cruel Brother* was performed in 1627, printed 1630. In 1630-2 he was gravely ill with syphilis, a subject referred to in his own works and in the jests of others; his first play on his recovery was probably his comic masterpiece *The Wits*, performed 1633, printed 1636. In 1638 he succeeded to *Jonson's pension as unofficial *poet laureate, then actively supported Charles I in the Civil War and was knighted by him in 1643 at the siege of Gloucester. In 1645 he visited Paris, where he met *Hobbes, to whom he addressed his *Preface* (1650) to *Gondibert* (1651). He was imprisoned in the Tower, 1650-2, and is said to have been saved by *Milton. With *The Siege of Rhodes* (1656) he simultaneously evaded the ban on stage plays and produced one of the earliest English operas (but see also FLECKNOE), with an entertainment that combined music and instruction. After the Restoration he and T. *Killigrew the elder obtained patents from Charles II giving them the monopoly of acting in London; his charter for the Duke's House, Lincoln's Inn, was later transferred to Covent Garden. Among the innovations of the period were movable scenery

and the use of actresses. In conjunction with *Dryden D'Avenant adapted various of Shakespeare's plays to suit the taste of the day, among them **The Tempest* (1667); he is satirized with Dryden in Buckingham's **The Rehearsal*. His poems and songs (which include 'The lark now leaves his watry nest') were edited by A. M. Gibbs in 1972.

DAVID, Elizabeth, née Gwynne (1913-92), writer on *food and cookery, whose early works (*A Book of Mediterranean Food*, 1950; *French Country Cooking*, 1951; *Italian Food*, 1954) were read avidly by a generation brought up on a wartime diet; they were enjoyed for their new recipes, for their loving descriptions of continental meals, and for gastronomic quotations from H. *James, *Smollett, *Marinetti, etc. She became respected for her scholarly approach to the history of gastronomy. Her later works include *English Bread and Yeast Cooking* (1977) and *An Omelette and a Glass of Wine* (1984).

David, Song to, see SMART.

David and Fair Bethsabe, The Love of King, a play in blank verse by *Peele, printed 1599. Its sources are mainly scriptural, offering a highly poeticized account of King David's seduction of Bethsabe (Bathsheba) and the death of his son Absalon.

David Copperfield, a novel by *Dickens, published 1849-50. 'Of all my books,' wrote Dickens, 'I like this the best', and it has always been a favourite with a wide public. It is (in some of its details) Dickens's veiled autobiography.

David Copperfield is born at Blunderstone (of which the original is the village of Blundeston) in Suffolk,

soon after the death of his father. His mother, a gentle, weak woman, marries again, and her second husband Mr Murdstone, by cruelty disguised as firmness and abetted by Miss Murdstone his sister, drives her to an early grave. Young Copperfield, who has proved recalcitrant, is sent to school, where he is bullied by the tyrannical headmaster Creakle, but makes two friends in the brilliant and fascinating Steerforth and the good-humoured plodding Traddles. Thence he is sent to menial employment in London, where he lives a life of poverty and misery, enlivened by his acquaintance with the mercurial and impecunious Mr Micawber and his family. He runs away and walks penniless to Dover to throw himself on the mercy of his aunt Betsey Trotwood, an eccentric old lady who had renounced all interest in him from his birth because, contrary to her firm expectation, he had been born a boy instead of a girl. He is kindly received and given a new home, which he shares with an amiable lunatic, Mr Dick. This poor gentleman is perpetually engaged on a memorial regarding his affairs, but is unable to complete it owing to the inevitable intrusion into it of King Charles's head. Copperfield continues his education at Canterbury, living in the house of Miss Trotwood's lawyer Mr Wickfield, whose daughter Agnes, a girl of exceptionally sweet and high-minded disposition, exercises a powerful influence on the rest of his life. He then enters Doctors' Commons, being articled to Mr Spenlow, of the firm of Spenlow and Jorkins. Meanwhile he has come again into touch with Steerforth, whom, ignorant of his true character, he

introduces to the family of his old nurse Clara Peggotty, married to Barkis the carrier. The family consists of Mr Peggotty, a Yarmouth fisherman, his nephew Ham, and the latter's cousin Little Em'ly, a pretty, simple girl whom Ham is about to marry. The remaining inmate of Mr Peggotty's hospitable home is Mrs Gummidge, another dependant and a widow, whose peevish laments for her forlorn condition are patiently borne by Mr Peggotty. Steerforth induces Em'ly to run away with him, thereby producing intense misery in the Peggotty household. Mr Peggotty sets out to find her, following her through many countries, and finally recovering her after she has been cast off by Steerforth. The latter's crime also brings unhappiness to his mother and to her protégée Rosa Dartle, who has long loved Steerforth with all the suppressed violence of a passionate nature. The tragedy finds its culmination in the shipwreck and drowning of Steerforth, and the death of Ham in trying to save him. Meanwhile Copperfield, blind to the affection of Agnes Wickfield, marries Dora Spenlow, a pretty empty-headed child, and becomes famous as an author. Dora dies after a few years of married life and Copperfield, at first disconsolate, awakens to a growing appreciation and love of Agnes. Her father has fallen into the toils of a villainous and cunning clerk, Uriah Heep, who under the cloak of fawning humility has obtained complete control over him, reduced him to the verge of imbecility, and nearly ruined him. Uriah also aspires to marry Agnes. But his misdeeds, which include forgery and theft, are exposed by Micawber, employed as his clerk, with the assistance of Traddles,

now a barrister. Uriah is last seen in prison, under a life sentence. Copperfield marries Agnes. Mr Peggotty, with Em'ly and Mrs Gummidge, is found prospering in Australia, where Mr Micawber, relieved of his debts, appears finally as a much-esteemed colonial magistrate. **'Davideis'**, see COWLEY, A.

David Simple, *The Adventures of, in Search of a Real Friend*, a novel by S. *Fielding, published 1744, and described by the author as 'a Moral Romance'. This was one of the earliest novels (published four years after Richardson's **Pamela*) to examine minutely what the author's brother, Henry *Fielding, described in his preface to her book as 'the Mazes, Windings, and Labyrinths' of the heart.

David discovers that his beloved younger brother, with the aid of two trusted family servants, has defrauded him of his inheritance. Horrified by this deceit, he sets out on a quest to see if he can find a true and honest friend. Everywhere he encounters selfseeking, hypocrisy, and dishonesty; his friend Mr Orgueil is unmasked by Mr Spatter, Mr Spatter is exposed by Mr Varnish, Mr Varnish by David himself. Eventually he meets Cynthia, who has been excluded from her share of her father's fortune and is harshly treated by her mistress. He also encounters a brother and sister, Valentine and Camilla, whose scheming stepmother has alienated their father's affection from them. The four friends, all of whom have suffered because of their trusting innocence, live together in rich, happy companionship; in time David is married to Camilla and Valentine to Cynthia. David shares his fortune with them, and Valentine and Camilla are

reconciled with their father.

In the sombre *Volume the Last* (1753) both couples face dire financial loss. Once again friends prove cruel and false, the terrible figure of Mrs Orgueil hovers malevolently, and the crushing of the innocent moves remorselessly on. There is no happy release, and by the end only Cynthia and one of David s children survive. **DAVIDSON**, John (1857-1909), a reluctant schoolmaster in Scotland from 1872 to 1899, who settled in London in the latter year, having already published several plays. He contributed to the **Yellow Book*, and his collection of verse *Fleet Street Eclogues* (1893), which showed a genuine poetic gift, was followed by several others. Between 1901 and 1908 he wrote a series of 'Testaments' expounding in blank verse a materialistic and rebellious philosophy, described very fully in the introduction to *The Theatrocrat God and Mammon*, an intended trilogy of which the first two parts were published in 1907. T. S. *Eliot expressed his debt to Davidson's use of 'dingy urban images' and colloquial idiom in a preface to a selection, edited 1961 by M. Lindsay, singling out for particular praise his best-known ballad, the defiant and satiric 'Thirty Bob a Week'.

DAVIDSON, Thomas, see FABIAN SOCIETY.

DAVIE, Donald Alfred (1922-95), poet and critic, born in Barnsley, and educated at Barnsley Holgate Grammar School and at Cambridge, where he was much influenced by the ethos of F. R. *Leavis and the Cambridge English school; he describes his ambiguous feelings towards this heritage in his memoirs, *These the Companions* (1982). His critical work *Purity of*

Diction in English Verse (1952) expressed many of the anti-Romantic, anti-bohemian ideals of the *Movement and of his fellow contributors to **New Lines*. His volumes of poetry include *Brides of Reason* (1955), *A Winter Talent* (1957), *Essex Poems* (1969), and *In the Stopping Train* (1977); two volumes of collected poems appeared in 1972 (1950-70) and 1983 (1971-83). His poems are philosophical, speculative, and erudite,

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manifesting a mind that (in his own phrase) 'moves most easily and happily among abstractions', yet they also vividly evoke the various landscapes of his travels and academic appointments, from Ireland to California, from Essex to Italy, and show a marked rejection of the English provincialism which characterized some of his friends from the Movement. Davie has also written on Sir W. *Scott (1961), *Pound (1964), *Hardy (1972), and others, and adapted the *Pan Tadeusz* of *Mickiewicz in *The Forests of Lithuania* (1959).

DAVIES, Idris (1903-53), Welsh poet, born in Rhymney, Monmouthshire, who worked as a collier before entering Loughborough College, where he trained as a teacher. His poems were published in three main collections, *Gwalia Deserta* (1938), *The Angry Summer* (1943), and *Tonypandy and Other Poems* (1945); his *Selected Poems* appeared in the year of his death.

Almost all his work is passionately concerned with the plight of the industrial valleys of south Wales during the inter-war years, in particular the crisis of the General Strike of 1926 and its effects on the working class. The standard edition is *The Complete Poems of Idris Davies*, ed. Dafydd Johnston (1994).

DAVIES, John (c.1564-1618), of Hereford, poet and writing-master. He published several volumes of verse, epitaphs, and epigrams, etc., including *Microcosmos* (1603), *The Muses Sacrifice*, containing the famous 'Picture of an Happy Man' (1612), and *Wits Bedlam* (1617). Some of his epigrams, most of which are contained in *The Scourge of Folly* (1611), are valuable for their notices of *Jonson, *Fletcher, and other contemporary poets.

DAVIES, Sir John (1569-1626), a Wiltshire man of good family, educated at Winchester and at The Queen's College, Oxford; he became solicitor- and attorneygeneral for Ireland, and was subsequently appointed lord chief justice of the King's Bench as a reward for maintaining the legality of Charles I's forced loans. He died before taking up this office. His *Orchestra, or A Poeme of Dauncing*, published in 1596, describes the attempts of the suitor Antinous to persuade Penelope to dance with him, giving a long account of the antiquity and universality of dancing. The *Hymnes of Astraea* and *Nosce Teipsum* both appeared in 1599: the latter, written in quatrains, is a philosophical poem on the nature of man and the nature and immortality of the soul. His *Epigrammes* and *Gullinge Sonnets* reflect his keen and satirical interest in the contemporary scene. His poems were edited by Robert Krueger in 1975-

DAVIES, Thomas (1712-85), actor and bookseller who, according to his friend Dr *Johnson, was driven from the stage by Churchill's attack in **The Rosciad*—'he mouths a sentence as curs mouth a bone.' He introduced *Boswell to Johnson in his bookshop in

Russell Street, Covent Garden, in 1763. An amiable and sociable man, he appears frequently in Boswell's *Life*, often as the recipient of help from Johnson, who encouraged him to write his lively life of *Garrick (1780), himself supplying information about Garrick's early years.

DAVIES, W(illiam) H(enry) (1871-1940), poet, born in his grandfather's house in Newport, who went as a young man to America, where he spent several years on the road, returning after a brief trip home to seek his fortune in the Klondike. On the second visit he lost a leg in an accident, an experience recounted in a few laconic paragraphs in his *The Autobiography of a Super-Tramp*, published in 1908 with a preface by G. B. *Shaw, who did much to encourage the young poet and who interested himself in Davies's first volume, *The Soul's Destroyer and Other Poems* (1905). This was followed by several other volumes, and growing praise from writers such as E. *Thomas; he made many friends in the literary and artistic world. His best-known poems record his sharp and intense response to the natural world. In 1923 he married a girl much younger than himself, and he tells the story of his extraordinary courtship in *Young Emma*, posthumously published in 1980. His *Complete Poems*, with an introduction by O. *Sitwell, appeared in 1963.

DAVIES, (William) Robertson (1913-95), Canadian novelist, playwright, and critic, born in Thamesville, Ontario (the fictional Deptford). The family later moved to Kingston, Ontario (the fictional Salterton). Davies was educated at Upper Canada College, Toronto, Queen's University, Kingston, and Balliol College,

Oxford, where he took his B.Litt. degree in 1938. For a time he acted with a provincial theatre company and then taught and acted at the Old Vic in London. It was there he met Brenda Matthews, whom he married in 1940. After returning to Canada he became literary editor of *Saturday Night* in Toronto and, in 1942, joined the editorial staff of the Peterborough *Examiner*, owned by his father, becoming joint owner and editor in 1946. In 1960 he was appointed professor of English at the University of Toronto and in 1963 became the first master of the university's Massey College. Between 1943 and 1953 he had written regular columns for the *Examiner* and other papers under the pseudonym Samuel Marchbanks, and these pieces were collected as *The Diary of Samuel Marchbanks* (1947), *The Table Talk of Samuel Marchbanks* (1949), and *Samuel Marchbanks' Almanack* (1967). *A Voice from the Attic* (1960) contains, amongst other pieces, review articles published in *Saturday Night* from 1953 to 1959. Further reprinted journalism can be found in *The Enthusiasms of Robertson Davies* (1979) and *The Well-Tempered Critic* (1981), both edited by Judith Skelton Grant. Davies has been an important figure in Canadian drama, as both a playwright and critic. His Oxford thesis was published in 1939 as *Shakespeare's Boy Actors*, which formed the basis of his successful junior course-book *Shakespeare for Young Players* (1942). His topical one-act plays for adults include *Overlaid* (1948) and *Hope Deferred* (published in 1949 in *Eros at Breakfast and Other Plays*). Amongst the best of his full-length plays are

Fortune, My Foe (1949), *At My Heart's Core* (1950), *A fig for the Gypsy* (1954), *Hunting Stuart* (written in 1955, pub. 1972), and *General Confession* (written 1956, pub. 1972). It is, however, as a writer of fiction that he has achieved international eminence. His principal work as a novelist is contained in three extensive trilogies: the Salterton Trilogy—*Tempest-Tost* (1951), *Leaven of Malice* (1954), and *A Mixture of Frailties* (1958), which won the Leacock Award for Humour—a sequence of urbane comedies of manners; the Deptford Trilogy, usually considered the best of the three—*Fifth Business* (1970), *The Manticore* (1972), and *World of Wonders* (1975)—which moves towards the mode of fictional autobiography; and the Cornish Trilogy—*The Rebel Angels* (1981), the *Booker shortlisted *What's Bred in the Bone* (1985), and *The Lyre of Orpheus* (1988)—which marks a further shift of focus, this time towards satirical 'anatomies'. A collection of 18 ghost stories, originally read at Massey College's Christmas celebration between 1963 and 1980, was published as *High Spirits* in 1982. *The Cunning Man* (1995) follows the consequences of the death of a priest who collapses and dies while celebrating Holy Communion.

DAVISON, Francis, see POETICAL RHAPSODY, A.

DAVY, Sir Humphry (1778-1829), professor of chemistry at the Royal Institution, who greatly advanced knowledge of chemistry and magnetism and invented the miner's safety-lamp. In early youth he assisted his friend *Cottle, Wordsworth's publisher, in correcting the proofs of **Lyrical Ballads*. His collected works, prose and verse, with a memoir by his brother, were published in 1839-40. Among these is a brief dialogue,

Salmonia, or Days of Fly-Fishing, by an Angler (1828), reminiscent of I. *Walton's book. Davy was a friend of Sir W. *Scott and there is a pleasing account in *Lockhart's *Life of Scott* of Davy's visits to Abbotsford. **DAVYS**, Mary (1674-1732), novelist and playwright, who moved after her husband's death from Dublin to York and then Cambridge, where she scraped a living writing and running a coffee shop. Her novels include the travel anecdotes of *The Fugitive* (1705, rev. by 1725 as *The Merry Wanderer*); *The Reform'd Coquet* (1724), whose hero disguises himself as the heroine's guardian; *Familiar Letters* (1725), light-hearted courtship exchanges between a Whig and a Tory; and *The Accomplish'd Rake* (1727), a satirical account of a 'modern fine gentleman'. One comedy, *The Northern Heiress* (1716), was performed; the other, *The Self-Rival*, was not staged, but published in her two-volume *Works* (1725).

Daw, Sir John, in Jonson's **Epicene*, a cowardly braggart who pretends to learning.

DAWSON, Jennifer, (1929-), novelist, brought up in Camberwell, south London. She graduated in history from St Anne's College, Oxford, won the Dawes-Hickes Scholarship for Philosophy, and went to University College London. After working at the Clarendon Press, Oxford, she spent a year as a social worker in a psychiatric hospital outside Worcester. Her first novel, *The Ha-Ha* (1961), relates, in a first-person account, the experiences in a mental institution of an intelligent, sensitive, and eccentric patient, Josephine, followed by her amusing and sometimes surreal return to health. The novel anticipates later shifts in attitudes

to mental illness and explores the 'damp cellar of guilt' present in society. Dawson's later work includes *Fowler's Snare* (1963); *The Cold Country* (1965); *Strawberry Boy* (1976); *A Field of Scarlet Poppies* (1979); and a volume of short stories, *Hospital Wedding* (1978).

Day, Fancy, a character in Hardy's *Under the Greenwood Tree*.

DAY, DAYE, or DAIE, John (1522-84), the foremost English printer of the reign of Elizabeth I. He published Protestant devotional books under Edward VI and was imprisoned by Queen Mary; later he held lucrative monopolies for the Psalms in metre, the catechism, and the ABC, printed the first church music book in English (1560), and the first English edition of Foxe's *Actes and Monuments* (or *Book of Martyrs*) (1563). He was patronized by M. Parker, at whose behest he was the first to print Old English, having type made for it.

DAY, John (c.1574-c.1640), playwright, who collaborated with Dekker and others in a number of plays. Of his own extant works *The Isle of Gulls*, suggested by Sidney's *Arcadia*, appeared in 1606, and *Law-Trickes and Humour out of Breath* in 1608. His best work, *The Parliament of Bees*, appeared perhaps in 1607, although the earliest extant copy is of 1641. It is a dramatic allegory or masque, containing a series of 'characters' of different bees with their virtues and vices, and ending with Oberon's Star Chamber, where he pronounces penalties on the offenders, the wasp, the drone, and the humble bee. It is a charming and inventive piece; the lines 'When of a sudden, listening, you shall hear I A noise of horns and hunting, which shall bring I Acteon to Diana in the spring' suggested a

passage of *The Waste Land* to T. S. Eliot. Day's works were collected by A. H. Bullen (1881). The *Parnassus Plays* have been doubtfully attributed to Day.

DAY, Thomas (1748-89), an admirer of Rousseau and a friend of R. L. Edgeworth (1744-1817, father of Maria Edgeworth), who was keenly interested in educational theory and natural upbringing; he was the author of the celebrated children's book *The History of Sandford and Merton* (3 vols, 1783-9), which was intended to illustrate the doctrine that many may be made good by instruction and by an appeal to reason. It consists of a series of episodes in which the rich and objectionable Tommy Merton is contrasted with the upright and tender-hearted Harry Sandford, a farmer's son; eventually Tommy is reformed, partly through the intervention of their tutor, Mr Barlow. Despite its didacticism, this work was very popular, went through many editions, and was translated into several languages. Day also wrote *The History of Little Jack* (1788), the story of a young wild boy suckled by goats. He himself died from a fall from an unbroken colt.

DAY-LEWIS, Cecil (1904-72) (who wrote as C. Day Lewis), born in Ireland, the son of a Church of Ireland minister; the family moved to England in 1905 and his mother died three years later. He was educated at Sherborne and Wadham College, Oxford, where he was befriended by Bowra and became associated with a group of young left-wing poets of which Auden was the acknowledged leader, and with whom he edited *Oxford Poetry* (1927). (The nick-name 'MacSpaunday' was coined by R. Campbell: see also PYLON SCHOOL.)

He worked for some years as a schoolmaster and was politically active during the 1930s, writing for the *Left Review*, supporting the *Left Book Club, speaking at meetings, etc.; he joined the Communist Party in 1936 and in 1937 edited a socialist symposium, *The Mind in Chains*, with contributions from *Upward, *Madge, R. *Warner, and others. These preoccupations are not reflected in his earliest verse (e.g. *Beechen Vigil*, 1925), but become apparent in *Transitional Poem* (1929), *From Feathers to Iron* (1931), and *The Magnetic Mountain* (1933) which have a strong revolutionary flavour, prophesying a new dawn: 'We shall expect no birthhour without blood.' The title poem of *A Time to Dance* (1935) more ambiguously celebrates in verse strongly reminiscent of G. M. *Hopkins the heroic flight of Parer and M'Intosh to Australia. The poor reception of *Noah and the Waters* (1936), a verse morality play about the class struggle, may have encouraged him to turn from political poetry to the more personal and pastoral themes of his later years. During the 1930s he also embarked, under the pseudonym of 'Nicholas Blake', on a successful career as a writer of *detective fiction; his first work in this genre, *A Question of Proof* (1935), introducing his Audenesque detective Nigel Strangeways, was followed by some twenty others. *The Friendly Tree* (1936) was the first of three largely autobiographical novels. In 1938 he moved with his family to Musbury, Devon; his poetry of this period (*Overtures to Death*, 1938; *Poems in Wartime*, 1940) reflects obvious concerns. He also published in 1940 the first of his translations, a version of *Virgil's *Georgics*, before

working for some time for the Ministry of Information. From this time (despite an emotional private life), he became an increasingly establishment figure (having already endured much mockery from *Grigson for joining the Book Society Committee in 1937); he delivered the Clark Lectures in Cambridge in 1946 (*The Poetic Image*, 1947), broadcast frequently, gave recitals, sat on committees, judged awards, etc., meanwhile consolidating his literary reputation with a translation of *Valéry (1946), further translations of Virgil (*The Aeneid*, 1952; *The Eclogues*, 1963), and collections of original verse, including *An Italian Visit* (1953), recording a journey with R. * Lehmann, and incidentally describing his own generation as 'an odd lot; sceptical yet susceptible, I Dour though enthusiastic, horizon-addicts and future-fans . . .' He was professor of poetry at Oxford from 1951 to 1956, the first poet of distinction to hold the post since M. * Arnold, and in 1968 was appointed poet laureate. His autobiography *The Buried Day* (1960) is much amplified by a biography by Sean Day-Lewis, the elder son of his first marriage, published in 1980, a detailed, questioning account of his father's 'divided heart' and search for identity.

Deane, Mr and Lucy, characters in G. Eliot's *The Mill on the Floss*.

DEANE, Seamus (1940-), Irish poet, scholar, and novelist, born in Derry and educated at Queen's University, Belfast, and Cambridge. His many works of criticism include *Celtic Revivals* (1985) and *The French Revolution and Enlightenment in England 1789-1832* (1988). He is the general editor

of the *Field Day Anthology of Irish Writing 550-1988* (1991). In his three collections of poetry, *Gradual Wars* (1972), *Rumours* (1977), and *History Lessons* (1983), Deane focuses often on the political and social landscape of Northern Ireland, from contemporary and historical perspectives, showing sectarian violence and enmities as forming a lethal undercurrent to the domestic world. These themes are beautifully realized in his autobiographical novel *Reading in the Dark* (1996), which recreates his native Derry of the 1940s and 1950s, a place haunted by the Troubles and hidden tragedies.

Deans, David, and his daughters Jeanie and Effie, the principal characters in Scott's **The Heart of Midlothian*. **'Death and Dr Hornbook'**, a satirical poem by *Burns, published 1786. Dr Hornbook was a doctor in Burns's parish of Mauchline. In the poem the poet meets Death, who describes to him the knavery and quackery of the doctor.

death of the author, a slogan coined in 1968 by the French critic R. *Barthes in an iconoclastic essay that also called for the 'birth of the reader', into whose hands the determination of literary meanings should pass. The principle of authorial control over literary (or other) texts had been challenged before (see INTENTIONAL FALLACY), but Barthes invoked larger *structuralist principles to argue that it is in the nature of writing to erase its supposed human originators, who are in any case really the scribes of self-generating linguistic codes and systems.

Death's Jest-Book, see BEDDOES.

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De BERNIÈRES, Louis (1954-), novelist, whose experiences working in a village in Colombia give colour to his trilogy *The War of Don Emmanuel's Nether Parts* (1990), *Señor Vivo and the Coca Lord* (1991), *The Troublesome Offspring of Cardinal Guzman* (1992).

These inventive, eventful, and poetic works, set in a fictitious South American country, mingle elements of *magic realism, eroticism, classical myth, philosophy, and political satire, while maintaining a strong narrative line. *Captain Corelli's Mandolin* (1994) is a historical romance which takes place during the Second World War on the vividly realized Greek island of Cephallonia during the German/Italian occupation: set against the farcical brutalities of war, the love affair of Pelagia, daughter of the scholarly Greek Doctor Iannis, with a musical Italian officer mixes bizarre humour with a poignant spirit of optimism.

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

DEBUSSY, (Achille-) Claude (1862-1918), French composer, two of whose Preludes for piano claim English inspiration—*La Danse de Puck* (Book 1) and *Hommage à S. Pickwick* (Book 2). The only English poet he ever set was D. G. *Rossetti, whose 'The Blessed Damozel' provided the text for an early cantata, *La Damoiselle élue* (1888): a second, a translation by Pierre Louys of 'Willowwood', was never finished. Debussy considered an opera from **As You Like It*, but shelved it in favour of *Maeterlinck's *Pelléas et Mélisande*. He later worked intensively on a project for two short operas based on *Poe: in 1889 he had begun a symphonic work on *The Fall of the House of Usher* (now lost), a theme which

preoccupied him nearly to the end of his life. Only the libretto and 21 pages of the opera score survive.

Decadence, see MODERNISM.

Decameron, The, a collection of tales from many sources by *Boccaccio, written probably over many years, but assembled in their definitive form between 1349 and 1351.

Florence being visited by the plague in 1348, seven young ladies and three young men leave the city for neighbouring villas, the beauty of which is described, and spend part of each of ten days (whence the title) in amusing one another with stories, each person telling one tale on each day, so that there are 100 tales in all. The work had much influence on English literature, notably on *Chaucer (though possibly indirectly, through a translation: Chaucer nowhere mentions Boccaccio in any of his works); many of the tales were incorporated in Painter's **Palace of Pleasure*. A credible case has been made by H. G. Wright for *Florio as the translator of the first English version of *The Decameron* (1620); see his *Boccaccio in England from Chaucer to Tennyson* (1957).

Decline and Fall, the first novel of E. *Waugh, published with great success in 1928.

It recounts the chequered career of Paul Pennyfeather, sent down from Scone College, Oxford, for 'indecent behaviour', as the innocent victim of a drunken orgy. Thus forced to abandon a career in the Church, he becomes a schoolmaster at Llanabba Castle, where he encounters headmaster Fagan and his daughters, the dubious, bigamous, and reappearing Captain Grimes, and young Beste-Chetwynde, whose

glamorous mother Margot carries him off to the dangerous delight of high society. They are about to be married when Paul is arrested at the Ritz and subsequently imprisoned for Margot's activities in the white slave trade, a sentence he bears stoically on the grounds that 'anyone who has been to an English public school will always feel comparatively at home in prison'; however, Margot (now Margot Metroland) arranges his escape, and he returns incognito but under his own name ('a *very* distant cousin') to resume his theological studies at Scone.

Decline and Fall of the Roman Empire, The History of the, a work by *Gibbon, vol. i of the first (quarto) edition published 1776, vols ii and iii 1781, and the last three vols 1788.

This, the most celebrated historical work in English literature, falls into three divisions, as defined by the author in the preface, according to a plan that expanded during composition: from the age of Trajan and the Antonines to the subversion of the Western Empire; from the reign of Justinian in the East to the establishment of the second or German Empire of the West, under *Charlemagne; from the revival of the Western Empire to the taking of Constantinople by the Turks. It thus covers a period of about 13 centuries, and comprehends such vast subjects as the establishment of Christianity, the movements and settlements of the Teutonic tribes, the conquests of the Muslims, and the Crusades. It traces in fact the connection of the ancient world with the modern.

Gibbon's great erudition, breadth of treatment, and powerful organization render this a lasting monument,

of substantial accuracy as well as elegance. His measured and dignified prose is cool, lucid, and enlivened by ironic wit, much of it aimed at the early Church and the credulity and barbarism that overwhelmed the noble Roman virtues he so much admired. }. B. Bury's editions (1896-1900, 1909-14, 1926-9) are supplemented with notes incorporating subsequent research, but most of Gibbon's scholarship remains unchallenged. There is an edition by D. Womersley, 3 vols (1994).

deconstruction, an approach to the reading of literary and philosophical texts that casts doubt upon the possibility of finding in them a definitive meaning, and that traces instead the multiplication (or 'dissemination') of possible meanings. A deconstructive reading of a poem, for instance, will conclude not with the discovery of its essential meaning, but with an impasse ('aporia') at which there are no grounds for choosing

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between two radically incompatible interpretations. According to deconstruction, literary texts resist any process of interpretation that would fix their meanings, appearing to 'undo' themselves as we try to tie them up. The basis for this apparently perverse approach to reading lies in a certain view of the philosophy of language, and specifically of the status of writing, as developed since 1966 by the French philosopher *Derrida, and by his American followers at Yale and elsewhere, including *de Man. On this view, derived from a critical reassessment of *Saussure, meaning can never be fully 'present' in language, but is always deferred endlessly—as when one may look up a

word in a dictionary, only to be given other words, and so on *ad infinitum*. While speech gives the illusion of a fixed origin—the presence of the speaker—that can guarantee the meaning of an utterance, writing is more clearly unauthenticated and open to unlicensed interpretation. Derrida's alarmingly simplified account of the history of Western philosophy since *Plato proposes that the dominant metaphysical tradition, in its deep suspicion of writing, has repeatedly tried to erect a fixed point of reference (a 'transcendental signified' such as God, Reason, absolute truth, etc.) outside the promiscuous circulation of *signifiers, one that could hold in place a determinate system of truths and meanings. The project of deconstruction, then, is not to destroy but to unpick or dismantle such illusory systems, often by showing how their major categories are unstable or contaminated by their supposed opposites. In philosophical terms, deconstruction is a form of relativist scepticism in the tradition of *Nietzsche. Its literary implications are partly compatible with the *New Criticism's rejection of the ""intentional fallacy' or any notion of the author fixing a text's meanings (see also DEATH OF THE AUTHOR), as they are with New Critical interest in paradox as a feature of poetry; but they go further in challenging the claims of any critical system to possess 'the meaning' of a literary (or any other) work. In some forms of deconstruction, notably that of de Man, literary texts are held to be more honest than other writings, because they openly delight in the instabilities of language and meaning, through their use of figurative language for instance. The deconstructive style of literary analysis

commonly emphasizes this through puns and wordplay of its own. Exemplary deconstructive readings may be found in P. de Man, *Allegories of Reading* (1979), J. Hillis Miller, *Fiction and Repetition* (1982), and B. Johnson, *The Critical Difference* (1985). See also STRUCTURALISM AND POST-STRUCTURALISM.

Dedalus, Stephen, a character in J. Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*.

Dedlock, Sir Leicester, Lady, and Volumnia, characters in Dickens's *Bleak House*.

DEE, Dr John (1527-1608), mathematician and astrologer. He was educated at St John's College, Cambridge, and travelled in Europe in 1548-51. He became a fellow of Trinity College, Cambridge, where the stage effects he introduced into a performance of the *Peace of Aristophanes* procured him his lifelong reputation of being a magician, which was confirmed by his erudition and practice of crystallogomancy and astrology. He wrote *Monas Hieroglyphica* (1564); a preface to the first English translation of Euclid (1570); and *General and Rare Memorials Pertaining to the Perfect Arte of Navigation* (1577). He was a profoundly learned scholar and hermeticist, but also a sham. Among the many who consulted him on astrological matters were Sir P. Sidney and Sir E. Dyer. Many books survive from his remarkable library. There is a life of him by P. J. French (1972).

DEEPING, (George) Warwick (1877-1950), prolific and successful novelist, who caught the popular imagination with *Sorrell and Son* (1925), the story of a wounded ex-officer who takes a job as under-porter in a hotel to earn money to ensure an appropriate

private education for his son Christopher, where he will not be exposed to 'class hatred' or 'the sneers of the new young working-class intellectuals' in the social war that Sorrell envisages.

defamiliarization, the process by which literary works unsettle readers' habitual ways of seeing the world. According to the literary theories of S. T. Coleridge in *Biographia Literaria* (1817), of P. B. Shelley in *Defence of Poetry* (1840), and of several modern formalist critics, it is a distinctive feature of literature, especially poetry, that it tears away what Shelley called the 'veil of familiarity' from the world, making us look at it afresh. The Russian theorist V. Shklovsky's concept of 'estrangement' (*ostranenie*) has influenced modern restatements of the case.

Defarge, M. and Mme, characters in Dickens's *A Tale of Two Cities*.

Defence of All Learning, see MUSOPHILUS.

Defence of Poetry, an essay by P. B. Shelley, written at Pisa 1821, first published 1840. It was begun as a lighthearted reply to his friend Peacock's magazine article 'The Four Ages of Poetry', which humorously argued that the best minds of the future must turn to economic and social sciences, rather than poetry. In vindicating the role of poetry in a progressive society, and defending the whole notion of imaginative literature and thinking (not just 'poetry') within an industrial culture, Shelley came to write his own poetic *credo* with passionate force and conviction. Against a background of classical and European literature, he discusses in some detail the nature of poetic thought and inspiration; the problems of translation; the value of erotic

writing; the connections between poetry and politics; and the essentially *moral* nature of the imagination—an emphasis he drew from *Coleridge.

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Throughout, Shelley associates poetry with social freedom and love. He argues that the 'poetry of life' provides the one sure response to the destructive, isolating, alienating, 'accumulating and calculating processes' of modern civilization; 'the creative faculty to imagine that which we know'. There are superb literary evocations of the Greeks, *Dante, and *Milton. The essay is not a regular treatise. It draws on many of Shelley's earlier prefaces and essays, notably *A *Philosophical View of Reform*. Though diffuse in places, it frequently sharpens to epigrammatic point: 'the great instrument of moral good is the imagination'; 'the freedom of women produced the poetry of sexual love'; and the famous peroration, ending 'Poets are the unacknowledged legislators of the world'—which must be read in context and which echoes in part the argument of Imlac in Johnson's **Rasselas*.

Defence of Poetry, A, an essay by P. *Sidney written in 1579-80. *Gosson's *Schoole of Abuse*, dedicated to Sidney in 1579, may have helped to stimulate the composition of the *Defence*, but Sidney's chief aim was probably to write an English vindication of literature to match the many recently written on the Continent in Italian, French, and Latin. Two editions of the work appeared posthumously in 1595: one, published by Ponsonby, bore the title *The Defence of Poesie* and the other, published by Olney, *An Apologie for Poetrie*. Most modern editors have preferred the first title both

because Ponsonby was the official publisher of Sidney's remains and because Sidney in the opening paragraph speaks of being moved 'to make a pitiful defence of poor poetry'.

Sidney expounds the antiquity of poetry in all cultures, 'whose milk by little and little enabled them to feed afterwards of tougher knowledges'. He demonstrates its superiority to philosophy or history as a means of teaching virtue. After defining and distinguishing the 'parts, kinds, or species' of poetry, vindicating each in turn, he digresses to England: he sees contemporary poetry as having reached a low ebb, with little to be admired since *Chaucer, but affirms with prophetic confidence that major poetry in every genre, including drama, can be written in the English language. *A Defence of Poetry* is remarkable for the lightness of Sidney's style and the catholicity of his examples, often drawn from experience: I never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet; and yet is it sung but by some blind crowder, with no rougher voice than rude style. (See CHEVY CHASE.) The poetic qualities of the essay in themselves illustrate the power of imaginative writing:

Nature never set forth the earth in so rich tapestry as divers poets have done; neither with so pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too much loved earth more lovely. Her world is brazen, the poets only deliver a golden.

Defence of Ryme, a treatise by S. *Daniel written in

reply to T. *Campion's *Observations in the Art of English Poesie*.

DEFFAND, Mme du, Marie de Vichy-Chamrond (1697-1780), a French literary hostess, whose salon was frequented by *Montesquieu, *D'Alembert, and others, and who became blind in later life. Horace *Walpole was her close friend, and a large number of her letters to him survive (ed. Mrs Paget Toynbee, 1912). Walpole's letters to her were destroyed by his request.

de FILIPPO, Eduardo (1900-84), Italian playwright and actor, who draws on Naples, his native city, for his themes, characters, and language. His major plays are: *Filumena Marturano* (*Filumena*, 1946), *Le bugie hanno le gambe lunghe* (*Lies Have Long Legs*, 1947), *La grande paura* (*The Great Fear*, 1948), *Sabato, domenica, lunedì* (*Saturday, Sunday, Monday*, 1959).

DEFOE, Daniel (1660-1731), born in London, the son of James Foe, a butcher. He changed his name to Defoe from C.1695. He attended Morton's academy for Dissenters at Newington Green with a view to the ministry, but by the time he married Mary Tuffley in 1683/4 he was established as a hosiery merchant in Cornhill, having travelled in France, Spain, the Low Countries, and possibly Italy and Germany; he was absorbed by travel throughout his life. He took part in Monmouth's rebellion, and in 1688 joined the advancing forces of William III. His first important signed work was *An Essay upon Projects* (1697), followed by *The True-Born Englishman* (1701), an immensely popular satirical poem attacking the prejudice against a king of foreign birth and his Dutch friends. In 1702

appeared *The Shortest Way with Dissenters*, a notorious pamphlet in which Defoe, himself a Dissenter, ironically demanded the total and savage suppression of dissent; for this he was fined, imprisoned (May-Nov. 1703), and pilloried. While in prison he wrote his *Hymn to the Pillory*, a mock-Pindaric *ode which was sold in the streets to sympathetic crowds. Meanwhile various business projects (the breeding of civet cats, marine insurance, a brick works) had come to grief, and Defoe's fortunes were revived by *Harley, the Tory politician, who arranged a pardon and employed him as a secret agent; between 1703 and 1714 Defoe travelled around the country for Harley and Godolphin gathering information and testing the political climate. Defoe wrote many pamphlets for Harley, and in 1704 began the **Review*, in the same year appeared his pamphlet *Giving Alms No Charity* and in 1706 *True Relation of the Apparition of One Mrs Veal*, a vivid report of a current ghost story, probably by Defoe. Certain anti-Jacobite pamphlets in 1712-13 led to his prosecution by the Whigs and to a brief imprisonment.

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He now started a new trade journal, *Mercator*, in place of the *Review*. In 1715 he was convicted of libelling Lord Annesley (by implying that he was a Jacobite); he escaped punishment through the intervention of Townshend, the Whig secretary of state.

Defoe was an extremely versatile and prolific writer, and produced some 250 books, pamphlets, and journals, many anonymously or pseudonymously, but the works for which he is best known belong to his later years. * *Robinson Crusoe* appeared in 1719, the *Farther*

Adventures following a few months later. The next five years saw the appearance of his most important works of fiction: *Captain Singleton* 1720; *Moll Flanders*, *A Journal of the Plague Year*, and *Colonel Jack* in 1722; *Roxana*, the *Memoirs of a Cavalier* (now considered to be certainly by Defoe), his tracts on Jack Sheppard, and *A New Voyage round the World* in 1724; *The Four Voyages of Capt. George Roberts* in 1726. His *Tour through the Whole Island of Great Britain*, a guidebook in three volumes (1724-6), is a vivid first-hand account of the state of the country, gleaned from his many travels, the last of which he appears to have taken in 1722. His last principal works were *The Complete English Tradesman* (1726), *Augusta Triumphans* (1728), *A Plan of the English Commerce* (1728), and *The Complete English Gentleman*, not published until 1890. He died in his lodgings in Ropemaker's Alley, Moorfields, and was buried in what is now Bunhill Fields. Defoe's influence on the evolution of the English novel was enormous, and many regard him as the first true novelist. He was a master of plain prose and powerful narrative, with a journalist's curiosity and love of realistic detail; his peculiar gifts made him one of the greatest reporters of his time, as well as a great imaginative writer who in *Robinson Crusoe* created one of the most familiar and resonant myths of modern literature. Important work on the Defoe canon by P. N. Furbank and W. R. Owens includes *The Canonisation of Defoe* (1988), *Defoe De-attributions* (1994), and *A Critical Biography of Daniel Defoe* (1998). *Deformed Transformed, The*, an unfinished poetic drama by Byron, written in 1822 and published in

1824. Arnold, a hunchback, is reviled and rejected by his mother for his deformity in the opening scene: he resolves on suicide, but is prevented by a stranger, who offers to change his shape and summons up Caesar, Alcibiades, and others as models. Arnold chooses the form of Achilles, but retains his own name: the stranger takes on Arnold's form and follows him as his servant. They take part in the sack of Rome in 1527, where Arnold distinguishes himself. The fragment ends with the opening chorus of Part III, in praise of peace. This version of the Faust legend is in part a meditation on the inspirational effects of disfigurement: 'deformity is daring. It is its essence to o'ertake mankind.'

Degaré, Sir, a metrical romance in 1,073 lines of short couplets from the early 14th cent, in a south Midland dialect, one of the Middle English Breton lays. Degaré, the son of a princess of Brittany who has been raped by a knight, is abandoned in a forest with a purse of money, a letter of directions, and a pair of gloves which are to fit the lady that he is to marry. The poem recounts Degaré's prowess in the course of his searches for his parents. The lady that the gloves fit is, in the event, his own mother who recognizes him with joy as her son immediately after their wedding ceremony and before its consummation. Rosemary Woolf makes the interesting suggestion that the romance may be a medievalizing of Oedipus, as *Sir Orfeo* is of Orpheus. The name is probably a corruption of Tescaré, 'the lost one' (apparently punned on in line 214, 'almost lost it is'), and is thought to be the origin of 'Diggory'. See edns by W H. French and C. B.

Hale, *Middle English Metrical Romances* (1930), i. 287-320, and in *Medieval English Romances*, Part II, ed. A. V. C. Schmidt and N. Jacobs (1980).

DEIGHTON, Len, see SPY FICTION.

'**Deil, Address to the**', a satirical poem by *Burns, published 1786. In vigorous, familiar terms the poet scolds the devil for all the trouble he causes in the world.

Deirdre, the heroine of the tale of 'The Sons of Usnach' (pron. 'Usna'), one of the 'Three Sorrowful Stories of Erin'. She was the daughter of Fedlimid, harper to King Conchubar (pron. Conachoor) of Ulster, and Cathbad the Druid prophesied that her beauty would bring banishment and death to heroes. Conchubar destined her for his wife and had her brought up in solitude. But she accidentally saw and fell in love with Naoise (or Naisi; pron. 'Neesha' as in 'Portlaoise'), the son of Usnach, who with his brothers carried her off to Scotland. They were lured back by Conchubar and treacherously slain, and Deirdre took her own life. See Lady *Gregory, *Cuchulain of Muirthemne*, and the dramas on Deirdre by G. W. *Russell (*Al*), *Synge, and *Yeats.

Deirdre of the Sorrows, see SYNGE, and under DEIRDRE.

Deism, or 'natural religion', the belief in a Supreme Being as the source of finite existence, with rejection of revelation and the supernatural doctrines of Christianity. The Deists, who came into prominence at the end of the 17th and during the 18th cent, (the word in English dates from the 1680s), were much influenced by the views of Lord *Herbert of Cherbury, often known as 'the father of Deism'. They include Charles Blount

(1654-93), *Toland (author of *Christianity Not Mysterious*, 1696), Matthew Tindal (1657-1733, author of *Christianity as Old as the Creation*, 1730), Anthony *Collins (author of *A Discourse of Freethinking*, 1713), Thomas Chubb (1679-1747), and the third earl of 269 **DEJECTION: AN ODE | DE LA MARE**

*Shaftesbury. *Locke, who rejected the label of Deist, nevertheless contributed significantly to the movement with his *Reasonableness of Christianity* (1695). One of the most cogent refutations was by J. *Butler in his *Analogy of Religion* (1736), in which he argues that natural religion is no more credible and acceptable than revealed religion.

'**Dejection: An Ode**', an autobiographical poem by S. T. *Coleridge, first published in the **Morning Post*, 1802.

Originally composed as a much longer verse letter to his beloved Asra (Sara Hutchinson), it describes the loss of his poetical powers, the dulling of his response to Nature, the breakdown of his marriage, and the paralysing effect of metaphysics (or opium). Paradoxically this is achieved in verse of great emotional intensity and metrical brilliance. *Wordsworth partly answered it in his *'Intimations of Immortality' ode.

DEKKER, Thomas (71572-1632). He was born and mainly lived in London, the manners of which his writings vividly illustrate. He suffered from poverty and was several times imprisoned for debt, briefly in 1598-9 and from 1612 for a period of nearly seven years; the six prison chapters added in 1616 to his prose work *Lanthorne and Candle-Light* (first version 1608), and *Dekker His Dreame* (1620), evoke his own experiences of imprisonment. Despite this he is held to have

been of a cheerful, good-natured temperament. He was engaged by *Henslowe about 1595 to write plays (over 40 of which are now lost) in collaboration with *Drayton, *Jonson, J. *Webster, and many others. He published **The Shoemakers' Holiday* and **Old Fortunatus*, comedies, in 1600. Having been ridiculed, jointly with J. *Marston, by Jonson in his **Poetaster*, he retorted in **Satiromastix* (presumably in collaboration with Marston), a play produced in 1601. His other principal plays are **The Honest Whore*, of which Part I, in collaboration with *Middleton, appeared in 1604 and Part II, written 1604/5, m 1630; **Patient Grissil* (1603), written in collaboration with *Chettle and Haughton; **The Witch of Edmonton*, written in collaboration with J. *Ford and W. *Rowley in 1621, first published 1658. He also collaborated with Webster in **Westward Hoe* (written 1604, pub. 1607) and *Northward Hoe* (written 1605, pub. 1607), with Middleton in **The Roaring Girle* (written 1604-10, pub. 1611), and with Massinger in **The Virgin Martyr* (written 1620, pub. 1622). His tragi-comedy *Match Mee in London*, written 1604/5, was published 1631. Dekker also wrote pageants, tracts, and pamphlets. His pamphlet *The Wonderfull Yeare* (1603) is a poignant description of London during the plague of that year; it was used by Defoe for his *Journal of the * Plague Year. N ewes from Hell* (1606) is an imitation of *Nashe; **The Guls Horne-Booke* (1609) is a satirical book of manners. Dekker's work is noted for its realistic and vivid portrayal of daily London life, both domestic and commercial, for its sympathy with the poor and oppressed, including animals tortured for man's

amusement, and for its prevailing cheerfulness, though E. D. Pendry in an introduction to a selection of prose works (1967) stresses that he could be tough and bitter as well as whimsical. His dramatic works were collected by R. H. Shepherd, 1873, and edited by F. T. Bowers in 4 vols (1953-61).

DELAFIELD, E. M., the pen-name of Edmée Elizabeth Monica Dashwood, née De La Pasture (1890-1943), novelist, journalist, magistrate, and pillar of the Women's Institute, whose many popular novels include *The Diary of a Provincial Lady* (1930), a gentle satire of a middle-class life of laundry lists, cooks, and visits from the vicar.

de la MARE, Walter (1873-1956), born in Kent of well-to-do parents. He attended St Paul's Choir School. At 16 he began to work for an oil company, where he stayed for 20 years. In his mid-twenties he began to contribute poems and stories to various magazines, and in 1902, under the name of Walter Ramal, published *Songs of Childhood*, a volume which attracted little notice. Subsequently de la Mare published many volumes of poetry for both adults and children including, for adults, *The Listeners*, his first successful book, in 1912; *The Veil* in 1921; various volumes of *Collected Poems*; *The Burning Glass* in 1945; and two long visionary poems, 'The Traveller' (1946) and 'The Winged Chariot' (1951). Among many volumes for children were *Peacock Pie* (1913), *Tom Tiddler's Ground* (1932), and *Bells and Grass* (1941). Several collections were amalgamated in *Collected Rhymes and Verses* (1970) and *Collected Poems* (1979). De la Mare's highly individual prose works include the novels *Henry Brocken* (1904),

in which the hero encounters writers of the past; *The Return* (1910), an eerie story of spirit possession, and in the same year a very successful children's story, *The Three Mulla-Mulgars* (later *The Three Royal Monkeys*); 'The Almond Tree' (in *The Riddle*, 1923), in which an uncomprehending child relates the events of his parents' breaking marriage; and the celebrated *Memoirs of a Midget* (1921), describing the world of the minute Miss M. Many volumes of short stories, often arresting or bizarre, for both adults and children, include *Broomsticks* (1925), *The Lord Fish* (1933), and *The Scarecrow* (1945). De la Mare's highly successful anthologies, incorporating long prefaces and commentaries, include *Come Hither* (1923), a widely admired collection for children; *Behold This Dreamer* (1939); and *Love* (1943). Essays and critical work include studies of R. *Brooke (1919) and Lewis Carroll—C. L. *Dodgson—(1932), and an edition of C. *Rossetti in 1930.

Remembered chiefly as a poet, for both adults and children, de la Mare was fluent, highly inventive, technically skilful, and unaffected by fashion. In his favourite themes of childhood, fantasy, and the numinous, commonplace objects and events are invested with mystery, and often with an undercurrent of

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melancholy. He was awarded the CH in 1948, the OM in 1953, and is buried in St Paul's Cathedral.

DELANE, John Thaddeus (1817-79), educated at King's College, London, and Magdalen Hall, Oxford, the famous editor of **The Times*, 1841-77. He was caricatured by Trollope in **The Warden* as 'Tom Towers'.

DELANEY, Shelagh (1939-), playwright, who was born in Salford, left school at 16, and is known for *A Taste of Honey*, which she wrote when she was 17 after seeing *Rattigan's play *Variations on a Theme*. It was presented by Joan *Littlewood in 1958 and was hailed as a landmark in the new school of *'kitchen sink' realism, a movement partly inspired by reaction against the drawing-room drama of Rattigan and *Coward. Much of her subsequent work was written for the cinema and television, including *Charley Bubbles* (1968) and *Dance with a Stranger* (1985).

DELANY, Mrs Mary, née Granville (1700-88), a member of the *Blue Stocking circle, who became a friend and correspondent of *Swift, married his friend Patrick *Delany in 1743, and knew many other eminent literary figures, including *Pope, *Burke, and Horace *Walpole. She was a favourite of the royal family, and introduced Fanny *Burney to court. Her *Autobiography and Correspondence* (1861-2, 6 vols, ed. Lady Llanover) gives a spirited account of 18th-cent. court, literary, and social life.

DELANY, Patrick (1685-1768), Irish divine, friend of * Swift, husband of Mary *Delany. He was the author of *Observations upon Lord Orrery's Remarks on the Life and Writings of Dr Jonathan Swift* (1754), a series of letters, signed 'J.K.', written in an attempt to correct what he describes as 'the very mistaken and erroneous accounts [of Swift] that have been published'. See BOYLE, J.

de la RAMÉE, Marie Louise, see OUIDA.

Delectable Mountains, in Bunyan's **Pilgrim's Progress*, 'Emmanuel's Land' (meaning 'God-with-us'),

within sight of the *Celestial City. Inhabited by gentle shepherds, the mountains signify the pastoral care of a Nonconformist church community.

DELEDDA, Grazia (1871-1936), Italian novelist and winner of the *Nobel Prize (1926). She is, with *Verga, a major writer of **verismo*. Her best novels, drawn from her Sardinian background, are *Elias Portolu (The Woman and the Priest*, 1900; English trans. 1928, introduction by D. H. *Lawrence), *Canne al vento (Canes in the Wind*, 1913), *Cenere (Ashes*, 1903), and an autobiographical novel, *Cosima* (1937).

Delia, a collection of sonnets by S. * Daniel.

Delilah (Dalila in Milton's * *Samson Agonistes*), in Judg. 16, a woman of the valley of Sorek, loved by Samson; she persuaded him to tell her the secret of his strength and (by cutting off his hair) betrayed him to the Philistines. A favourite figure in Renaissance pictorial art (e.g. *Rubens, *Samson and Delilah*, 1609-10), her shearing of Samson's hair represented an archetypal symbol of man's vulnerability to female perfidy. In Milton's version she is Samson's second wife.

DeLILLO, Don (1936-), American novelist, born and brought up in the Bronx, New York, and educated at Fordham University. Like T. *Pynchon, he employs black comedy and the language of science to deal with themes of paranoia and consumerism. His first book, *Americana* (1971), is a road novel in which a television executive attempts to impose meaning on his experiences by filming them. This was followed by *End Zone* (1972), which mixes American football with metaphysics, and *Great Jones Street* (1973), a satirical exploration of the world of a disaffected rock star.

There are echoes of *Borges and *Sterne in *Ratner's Star* (1976), a sprawling fable about scientific understanding and the nature of fiction. Subsequent works exhibit greater sophistication of subject matter and technique. *Players* (1977) deals with language, terrorism, and the sterility of affluent urban lives. *Running Dog* (1978), a spy thriller and satire of consumerism, concerns the search for a pornographic film shot in Hitler's Berlin bunker. *The Names* (1982) concerns a murderous sect, and *White Noise* (1984) is an environmental disaster story narrated by the professor of Hitler studies at a Midwestern university. His version of the Kennedy assassination, *Libra* (1988), focuses on the role of Lee Harvey Oswald in shaping the American psyche. Both *Mao II* (1991), a postmodern tale of celebrity, terrorism, and the behaviour of crowds, and *Underworld* (1997), a multilayered secret history of the Cold War, examine the significance of spectacular events and media imagery in shaping the development of memory, history, and mass psychology.

DELIUS, Frederick (1862-1934), English composer. In spite of his German descent and the fact that he spent most of his mature life in France, there is an English quality about much of Delius's music, which has always been appreciated more in England than elsewhere. His operas have librettos generally either by himself or based on foreign authors (Keller, Jacobsen), but there are several settings of English and American poets among his other vocal works. A lifelong enthusiasm for * Whitman produced the texts for *Sea Drift* (1904), regarded by many as Delius's finest achievement, and also for *Songs of Farewell* (1930) and *Idyll*:

Once I passed through a populous city (1932). Two settings of *Dowson, *Songs of Sunset* (1906-7) and *Cynara* (begun in 1907, but completed in 1929), draw out the nostalgic element in his romanticism. There are early settings for *Shelley and *Tennyson and a beautiful setting of W. E. *Henley (*A Late Lark*, 1925). In later life Delius became blind and totally paralysed: the last work he completed with his own hand was the incidental music for *Flecker's *Hassan* (1920-3), after which all his works were taken down to

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dictation by the young Yorkshireman Eric Fenby, who has left a moving account of this labour of love.

DELL, Ethel M., see ROMANTIC FICTION.

Della Crusca, the name of a literary academy established in Florence in 1582, with the principal object of purifying the Italian language. The first edition of its dictionary appeared in 1612.

Della Cruscans, a band of poets, led by Robert Merry (1755-98), who produced affected, sentimental, and highly ornamented verse towards the end of the 18th cent. After a wandering and varied career, Merry lived in Florence from 1784 to 1787 as a member of the *Della Crusca academy. With Mrs *Piozzi and others he produced in 1785 a *Miscellany*, in which he signed his work 'Della Crusca'. 'Anna Matilda' (H. *Cowley) was another copious writer of the school, who contributed with Merry and others to the *British Album* in 1790, a volume which proved very successful until the publication in 1791 of *Gifford's *The Baviad*, a savage satire on the Delia Cruscans, followed by *The Maeviad* in 1795, part of which was also directed against them.

DELONEY, Thomas (71560-1600), a silk-weaver by trade, whose place of birth and education are unknown, though he was certainly able to translate from Latin. He wrote broadside ballads on popular subjects, including three early ones on the defeat of the Armada in 1588. He is now best known for his four works of prose fiction, originally published between 1597 and 1600: *Jack of Newberie*; *The Gentle Craft* and *The Gentle Craft. The Second Part*; and *Thomas of Reading*. His fiction celebrates the virtues and self-advancement of hard-working craftsmen, especially in the cloth trade, and has been much admired in modern times for its effective use of dialogue. *The Gentle Craft* includes the story of Simon *Eyre, the shoemaker's apprentice who became lord mayor and founder of Leadenhall, which was adapted by Dekker in *The Shoemakers' Holiday*. The scene in *Thomas of Reading* in which the host and hostess of the tavern screw their courage up before murdering Thomas Cole has been seen as an analogue to *Macbeth*.

de **MAN**, Paul (1919-83), American critic, born in Antwerp, and educated at the Université Libre de Bruxelles. After an unsuccessful career in publishing, he emigrated to the USA in 1948, and studied at Harvard before following an academic career at Cornell, Johns Hopkins, and Yale. His major works, *Blindness and Insight* (1971), *Allegories of Reading* (1979), and *Rhetoric of Romanticism* (posth., 1984), examine the figurative nature of literary language and the gulf between language and meaning. He transformed academic analysis of literary *Romanticism by discarding the accepted view that Romantic poetry

reconciles the human mind with nature; on the contrary, he argued, it reveals and laments the impossibility of such reconciliation. The leading American exponent of Reconstruction, he explored with notable rigour the ways in which literary works paradoxically undermine their apparent meanings. Four years after his death, articles he had written during the German occupation of Belgium (one of them tainted by anti-Semitic remarks) were rediscovered. Opponents of deconstruction seized upon these as evidence of a supposed moral deficiency in a critical method practised 40 years later by de Man and his—mostly Jewish—associates. Posthumous works include *The Resistance to Theory* (1986).

Demetrius, (1) in Shakespeare's **Titus Andronicus*, younger son of **Tamora* the Goth, one of the rapists of **Lavinia*; (2) one of the young lovers in his **A Midsummer Night's Dream*; (3) Demetrius Fannius in Jonson's **Poetaster*, a satirical portrait of **Dekker*; (4) lover of Celia in Fletcher's **The Humorous Lieutenant*. From classical times onwards the name seems to have had villainous associations.

DEMOCRITUS (b. c.460 BC), a celebrated Greek philosopher, born at Abdera. He wrote on the natural sciences, mathematics, morals, and music. He advanced (with Leucippus) the theory that the world was formed by the concourse of atoms, the theory subsequently expounded by **Lucretius* and confirmed and developed by scientists of the **Enlightenment*. **Juvenal* speaks of him as ever laughing at the follies of mankind, and he is sometimes known as the 'laughing philosopher' in opposition to the melancholy **Heraclitus*.

Demogorgon, a mysterious infernal god, was brought from obscurity by **Boccaccio* in *Genealogia Deorum*, and appears in **Ariosto*, in Spenser's **Faerie Queene* (I. v. 22), in Milton's **Paradise Lost* (II. 965), and in Dryden's **Spanish Fryar*. He is a prominent figure in Shelley's **Prometheus Unbound*; his name may have attracted **Shelley* because it is compounded of 'Demos' (people) and 'Gorgo' (the name of some terrifying demigods) and so fitted his conception of Necessity and particularly that Historical Necessity which he thought would bring about an initially alarming but ultimately beneficial social revolution.

de MONTHERLANT, Henry, see MONTHERLANT

de MORGAN, William Frend (1839-1917), educated at University College London. At first he devoted his attention to art and in particular to the production of stained glass and glazed pottery, working for a time in association with his friend W. **Morris*; he published two treatises on the craft of pottery. He was particularly successful with decorative tiles, but ill health brought this pursuit to an end, and at the age of 67 he embarked somewhat casually on the writing of fiction, his first and best novel, *Joseph Vance* (1906), proving to his astonishment a great success. It is the rambling but entertaining tale of a drunken builder's son befriended by a middle-class family, who graduates from Oxford

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and becomes an engineer and inventor. This was followed by several others; the last two, *The Old Madhouse* (1919) and *The Old Man's Youth* (1921), left unfinished on his death, were skilfully completed by his widow, the artist Evelyn de Morgan. See A. M. D.

W. Stirling, *William de Morgan and His Wife* (1922).
Demos, a novel by George *Gissing, published anonymously in three volumes in 1886 by Smith, Elder.

The proletarian agitator Richard Mutimer unexpectedly inherits a fortune, and builds an Owenite community, New Wanley. He marries the middle-class Adela Waltham, who then finds the hidden will that dispossesses him. Mutimer's subsequent scheme to encourage saving by the working class is defrauded, and he is stoned to death by a mob. Adela marries the true heir, aristocratic Hubert, and Wanley improbably reverts to its pre-industrialized state. *Gladstone was briefly thought to be the novel's author; its poet-cumpolitician Westlake is based on William *Morris.

DEMOSTHENES (c.383-322 BC), the greatest orator of ancient Athens. T. *Wilson, who translated his *Philippics* (1570), said that they were 'Most nedefull to be recide in these daungerous dayes of all them that loue their Countries libertie'. Sir P. *Sidney thought him most worthy to be imitated. Dr * Johnson pictured him speaking to brutes.

Dempster, Mr and Janet, characters in G. Eliot's 'Janet's Repentance' (see SCENES OF CLERICAL LIFE).

DENHAM, Sir John (1615-69), born in Dublin and educated at Trinity College, Oxford. A Royalist, he was forced to surrender Farnham Castle, of which he was governor, in 1642, fled to the Continent in 1648, and was appointed surveyor-general of works at the Restoration. His tragedy *The Sophy*, set in the Turkish court, was performed in 1641, and he also published occasional verses, satires, and a free translation from *Virgil (*The Destruction of Troy*, 1656). He is chiefly

known for his *topographical poem *Cooper's Hill*, piratically published 1642, an early and influential example of what was to become a very popular genre. (See Pope's WINDSOR FOREST.) It combines descriptions of scenery with moral, historical, and political reflections, and contains the well-known address to the Thames, 'O, could I flow like thee', which was singled out for praise by Dr *Johnson for its economy of language, smoothness, and sweetness. *Dryden also praised his work highly, as 'majestic' and 'correct'. His poetry (and notably his use of the heroic couplet) played an important part in the transition from what were seen as the rugged eccentricities of the *metaphysicals to the neo-classicism of the * Augustan age. (See also WALLER.)

Denis Duval, Thackeray's last, unfinished, novel, published in the **Cornhill Magazine* 1864. The story begins in Rye, in the second half of the 18th cent. The narrator, Denis Duval, grows up in a colony of French Protestant refugees. A French noblewoman, Mme de Saverne, escapes from the persecution of her husband and comes to England with the help of the sinister Chevalier de la Motte, who was intended to become the villain of the novel. She takes refuge with her old nurse, Denis's mother, and Denis falls in love with her little daughter Agnes. Denis has to leave home and go to sea after he has exposed the smuggling activities of his grandfather and the treasonable behaviour of de la Motte, and the fragment ends at this point. Thackeray intended Denis to encounter a series of adventures at sea, and to return to rescue Agnes from the machinations of de la Motte.

Dennis, in Dickens's **Barnaby Rudge*, the hangman and one of the leaders of the no-Popery riots.

DENNIS, John (1657-1734), son of a saddler, educated at Harrow and Caius College, Cambridge. He was a poet and dramatist, but is best known for his criticism, which combines a respect for **neo-classical theory* with a passion for the **sublime* (particularly as manifested by **Milton*), and with a dislike for the new ** sentimental comedy*. He declared that the 'Rules of **Aristotle*' were 'nothing but Nature and Good Sense reduc'd to a Method', maintaining that **Paradise Lost* was not so much 'against the Rules' as 'above them all'. His critical works (ed. E. N. Hooker, 2 vols, 1939-43) include *The Advancement and Reformation of Modern Poetry* (1701), *The Grounds of Criticism in Poetry* (1704), and *An Essay on the Genius and Writings of Shakespeare* (1712). His tragedies include *Appius and Virginia*, unsuccessfully produced in 1709, which was mocked by Pope in his ** Essay on Criticism* ('Appius reddens at each word you speak', 1. 585); this started a feud between the two writers, their interchanges including Pope's *Narrative of Dr Robert Norris* . . . (1713) and Dennis's *Remarks upon Mr Pope's Homer* (1717). Dennis also features as 'Sir Tremendous' in Pope's **Three Hours after Marriage* (1717), 'tremendous' being one of his favourite terms of praise. But Pope accepted and acted upon some of his critical comments, and shortly before Dennis's povertystricken death wrote a prologue for his benefit performance.

DENNIS, Nigel Forbes (1912-89), novelist, playwright, journalist, and critic, born in Surrey, but educated abroad, in Southern Rhodesia and Germany. He

worked for many years in America, where his first novel, *Boys and Girls Come out to Play* (1949), is largely set. His best-known work is *Cards of Identity* (1955), a satiric fantasy set in an English country house, which comments harshly but with much incidental comedy on post-war social change and insecurity and the ease with which the human personality can be controlled. *A House in Order* (1966) is a more abstract, Kafkaesque treatment of the problem of identity in which the imprisoned narrator, confined to a greenhouse, tries to ignore the world at war outside by cultivating his own

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garden. Dennis also published three plays, several critical works, and was for some time co-editor of **Encounter*.

DENT, J. M., see EVERYMAN'S LIBRARY.

De Nugis Curialium, see MAP; also the subtitle of the *Policraticus* of **John of Salisbury*.

Deor, an Old English poem from the 9th or 10th cent, in the **Exeter Book*, of 42 lines divided into seven unequal sections and containing the refrain 'that passed; so can this'. *Deor* seems to be a minstrel who has fallen out of favour and consoles himself by considering the past misfortunes of others such as Wayland the Smith, Theodoric, and Hermanric. It is one of the group of poems in the *Exeter Book* referred to as 'elegies', short poems whose theme is usually the transience and unreliability of the world, sometimes (though not in *Deor*) ending with a Christian consolation. See edition by Kemp Malon (4th edn, 1966).

De Profundis, 'Out of the depths', the first two words of the Latin version of Psalm 130. It is the title of the prose

apologia of *Wilde. See Ross, R.

'Deputy', in Dickens's **Edwin Drood*, the nearest thing to a name acknowledged by the imp who attends on Durdles.

De QUINCEY, Thomas (1785-1859), second son of a linen merchant, born in Manchester and educated at schools in Bath and Winkfield, ending at Manchester Grammar School, from which he ran away to the homeless wanderings in Wales and London which he was to describe in * *Confessions of an English Opium Eater*. He afterwards went to Worcester College, Oxford, and—having made the acquaintance of *Coleridge and *Wordsworth—settled at Grasmere in the cottage formerly occupied by the Wordsworths. In 1804, while at Oxford, he had begun to take opium, and from 1812 he became an addict. In 1817 he married Margaret Simpson, daughter of a local farmer, by whom he had eight children, and in the following year, having by then exhausted his private fortune, he started to earn a living by journalism. *Confessions of an English Opium Eater*, by which he made his name, was published in 1822. For the next 30 years he earned a precarious living, mainly in Edinburgh, by tales, articles, and reviews, mostly in **Blackwood's* and *Tait's*, including *Klosterheim* (1832), *Recollections of the Lake Poets* (1834-9), 'Sketches . . . from the Autobiography of an English Opium Eater' (1834-41, later entitled *Autobiographic Sketches*), 'Suspiria de Profundis' (1845), and 'The English Mail Coach' (1849). A collected edition of his works, *Selections Grave and Gay*, was started under his supervision in 1853, and occupied him until his death.

Since nearly all De Quincey's work was journalism, written under pressure to support his family, it is more remarkable for brilliant tours de force such as 'On the Knocking on the Gate in "Macbeth"', 'On Murder Considered as One of the Fine Arts', and 'The Revolt of the Tartars', than for sustained coherence. Eclectic learning, pungent black humour sometimes degenerating into facetiousness, a stately but singular style, distinguish all his writing. His impressionistic reminiscences both of his own childhood and of his literary contemporaries are memorably vivid. His greatest, though never completed, achievement was his psychological study of the faculty of dreaming in 'Suspiria de Profundis' and 'The English Mail Coach', in which he traced—25 years before Freud was born—how childhood experiences and sufferings are crystallized in dreams into symbols which can form and educate the dreamer's personality, and can also give birth to literature, either as poetry or as 'impassioned prose', as De Quincey called his own climaxes of imagery. His influence, both on other writers such as *Poe and *Baudelaire (half of whose *Paradis artificiels* is a direct translation from De Quincey) and on ordinary readers tempted to experiment with opium, has been immense and sometimes malign. See E. Sackville-West, *A Flame in Sunlight: The Life and Work of Thomas de Quincey* (1936); H. A. Eaton, *Thomas de Quincey* (1936).

DERRIDA, Jacques (1930-), French philosopher, born to a Jewish family in Algiers, who studied in Paris at the École Normale Supérieure, where he later taught from 1964 to 1984. He has subsequently held visiting professorships at Yale and other American

universities. Following publication in 1967 of *De la grammatologie (Of Grammarology)* and *L'Écriture et la différence (Writing and Difference)*, he enjoyed a huge influence upon academic literary theory in the USA, as the founder of Reconstruction, a subtly and often playfully sceptical approach to the relations between language and meaning, which was adopted by *de Man and others as a valuable method for exploring problems of literary criticism. Among many later works are *La Dissémination (Dissemination, 1972)*, *Glas (1976)*, and *La Carte postale (The Post Card, 1980)*. (See STRUCTURALISM AND POST-STRUCTURALISM.)

Derriman, Festus, a character in Hardy's **The Trumpet Major*.

'**Der wilde Jäger**', see WILD HUNTSMAN.

DESAI, Anita (1937-), novelist and short story writer, born in India and educated in Delhi; her father was Bengali, her mother German. Her elegant and lucid novels, which vividly evoke the atmosphere, society, and landscapes of India, include *Fire on the Mountain* (1977) and *Clear Light of Day* (1980). *Games at Twilight* (1978) is a collection of short stories, and her works for children include *The Village by the Sea* (1982), a story of change in a small fishing village near Bombay. This was followed by *Clear Light of Day* (1980), *In Custody* (1984), *Baumgartner's Bombay* (1988), and *Journey to Ithaca* (1995). See also POST-COLONIAL LITERATURE.

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DESANI, G. V. (71909-), Indian writer, born in Nairobi, Kenya; he lived in Britain during the Second World War, where he became a regular lecturer and broadcaster. His prose poem *Hali* (1950) was published with a preface by E. M. *Forster, but he is known

principally for his eccentric and inventive novel *All about H. Hatten* (1948), in which Hatterr, son of a European merchant seaman and 'an Oriental, a Malay Peninsula-resident lady, a steady non-voyaging non-Christian human', seeks wisdom from the seven sages of India. This was revised and republished in 1972 with an introduction by A. *Burgess. His hybrid and 'dazzling, puzzling, leaping prose' has been described by *Rushdie (*Indian Writing, 1947-1977*, pub. 1997) as 'the first genuine effort to go beyond the Englishness of the English language'. A collected volume of stories was published in 1990. See ANGLO-INDIAN LITERATURE.

DESCARTES, René (1596-1650), French philosopher and mathematician. After a period of extensive travelling he went into studious retirement, first in Paris until 1629, then in Holland until 1649 when he accepted an invitation to visit Sweden, where he died. His main works are: *Discours de la méthode* (printed as an introduction to the conclusions of his scientific research in 1637), *Méditations philosophiques* (originally published in Latin in 1641), *Principia Philosophiae* (1644), and *Traité des passions de l'âme* (1649). They have exerted a unique influence on European thought. Philosophically his starting point is the problem of certainty posed by *Montaigne's radical scepticism: in other words, the necessity of a method productive of reliable propositions. Rejecting the accumulated preconceptions of the past ('systematic doubt'), he proposes to reconstruct the whole of philosophy on the basis of a few self-evident intuitions, such as the existence of the self in consciousness ('cogito ergo sum') and of elementary

logical truths, such as the principle of non-contradiction. From these premisses he attempts to deduce the existence of God as guarantor of the reliability of the perceptible world, and thus of its susceptibility to scientific analysis. As a mathematician (he made major contributions to algebraic notation and coordinate geometry), he considered mathematical reasoning to be applicable to the whole of science. Although his astronomical theories were demolished by I. *Newton, his reduction of matter to the quantifiable has remained fundamental to science. In epistemology and ethics, his rigorous dualism (between mind and body) has been immensely influential, though it has come under suspicion in recent years. He is generally regarded as the founder of modern philosophy.

DESCHAMPS, Eustache (C.1346-C.1406), French poet. He was a disciple of *Guillaume de Machaut, influential in the development of the ballade, and the writer of the first treatise on poetry in French. He addressed one of his 'Balades de moralitez' to *Chaucer, whom he styled 'grant translateur, noble Geffroy Chaucier'.

Desdemona, the heroine of Shakespeare's **Othello*.

Deserted Village, The, a poem by *Goldsmith, published 1770, in which he evokes the idyllic pastoral life of Auburn, 'loveliest village of the plain', in its days of prosperous peace, now over; the poet laments the growth of trade, the demand for luxuries, and the mercantile spirit which have depopulated such villages and driven 'a bold peasantry, their country's pride' to emigration. *Boswell attributes the last four lines to Dr ^Johnson. Auburn was long identified with Lissoy, where Goldsmith spent much of his childhood, but is

now believed to be a composite portrait, based also on Goldsmith's observations of the declining English countryside. Goldsmith's idealized descriptions of a happy rural community provoked a protest in Crabbe's **The Village* and have also been the focus for much discussion of the Tory view of a Golden Age.

Despair, representing the most potent temptation to beset the Christian pilgrim, appears in Spenser's **Faerie Queene*, I. ix, as an aged cavern dweller whose call to suicide has a narcotic mellifluousness. Despair was understood to be the unforgivable 'sin against the Holy Ghost'. In Bunyan's **Pilgrim's Progress* he appears as Giant Despair, resident of *Doubting Castle, where he imprisons Christian and Hopeful. Great-heart kills him in Part II.

Desperate Remedies, a novel by * Hardy, published 1871.

This was the first of Hardy's published novels. Cytherea Gray, who loves and is loved by Edward Springrove, becomes lady's maid to Miss Aldclyffe. The contrivances of Miss Aldclyffe, the discovery that Edward is already engaged, and the need to support a sick brother, drive Cytherea to marry Aeneas Manston, Miss Aldclyffe's villainous and illegitimate son, whose first wife is supposed to have perished in a fire. As soon as she is married Cytherea discovers that Edward is free from his engagement and that Aeneas's wife is probably still alive. Ingenious investigations reveal that Aeneas murdered his first wife in order to gain Cytherea. He hangs himself in his cell and the lovers are united.

Destiny, a novel by S. *Ferrier, published 1831.

The earnest evangelical tone of the book almost overwhelms the sense of comedy shown in her other novels. The story relates, in a complex plot, the fortunes of the various members of the Malcolm family: Glenroy, a Highland chief, married to the London-bred Lady Elizabeth Waldegrave, who finds the conditions of Scottish life so intolerable she leaves him; Glenroy's poor but worthy cousin Captain Malcolm, and his son Ronald; another cousin, the misanthrope Inch-Orran, who disappoints Glenroy by leaving his estate to Ronald and his father; Glenroy's nephew Reginald, who becomes engaged to Edith, the chief's daughter, then jilts her to marry her half-sister; and Ronald, who disappears after a shipwreck in order

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to leave his father in possession of the Inch-Orran property, and returns, after years away, to marry the jilted Edith.

De TABLEY, Lord, see WARREN, J. B. L.

detective fiction, see overleaf.

Deus ex machina, 'God from the machine', an unexpected event or intervention in a play or novel, which resolves a difficult situation. When a god was introduced in the ancient Greek drama, he was brought onto the stage by some mechanical means (*/x-qxavq*).

*Euripides was particularly fond of the device.

de VERE, Aubrey Thomas (1814-1902), born in Co. Limerick, the son of Sir Aubrey de Vere (1788-1846, himself a poet), educated at Trinity College, Dublin. He came early under the influence of •Wordsworth and •Coleridge and had many friends in the literary world, including Tennyson, Sir H. Taylor, the *Brownings,

and •Ruskin; in 1851, in the footsteps of his friend •Newman, he was received into the Roman Catholic Church. His voluminous works include *The Waldenses, or the Fall of Rora, with Other Poems* (1842); *English Misrule and Irish Misdeeds* (1848), which displays Irish sympathies, as do many of his works; and *Recollections* (1897). He is the subject of a memoir (1904) by Wilfrid Ward. See also M. P. Reilly, *Aubrey de Vere: Victorian Observer* (1956).

de VERE, Edward, see OXFORD.

DEVEREUX, Robert, see ESSEX.

Devil is an Ass, The, a comedy by * Jonson, acted by the King's Men 1616, printed 1631.

Fitzdottrel, a foolish country squire, is cheated out of his estate by Meercraft, a 'projector', who parades various fantastic schemes for making money and deludes him with the promise that he will make him duke of Drowndland through a project for land reclamation. When Fitzdottrel finds he has made over his estate to the wrong person, he pretends to be bewitched in order to have the contract declared void, but eventually confesses to the fraud. He then learns that Wittipol and Manly, who had intrigued to seduce his wife, have out of admiration for her virtue safeguarded his estate. A secondary plot concerns Pug, a minor devil who has been allowed by Satan to try his hand at iniquity on earth for a day and is taken on by Fitzdottrel as a servant. He finds himself completely outdone in wickedness by human knaves, is sent to Newgate, and returns to hell baffled.

Devils, The, a play by J. •Whiting, based on A.

•Huxley's *The Devils of Loudon*.

'**Devil's Thoughts, The**', a satirical poem by S. T. Coleridge and R. Southey, published 1799, describing the Devil going walking and enjoying the sight of the vices of men. The poem was imitated by Byron in his 'Devil's Drive', and by Shelley in his 'Devil's Walk'.

Devil upon Two Sticks in England, The, a continuation by W. Combe, published 1790, of Lesage's *Le Diable boiteux*. S. Foote also wrote a farce called *The Devil upon Two Sticks*, produced 1768.

DEWEY, John (1859-1952), American philosopher, one of the leaders of the Pragmatist school, and educationist, born in Vermont. His chief works are: *Critical Theory of Ethics* (1891), *Studies in Logical Theory* (1903), *Democracy and Education* (1916), *Human Nature and Conduct* (1922).

DEWEY, Melvil (1851-1931), American librarian, invented the Dewey decimal system of library classification.

Dewy, Dick, a character in Hardy's * *Under the Greenwood Tree*.

DEXTER, Colin, see DETECTIVE FICTION.

DHONDY, Farrukh (1944-), writer, broadcaster, and educationalist, born in Poona, India, and educated there and at the universities of Leicester and Cambridge. He has written several books for young people, set in Britain and written in a contemporary multicultural idiom: these include *Come to Mecca* (1978), *The Siege of Babylon* (1978), and *Black Swan* (1992), which interweaves the life of schoolgirl Rose Hassan with a 16th-cent. plot involving Marlowe and Forman. *Poona Company* (1980) is an evocation of his own schooldays.

Dial, (1) (1840-4), the literary organ of the American

Transcendental movement (see TRANSCENDENTAL CLUB), of which M. Fuller was editor; she was succeeded by Emerson. It contained contributions by Thoreau. (2) (1889-97) (Nos 1-5), a literary and artistic periodical edited by Ricketts and Charles Shannon. The 'Dial Group' also included T. S. Moore and Lucien Pissarro (1863-1944). (3) (1880-1929), a literary monthly founded in Chicago, which moved in 1918 to New York. In its last decade it was one of the most important international periodicals, publishing work by T. S. Eliot, Yeats, D. H. Lawrence, Pound, Cummings, Aiken, and many others. Scofield Thayer was editor from 1925. It was expensively printed and paid well; Connolly described it as 'the most successful of eclectic magazines, rich, discerning' with 'a distinct impression of modishness in its later numbers as the twenties entered their sleek decline' ('Little Magazines', 1964, printed in the *Evening Colonnade*, 1973).

Diali of Princes, the title of the translation by Sir T. North of Guevara's *El relox de principes*, published 1557-

Dialogues Concerning Natural Religion, a treatise on natural theology by Hume, written in the 1750s and published posthumously 1779. The work is modelled on Cicero's *De Natura Deorum*. It portrays in 18th-
{cont. on p.278}

Crime has been a staple of storytelling since its

beginnings, and misdirection of the reader, for example about facts {Tom * Jones's parentage), or emotions (in **Emma* or * *Much Ado about Nothing*), has equally had its special position, leading to striking revelations at a late crisis point. The classic English detective novel marries the two elements. Its particular form owes its greatest debt to E. A. *Poe, whose three or four detective stories written in the 1840s strikingly anticipate many of the genre's main features. In particular English writers followed him in creating detectives who were remote from the common herd, creatures of pure ratiocination, emotional hermits who observed but did not participate in the hurly-burly of life around them. The fact that the steely logic of Poe's detective Dupin often leads him to conclusions that border on the absurd does not seem to have worried most readers.

Around mid-century there were other detectives, such as Charles *Dickens's Bucket (**Bleak House*, 1853) and Wilkie *Collins's Sergeant Cuff (**The*

Moonstone, 1868), who were apparently more homely and engaging. But after the triumphant debut of Sherlock *Holmes in *A Study in Scarlet* (1887) it was Poe's model which won the day, and traces of the stereotype can be found in figures such as Baroness *Orczy's Old Man in the Corner, Agatha *Christie's Poirot, P. D. *James's Dalgliesh, and Colin Dexter's Inspector Morse.

Conan *Doyle was the master of the short story, packing each one with observation, conflict, and sharply dramatized character-types. His success, and the huge sums a Holmes story commanded, attracted hordes of followers and imitators, of whom Arthur *Morrison and G. K. *Chesterton were notable. The most engaging of the figures produced in reaction to Holmes's intellectuality and near-inhumanity was E. W. *Hornung's Raffles, the gentleman burglar who figures in a story series of notable quality. Holmes and Raffles, both quintessential late Victorian figures, contrast oddly: Raffles, nominally the social outcast, has for the most part perfectly conventional social attitudes, whereas Holmes, who in most cases acts for and reinforces the existing social order, is an outsider who is frequently sceptical about, if not downright contemptuous of, the people he represents.

After the First World War public taste shifted away from the short story to the novel-length tale.

The so-called Golden Age is often said to have been inaugurated by *Trent's Last Case* (1913) by E. C. *Bentley (1875-1956) but it was led by a quartet of writers who are still widely read today: Agatha Christie, Dorothy L. *Sayers, Margery *Allingham, and Ngaio *Marsh, supported by numerous figures who have lasted less well, such as R. Austin Freeman (1862-1943) and John Dickson Carr (1906-77). They were productive, consistent, and unembarrassed by the idea they were satisfying a need for entertainment. Christie in particular gave the public for 25 years or so after *The Murder of Roger Ackroyd* (1926) a stream of ingenious and satisfying puzzles whose solutions habitually left her readers feeling agreeably fooled. The books of her later years, being more loosely plotted, were much less satisfying. The genre as she moulded it is a highly artificial one, elegant in form and construction if not always in style, and its elements of challenge from writer to reader proved extremely popular with between-war readers. Its social attitudes were surprisingly conventional, granted the politically volatile climate of opinion, and its dramatis personae were drawn largely from the gentry and professional classes. The 'silly ass' detective was a phenomenon of the period, initiated by Sayers's Wimsey. It even crossed the Atlantic to take the outrageous but hardly convincing form of Philo Vance, the detective

of S. S. Van Dine (1888-1939). In time, though, the echoes of Bertie *Wooster had to be softened or forgotten, since they harmed these figures' credibility as detectives: Wimsey became the ardent and persistent suitor, and Allingham's Albert Campion became so fey and self-effacing a figure that many readers would be hard put to it to name which of her books he does and which he does not appear in. After the Second World War the artifice of the Golden Age writers, their insistence on murder as game, seemed increasingly irrelevant, though Edmund Crispin (1921-78) gained a following for his jokey books, and Christianna Brand (1907-88), in bravura performances such as *Tour De Force* (1955), proved there was still sap in the old branch. Most of the writers preferred to aim for greater realism, specializing in believable studies of the murderous mind or of everyday situations into which murder erupts. This generation, which included Julian *Symons and Michael Gilbert, produced many fine if unshowy novels, but never rivalled in popularity the older generation, who were mostly still producing a best-seller a year, and in the case of Allingham some of the finest novels in the English crime tradition. It was left to two writers who emerged in the 1960s and 1970s to re-establish the English detective novel as a popular force with a new generation of

readers. Both P. D. James and Ruth Rendell wrote novels in the whodunnit tradition, though Rendell gave the impression of regarding these as the lesser part of her output, and James disguised the vital surprise element in a massive and intricate narrative plan with accretions of realistic detail. Neither would have anything to do with the Never-nevershire settings of some of the Golden Age writers, and their contemporary grasp was often superior to that of many mainstream novelists. James's Inspector Dalgliesh, though, is a traditional lonely outsider, a reputable poet, shy of emotional involvements, while Rendell could produce, in the opening pages of *Wolf to the Slaughter*, a masterpiece of reader misdirection in the Christie tradition. The realistic and contemporary feel to both writers' novels has aided their transfer to television, and the success of these series, and of Dexter's Morse, has boosted the popularity of modern crime fiction as a whole. The whodunnit tradition may not seem the easiest to marry with a realistic surface and treatment, but several modern writers have done it successfully. Reginald Hill does so in *Under World* (1988), a study of a mining community as the industry disintegrates. His detective duo Pascoe and Dalziel, university-educated cop allied to heavy traditional cop, allows a variety of treatments, depending on which of the team is in the ascendant.

Pictures of Perfection (1994), for example, is as delicate an entertainment as the genre is capable of. Many writers have pushed their British policemen in the direction of the tougher American police procedural, but in such novels as Ian Rankin's Inspector Rebus series the British whodunnit seems just as close as the American model. Private detectives are now the exception, and though the policemen who have taken over may be vivid individuals like Hill's thuggish Dalziel, they are more likely to be greyer, more everyday figures (Dorothy Simpson's Thanet and Catherine Aird's Sloane spring to mind) who allow the burden of each book to fall unequivocally on the murder situation and the principal suspects. At century's end the vigour and variety of British crime writing are more impressive than ever. Studies of the mind of a criminal (going back to *Godwin and the Newgate novelists in the 1830s) are frequent, led by Ruth Rendell (*Master of the Moor*, 1982) and her alter ego Barbara Vine (*A Dark-Adapted Eye*, 1986). Margaret Yorke is mistress of low-key studies of situations in which ordinary people get entangled, with murderous consequences. Sheila Radley's *A Talent for Destruction* (1982) is another notable work in this tradition. Comedy has not been buried with the Golden Age, and a more modern vein has been exploited by

Simon Brett, Peter Lovesey (*The False Inspector Dew*, 1982), and Caroline Graham (*The Killings at Badger's Drift*, 1987). Historical crime has made a strong comeback, with the Brother Cadfael novels of Ellis Peters (1913-95), Edward Marston's Elizabethan theatre series, and, most surprising of all, Lindsey Davis's Falco novels, which transplant the atmosphere and strategies of American private-eye fiction to ancient Rome.

Regionalism too has made a strong showing in recent years, to challenge the dominance of London in the Holmes era and the geographical vagueness of the Golden Age novels. Scotland is the setting in the novels of Rankin and Peter Turnbull, Yorkshire in those of Hill and Peter Robinson, Nottingham in those of Ian Harvey, and the West Country in those of W. J. Burley and in many of Andrew Taylor's. All use their chosen milieu with a strong sense for the landscape and its moulding of people. Michael *Dibdin, more exotically, has set his novels in Venice.

The continuing popularity of the detective novel is undoubted: the returns from the *Public Lending Right system attest to this. The fact that it is a popular form that engages the mind rather than the emotions has always given it a degree of respectability: to be seen reading a Sayers or Rendell is very different from being seen reading a Barbara Cartland

or an Alistair Maclean. The intricacy of the plots, the skill with which the author produces yet disguises the clues vital to the solution, give particular pleasure, so that a rereading of a Christie novel, for example, can provide delighted recognition of how an apparently flat narrative has concealed quicksands of mistaken assumptions.

Though murder has been almost a *sine qua non* of detective fiction since the 1920s, the shock or *frisson* that murder might be expected to produce is almost always lacking: the body is merely the means to a detection process. Though in the last twenty or thirty years crime novels have become more realistic, delight in gore and exploitation of horror and pain are still largely absent from the British product. When hanging was abolished, the demise of the detective novel was predicted as a consequence, but this was to misunderstand its whole nature. The point of a mystery is that the culprit is revealed to general surprise, not that vengeance is exacted for his crime.

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cent, terms the conflict between scientific theism and philosophical scepticism, on the question of whether the human mind is capable of inferring the nature of the source of order in the universe.

Dialogues of the Dead, Four, by *Prior, written 1721, imaginary conversations on the model set by *Lucian and perhaps directly suggested by *Fénelon's *Dialogues*

des morts (1712-30). The first is between 'Charles the Emperor and Clenard the Grammarian' on the subject of greatness; the second is between 'Mr John Lock and Seigneur de Montaigne'; the third between 'The Vicar of Bray and Sir Thomas More'; and the fourth between 'Oliver Cromwell and his Porter'.

*Lyttelton also wrote *Dialogues of the Dead* (1760).

Dialogus de Scaccario, or **Dialogue of the Exchequer**, is the work of Richard Fitz-Nigel, treasurer of England from 1195 or 1196 to 1198, and bishop of London 1189-98. It takes the form of a dialogue in Latin between teacher and pupil, and is one of the principal sources of our knowledge of the Norman administration in England before Magna Carta.

Diana, a character in Shakespeare's **All's Well that Ends Well*.

Diana of the Crossways, a novel by G. *Meredith, published 1885.

Diana is based on the writer Caroline *Norton, whose husband had tried to divorce her. After the family's protests Meredith included a note that the work 'is to be read as fiction'.

The beautiful and impulsive Irish girl Diana Merion marries Mr Warwick, a man incapable of understanding the remarkable qualities of his wife. Her innocent indiscretions arouse his jealousy and he brings an action for divorce, citing Lord Dannisburgh (drawn from Melbourne), which he loses. Percy Dacier, a rising young politician, falls in love with Diana, but when she is about to live with him, openly and rashly, the dangerous illness of her friend Lady Dunstane recalls her sense of duty and propriety. Dacier perseveres, and

she is once more on the point of joining him when he discovers that an important political secret which he had confided to her has been passed to a London newspaper. When she admits her indiscretion he leaves in a fury and marries a young heiress. Diana's husband dies and she eventually recovers from her heartache to wed her faithful adorer Thomas Redworth, who, without being brilliant, has the wit and understanding to appreciate her. Crossways, the name of her house, indicates the novel's emphasis on a historical moment which proved a turning point in marital and sexual politics.

DIAPER, William (1685-1717), poet, born in Somerset, who wrote *Nereides; or, Sea-Eclogues* (1712), in which the speakers are mermen and mermaids and the landscapes subaqueous: * Swift found them 'very pretty' {*Journal to Stella*, 12 March 1712) and briefly interested himself in Diaper's career in the Church. He also wrote *Dryades* (1712) and a topographical poem, 'Brent' (printed 1754): he was curate of Brent from 1709 and his poem gives a vivid and watery picture of the damp Somerset levels, where rabbits took to the water with ducks, and all food tasted of frog. He translated Part 1 of Oppian's *Halieuticks*, a Greek didactic poem on fish and fishing. See *Complete Works*, ed. D. Broughton (1952).

diaries, diarists. The tradition of diary-keeping in England seems to date from the 17th cent. The motives of the earlier diarists are unknown but an awareness that they were living in turbulent times may have inspired the most celebrated of diarists, *Pepys and *Evelyn. *The Diary of Ralph Josselin*, 1616-83, ed. Alan

Macfarlane (1976), gives an intimate portrait of the domestic life, illnesses, and religious attitudes of a clergyman-farmer in Essex. There are many nonconformist diaries, including those of the ex-communicant Oliver Heywood (1630-1702), published in four volumes (1881-5), and the Presbyterian Peter Walkden (1684-1769): the *Journal* of the Revd John *Wesley is perhaps the finest example in this tradition. Selfawareness emerges in the licentious *London Journal* of *Boswell, written for his friend John Jonston, and unpublished until 1950, when it was edited by F. A. Pottle. By the late 18th cent, diary-keeping was commonplace, and authors frequently intended publication, as did Fanny *Burney, whose first diary (1767) was addressed to Nobody 'since to Nobody can I be wholly unreserved'. *Byron's friend Thomas *Moore instructed his executors to publish his *Journal* (1818-41) to 'afford the means of making some provision for my wife and family'. Literary and artistic circles are recorded in the journals of Dorothy * Words worth, and in those of the painter Benjamin Robert *Haydon, whose last entry records his suicide. The flourishing tradition of political diaries began with the *Memoirs* (1821-60) of Charles *Greville, clerk to the Privy Council, which were criticized for indiscretion when published between 1874 and 1887. Twentieth-cent, diarists have made a virtue of indiscretion, and have also benefited from post-Freudian self-analysis. The diaries of diplomat Harold *Nicolson and the urbane parliamentarian and socialite Henry 'Chips' Channon (1897-1958), the latter edited by Robert Rhodes James from a massive 30 volumes in

1967, are as noteworthy for their colourful gossip as for their historical records. Twentieth-cent, literary diarists, with widely contrasted styles and purposes, include V. *Woolf, A. *Bennett, E. *Waugh and N. *Coward. Architectural historian James Lees-Milne (1908-97) published several highly praised sharp and anecdotal volumes principally describing upper-class and country-house life. The late 20th-cent. vogue for sexual candour is exemplified in the *Diaries* (1986, ed. John Lahr) of the homosexual playwright Joe *Orton. Recently the questionable practice of writing diaries
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for virtually immediate publication has become routine in both politics and the arts: notable examples are the *Diaries* (1993) of politician Alan Clark, son of Kenneth *Clark; *Peter *Hall's Diaries* (1983, ed. John Goodwin) and *The Roy Strong Diaries 1967-87* (1997), by art historian and arts administrator Sir Roy Strong (1935-)• Comic fictional diaries were popular in the 1880s, the most celebrated example being the *Grossmiths' *The Diary of a Nobody* (1892), and have recently been successfully revived with *The Secret Diary of Adrian Mole, aged 13^* by Sue Townsend (1982: originally created for the *BBC) and Helen Fielding's *Bridget Jones's Diary* (1996).
Diarmid, or Diarmait O'Duibhne, in the legends and relating to the Irish hero *Finn, the lover of *Grainne. *Diary of a Country Parson, The*, see WOODFORDE. *Diary of a Nobody, The*, by G. and W. *Grossmith, published 1892. Charles Pooter's diary covers 15 months of his life in the early 1890s. His entries, describing the events of his

life with his wife Carrie in Brickfield Terrace, Holloway, reveal in cumulative detail the society of anxious gentility in which he lives. Pooter emerges as worthy, deferential, and acutely sensitive to minor humiliations, such as those he suffers at the Mansion House reception or the Volunteer Ball. The wide variety of people who impinge upon him include his son, the 'fast' young Lupin, and his shocking fiancée Daisy Mutlar; the revered superior, Mr Perkup; the fashionable spiritualist, Mrs James of Sutton, who unsettles Carrie; the noisy Gowing, the fatuous Padge, cheeky errand boys, and tiresome servants. Text and illustrations reveal much precise contemporary background, including the details of clothes, the plaster antlers and splayed fans of the décor, the new fad for the bicycle, the fashion for imitations of Sir H. *Irving, and the admired slang and popular songs of the time. *Belloc's assertion that Pooter was 'an immortal achievement' is not often challenged.

DIBDIN, Charles (1745-1814), actor, dramatist, and songwriter, born at Southampton, who is best remembered for his sea songs, including 'The Lass that Loved a Sailor' and 'Tom Bowling', said to have been inspired by his brother Tom, a naval captain who died at Cape Town in 1780. He wrote many musical entertainments (including *The Waterman*, 1774) and dramatic monologues; also an autobiography, *The Professional Life of Mr Dibdin . . . with the Words of Six Hundred Songs* (4 vols, 1803), in which he describes his relations with *Garrick and others. His son Charles (1768-1833), by the actress Harriet Pitt, was also a playwright; his son Thomas John (1771-1841) composed some 2,000

songs, many attributed to his father.

DIBDIN, Michael John (1947-), crime novelist, born in Wolverhampton and brought up in Northern Ireland, educated at the University of Sussex and the University of Alberta, Canada. Before becoming a fulltime writer in 1989 he earned his living through house painting, teaching English in Perugia, Italy, and drafting dictionary entries for the Oxford University Press. He is admired for taking the crime genre into areas associated with literary fiction: his novels, characterized by their wit, pessimism, and strong sense of place, explore the moral complexities of urban life, sexual behaviour, and the demands and deceptions of the world of work. *The Last Sherlock Holmes Story* (1978) and *A Rich Full Death* (1986) are pastiche thrillers with historical settings. The Inspector Aurelio Zen books (*Ratking* (1988), *Vendetta* (1990), *Cabal* (1992), *Dead Lagoon* (1994), *Così Fan Tutti* (1996), and *A Long Finish* (1998)) are set in Italy: the forensic detail of the traditional detective story is rejected in favour of an examination of corruption, bureaucracy, and the complex manoeuvres of the detective's professional and personal life. *Dirty Tricks* (1991) blends suspense and black comedy, while *The Dying of the Light* (1993) reworks the conventions of the country-house mystery to produce a disturbing social satire. *Dark Spectre* (1995), the story of a murderous religious sect, combines features of the 'police procedural' story with reflections on the rootless nature of urban life, the acceptance of violence, and the complexity of group behaviour.

DIBDIN, Thomas Frognall (1776-1847), nephew of

Charles *Dibdin, educated at Oxford, a renowned bibliographer and librarian to Lord Spencer at Althorp. He published his *Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics* in 1802, and in 1809 his *Bibliomania* ('a bibliographical romance'), which did much to stimulate interest in old books and rare editions. Dibdin became the first secretary of the bibliophiles' *Roxburghe Club when it was founded in 1812. *A Bibliographical, Antiquarian, and Picturesque Tour in France and Germany* was published in 1821, and his *Library Companion* in 1824. In his *Bibliophobia* (1832) he comments with surprise on the respectful manner of the publisher John *Murray to his authors, and examines the depressed state of the book trade. *Reminiscences of a Literary Life* followed in 1836, and his *Bibliographical, Antiquarian, and Picturesque Tour in the Northern Counties of England* in 1838. **Dick**, Mr, the amiable lunatic in Dickens's **David Copperfield*.

DICK, Philip K., see SCIENCE FICTION.

DICKENS, Charles John Huffham (1812-70), born in Portsmouth, the son of a clerk in the navy pay office. He spent the happiest period of his boyhood in Chatham; this was followed by a period of intense misery which deeply affected him, during which his father was imprisoned for debt in the Marshalsea and he himself (aged 12) worked in a blacking warehouse. Memories DICKENS 280

of this painful period inspired much of his fiction, notably the early chapters of **David Copperfield*. He then worked as an office boy; studied shorthand; and

became reporter of debates in the Commons for the **Morning Chronicle*. He contributed to the *Monthly Magazine* (1833-5), t o m e *Evening Chronicle* (1835), and to other periodicals the articles subsequently republished as * *Sketches by 'Boz', Illustrative of Every-Day Life and Every-Day People* (1836-7); these attracted much attention and led to an approach from *Chapman and Hall which resulted in the creation of Mr Pickwick, and the publication in 20 monthly numbers (beginning April 1836) of *The Posthumous Papers of the Pickwick Club*, published in volume form in 1837 when Dickens was only 25 years old. (See PICKWICK PAPERS.) After a slow start the series achieved immense popularity, and Dickens, with his young wife Catherine Hogarth, embarked on a promising future, courted by publishers, admired by the public, and befriended by celebrities. On Christmas Day 1836 he met John * Forster, who became his close friend and biographer.

In 1837 (a year overshadowed by the death of his much-loved sister-in-law Mary) * *Oliver Twist* began to appear in monthly numbers in **Bentley's Miscellany*, a new periodical of which Dickens was the first editor. It was followed by **Nicholas Nickleby*, also in monthly numbers. In 1840 a new weekly was launched, written wholly by Dickens, called * *Master Humphrey's Clock*; it was originally intended to carry short sketches as well as instalments of the full-length novels **The Old Curiosity Shop* (1840-1) and his long-deliberated **Barnaby Rudge* (1841), but the novels proved so popular that the linking by 'Master Humphrey' was dropped. In 1842 he and his wife visited America, where he was

rapturously received. His first impressions were favourable, but disillusion followed and his *American Notes* (1842) caused much offence in America, as did his portrayal of American stereotypes in **Martin Chuzzlewit* (1843-4). While in America he advocated international copyright and the abolition of slavery.

The sales of *Martin Chuzzlewit* were disappointing, but the demands of the public and his own growing family were met by the success of **A Christmas Carol* (1843), the first of a series of Christmas books (**The Chimes*, **The Cricket on the Hearth*, *The Battle of Life*, and **The Haunted Man*), works described by him as 'a whimsical sort of masque intended to awaken loving and forebearing thoughts'. In 1844 he paid a long visit to Italy, which produced 'Pictures from Italy' contributed to the **Daily News*, a new radical paper founded by Dickens in 1846 and briefly edited by him. He began **Dombey and Son* (1848) during a visit to Switzerland in 1846. In 1850 he started the weekly periodical **Household Words*, in 1859 it was incorporated into *All the Year Round*, which he continued to edit until his death. In this he published much of his later writings, including the Christmas stories that replaced the Christmas books. *David Copperfield* appeared in monthly numbers in 1849-50; **Bleak House* in 1852-3; and *A Child's History of England* (a work which manifests his own historical bias: his heroes were Alfred and Cromwell) appeared irregularly, 1851-3. **Hard Times* appeared in 1854, **Little Dorrit* in 1855-7, **A Tale of Two Cities* in 1859, **Great Expectations* in 1860-1, and **Our Mutual Friend* in 1864-5.

During these years of intense productivity he also found time for his large family, for a vast circle of friends, and for philanthropic enterprises, at times combined with his passion for amateur theatricals; it was a fund-raising performance of Wilkie Collins's *The Frozen Deep* in 1857, in aid of Jerrold's family, that introduced him to the young actress Ellen Ternan. His admiration for her further strained his deteriorating relationship with his wife, and he and Catherine separated in 1858. He defied scandal, protested his own innocence (and that of his sister-in-law Georgina, for many years his devoted housekeeper, whose name gossip had also linked with his), and continued to appear in public, distracting himself from domestic sorrow by throwing his restless energy into public readings of his own works. These, though immensely successful, were physically and emotionally exhausting. He revisited America in 1867-8, delivered a series of readings there, and on his return continued to tour the provinces. He died suddenly in 1870, leaving unfinished his last novel, *The Mystery of Edwin Drood*. Dickens captured the popular imagination as no other novelist had done and, despite some murmurs against his sensationalism and sentimentality and his inability to portray women other than as innocents or grotesques, he was also held in high critical esteem, admired by contemporaries as varied as Queen Victoria and Dostoevsky. But it was not until this century that he began to attract serious academic attention; see in particular G. Orwell, 'Charles Dickens', in *Inside the W7ia/e* (1940), H. House, *The Dickens World* (1941), and E. Wilson, 'Dickens: The Two Scrooges' (1941). Later

criticism has tended to praise the complexity of the sombre late works at the expense of the high-spirited humour and genius for caricature traditionally labelled 'Dickensian'. Mention should also be made of the series of distinguished illustrators inseparably connected with his work, which includes H. K. *Browne ('Phiz'), *Leech, *Cruikshank, G. Cattermole, and S. L. Fildes; also of his collaboration with Wilkie Collins in various stories which appeared in *Household Words*.

J. Forster, *The Life of Dickens* (1872-4); Edgar Johnson, *Charles Dickens: His Tragedy and Triumph* (1952); G. H. Ford, *Dickens and His Readers: Aspects of Novel Criticism since 1836* (1955); P. A. W Collins, *Dickens and Crime* (1962); P. Collins (ed.), *Dickens: The Critical Heritage* (1971). A collected edition of Dickens's c. 14,000 letters, instigated by Humphry House, was published under the general editorship of Madeline House, Graham Storey, and Kathleen Tillson, vols i-xi (1965-99), vol. xii (2001).

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DICKENS, Monica Enid (1915-92), English novelist, born in London, the great-granddaughter of Charles *Dickens. Her works of fiction included the best-selling *One Pair of Hands* (1939), based on her experiences as a cook and general servant, *One Pair of Feet* (1942), reflecting her years as a wartime nurse, and *My Turn to Make the Tea* (1951), which drew on her time as a reporter on a local newspaper. She continued to incorporate first-hand experiences into her novels with *No More Meadows* (1953) and *Kate and Emma* (1964), which arose from her involvement with the National Society for the Prevention of Cruelty to

Children, while her work for the Samaritans (the first American branch of which she founded in 1974) produced *The Listeners* (1970). She moved to America on her marriage to an American naval commander, but returned to England in 1985 after his death.

DICKENSON, John (fl. 1591-8), a minor Elizabethan writer and poet. His *Arisbas* (1594) is a euphuistic romance and *The Shepherdes Complaint* (1596), written in English hexameters with connecting prose passages, is reminiscent of Sidney's *Arcadia*. His *Greene in Conceipt: New Raised from His Grave* (1598) tells the 'Tragique Historie of faire Valeria of London'.

DICKINSON, Emily Elizabeth (1830-86), American poet, born in Amherst, Massachusetts, the daughter of a successful lawyer. She was educated at Amherst Academy (1834-47) and Mount Holyoake (1847-8); during her early years she was lively, witty, and sociable, but from her mid-twenties she gradually withdrew into an inner world, eventually, in her forties, refusing to leave her home, and avoiding all contact with strangers, although she maintained intimate correspondences with people she never saw face to face. Her emotional life remains mysterious, despite much speculation about a possible disappointed love affair, for which one candidate is the Revd Charles Wadsworth, with whom she corresponded and who twice visited her; another is Samuel Bowles, editor of the *Springfield Republican*, to whom she sent and addressed many poems. She wrote poetry from girlhood onward, but only seven poems out of nearly 2,000 are known to have been published during her lifetime,

and those appeared anonymously and much edited. She at one stage actively sought publication, but her contemporaries found her work bewildering, and she appears to have accepted her lot as an unrecognized writer—her 'Barefoot-Rank'. From c.1858 she assembled many of her poems in packets of 'fascicles', which were discovered after her death; a selection, arranged and edited by Mabel Loomis Todd and T. W. Higginson, appeared in 1890. Full publication was delayed by family difficulties, but eventually other editions and volumes of letters appeared, restoring her individual punctuation and presentation. At first regarded as an eccentric minor poet, she is now considered a major writer of startling originality. Her work presents recurrent themes—a mystic apprehension of the natural world, a preoccupation with poetic vocation, fame, death, and immortality—and is expressed in a rhetoric and language of her own, cryptic, elliptical, and at times self-dramatizing and hyperbolic. Her imagery reflects an intense and painful inner struggle over many years; she refers to herself as 'the queen of Calvary', and her verse is full of allusions to volcanoes, shipwrecks, funerals, storms, imprisonments, and other manifestations of natural and human violence. Her simultaneous conviction of isolation and 'election' was dramatized in her way of life, which is vividly described in a two-volume biography by R. B. Sewall, published in 1974.

DICKINSON, Goldsworthy Lowes (1862-1932), humanist and historian, educated at Charterhouse and at King's College, Cambridge, where he was to become a fellow and to spend much of his life as teacher and

mentor. He was a member of the * Apostles, and a friend of R. *Fry and other members of the *Bloomsbury circle. He wrote on Hellenism, Plato, and the Socratic method: see *The Greek View of Life* (1896), *The Meaning of Good* (1901), *A Modern Symposium* (1905), and other works. He was also much interested in China: his *Letters from John Chinaman*, first published anonymously in the *Saturday Review* (1901), preceded his only visit to that country in 1913. He was deeply shocked by the outbreak of the First World War, and in later years, became involved in the work of the League of Nations, the concept of which he had helped to initiate, and the name of which he may have invented. A biography by E. M. *Forster (1934) celebrates his friend Goldie as 'affectionate, unselfish, intelligent, witty, charming'.

dictionary. The origins of the English dictionary are found in the late 16th cent, when people became aware of the two levels of English ('learned', 'literary', *'inkhorn', distinct from 'spoken', 'popular') to an extent that made it desirable to gloss one in the other's terms, as previously Latin or French had been glossed by English. Cawdrey's *Table Alphabeticall of Hard Wordes* (1604), containing about 3,000 words, might be called the first English dictionary; Henry Cockeram's *English Dictionarie* (1623) translates hard words to easy as well as easy to hard. The first major English dictionary was N. *Bailey's *Universal Etymological English Dictionary* (1721), which had more entries than its famous successor Dr *Johnson's *Dictionary* (1755). Johnson's *Dictionary* is one of the two great landmarks in English lexicographical history; Johnson illustrates his words

in practice, and attempts to indicate the connotations of words, as well as offering their exact meaning. A number of 19th-cent. dictionaries attempted to develop these empirical tendencies in Johnson. But the second great landmark is the greatest dictionary of any modern language, **The Oxford English Dictionary* (1884-1928), edited by J. A. H. **Murray*, H. **Bradley*, W. A. **Craigie*, and C. T. **Onions*. The *OED* attempts to

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give a full history of the development of all English words since the 12th cent., with full illustrative quotations, ordered according to the principal distinct senses of the word. It has been updated by a series of supplements under the editorship of R. W. Burchfield. The possibility of a dictionary organized on synchronic, rather than historical, principles was brought closer when in 1984 the *OED* files began to be converted into a computerized database. The other major English language dictionary is N. **Webster's* dictionary of American English (1828; *Third New International Dictionary*, 1961), the Third being controversial on its appearance for its omission of indications of inferior usage in categories such as 'slang', 'obscene', etc. See J. A. H. Murray, *The Evolution of English Lexicography* (1900); R. Hulbert, *Dictionaries, British and American* (1955); J. H. Sledd and G. J. Kolb, *Dr Johnson's Dictionary* (1955); T. Starnes and G. E. Noyes, *The English Dictionary from Cawdrey to Johnson* (1946); E. L. McAdam and G. Milne (eds.), *Johnson's Dictionary: A Modern Selection* (1963); H. D. Weinbrot (ed.), *New Aspects of Lexicography* (1972).

Dictionary of National Biography, The, designed and published by George **Smith*, begun in 1882 with Sir L. **Stephen* as editor. It included in its original form biographies of all national notabilities from earliest times to 1900. The work has been continued by the publishing of decennial supplements. Stephen was succeeded in the editorship by Sir Sidney **Lee*. Their names appear jointly on the title-pages of vols xxiixxvi (1890), and Lee's name alone from vol. xxvii till 1911. In 1917 the *DNB* was transferred to **Oxford University Press*. The 1912-21 volume was edited by H. W. C. Davis and J. R. H. Weaver; 1922-30 by R. H. Weaver; 1931-40 by L. G. Wickham Legg; 1941-50 by L. G. Wickham Legg and E. T. Williams; 1951-60 by E. T. Williams and Helen Palmer; 1961-70 by E. T. Williams and C. S. Nicholls; 1971-80 by Lord Blake and C. S. Nicholls, who also edited the first quinquennial supplement 1981-5; 1986-90 by C. S. Nicholls.

Dictionary of the English Language, A, see JOHNSON'S DICTIONARY.

DICTYS CRETENSIS is the supposed author of a diary of the Trojan War which we possess in Latin. In the preface, written in the 4th cent. AD, Lucius Septimius claims that he translated the work from a Greek version prepared for Nero from a Phoenician original. Dictys claims to have been present at the siege of Troy as a companion of the Cretan Idomeneus. Like the narrative of **Dares Phrygius* his diary is probably a fabrication, but the two were the chief sources of medieval Trojan legends.

Diddler, Jeremy, the chief character in James Kenney's farce *Raising the Wind* (1803). Jeremy's habit of

continually borrowing small sums which he does not pay back probably gave rise to the present sense of the verb 'diddle'—to cheat or deceive.

DIDEROT, Denis (1713-84), French philosopher and man of letters. The son of a prosperous artisan, he became a leading member of the *Enlightenment. He began by translating *Shaftesbury (1745), and continued to maintain his interest in English culture, publishing an influential appreciation of S. *Richardson (1761). He also wrote two mediocre sentimental dramas, *Le Fils naturel* (1757) and *Le Père de famille* (1758) which demonstrate his faith in the dramatic viability of bourgeois domestic subjects, a theory influenced by *Lillo; he also adapted E. *Moore's prose tragedy *The Gamester*, as *Est-il bon? Est-il méchant?* (which was never performed). He developed a scientific empiricism which, far from turning him into a mere experimenter, served only to stimulate the originality of his thought. His *Pensées sur l'interprétation de la nature* (1754), for example, anticipated evolutionary ideas on the nature and origin of life. In 1746 he assumed what became, in effect, a 20-year editorship of the * *Encyclopédie*. He closed his literary career with a number of seminal narratives, notably *Le Neveu de Rameau* (1761, later translated by *Goethe) and *Jacques le fataliste* (1773, a work influenced by * Sterne), which explore the complexities of the relations between psychology and morality. *La Religieuse* (*The Nun*, written 1760, pub. 1796, trans. 1797) is a mildly erotic romance about the sufferings of a young woman forced to become a nun. See *Diderot: A Critical Biography* (1992) by P. N. Furbank.

DIDION, Joan (1934-), American essayist and novelist, known for her uncompromising depictions of contemporary American society, in collections of essays such as *Slouching towards Bethlehem* (1968), in which the deteriorating California of the 1960s comes to represent the decline in seriousness of the USA and the world. This was followed by *The White Album* (1979) and *Sentimental Journeys* (1993; originally published as *After Henry*, 1992), where she brings her laconic prose and sense of cultural despair to scrutinize three American cities. She has published four novels which deal with the difficulties faced by women in a patriarchal society: in *Play It As It Lays* (1970) the main character has a mental breakdown, in *The Book of Common Prayer* we see the collapse of a mother-daughter relationship. Following a visit to San Salvador in 1973 she wrote *Salvador* (1983), describing the repressive political regime. This was followed by *Miami* (1987), where she traced the attempts of marginalized Hispanic communities to become integrated into society. *Joan Didion: Essays and Conversations* was published in 1984.

Dido *Queene of Carthage*, *The Tragedie of* written by *Marlowe and *Nashe, possibly while they were at Cambridge together. It was performed at unknown dates by the Children of the Queen's Chapel, and published in 1594. It is closely based on Virgil's **Aeneid* (Bks 1, 2, and 4), depicting Dido's failure to persuade Aeneas to stay with her in Carthage and her subsequent suicide.

'Dies Irae', 'Day of wrath', the first words of one of the

greatest medieval Latin hymns, authorship of which is attributed to Thomas of Celano (d. c.1255), the biographer of St ^Francis. It is a common feature of the sung requiem mass.

Dietrich of Bern, the name given in the **Nibelungenlied* to Theodoric 'of Verona', a great king of the Ostrogoths (c.454-526), who invaded Italy and decisively defeated Odoacer at Verona (Bern) in 489. He was the hero of the German epics of the 13th cent, and of the Teutonic race in general, and the centre round which clustered many legends.

DIGBY, Sir Kenelm (1603-65), author, diplomatist, naval commander (who defeated the French and Venetian fleets in Scanderon harbour (now Iskenderun, Turkey), 1628), and one of the first members of the **Royal Society*; he discovered the necessity of oxygen to the life of plants, but less scientifically believed in the curing of wounds by 'powder of sympathy'. In 1625 he secretly married the celebrated beauty Venetia Stanley, and gives an account, under disguised names, of his wooing in his *Private Memoirs* (published 1827); her situation is said to have provided the plot of **Shirley's The Wedding*, and her death in 1633 was lamented by **Jonson*, **Habington*, and others. He published a criticism of Browne's *^Religio Medici* in 1643, and wrote 'Of Bodies' and 'Of the Immortality of Man's Soul' in the same year. A life by R. T. Petersson appeared in 1956.

Digby Plays, the, three late **mystery plays* from East Anglia, probably dating from the early 16th cent., bearing on them the name or initials of Myles Blomefylde (1525-1603), a collector of books from

Bury St Edmunds. These long plays are outcrops from the mystery cycles, found with non-literary material in Digby MS 133. They are *Mary Magdalen*, *The Conversion of St Paul*, and *The Killing of the Children of Israel*; all of them, but especially *Mary Magdalen*, have considerable literary and theatrical interest. They have been edited by D. C. Baker, J. L. Murphy, and L. B. Hall Jr (EETS OS 283, 1982).

Dilettanti, Society of the, originally founded about 1732 as a dining society by some gentlemen of wealth and position who had travelled in Italy. It soon devoted itself to the patronage of the fine arts. It has chiefly encouraged the study of classical archaeology. See Lionel Cust's history of the society (1898).

DILKE, Sir Charles Wentworth (1843-1911), radical statesman, educated at Trinity Hall, Cambridge, and later called to the bar. He became member of Parliament for Chelsea in 1868 and held offices under **Gladstone*. On his father's death in 1869 he inherited the baronetcy and the proprietorship of the **Athenaeum* and **Notes and Queries*. He was the author of *Greater Britain* (1868), a record of his travels through English-speaking countries; *Problems of Greater Britain* (1890), an account of questions dealing with the empire; and *The Fall of Prince Florestan of Monaco* (1874), a political satire. In 1885 he married the widow of Mark **Pattison* (née Emilia Francis Strong, 1840-1904, historian of French art and author of *Claude Lorraine*, 1884; *The Shrine of Death*, 1886; etc.). It has been suggested that Dilke might have succeeded Gladstone but for his connection with a divorce scandal (*Crawford v. Crawford and Dilke*) which led to his

defeat and temporary retirement in 1886. He was returned member for the Forest of Dean in 1892. See R. Jenkins, *Sir Charles Dilke: A Victorian Tragedy* (1958).

DILLON, Wentworth, fourth earl of Roscommon (71633-85), educated at Caen, author of a blankverse translation of *Horace's *Ars Poetica* (1680) and an *Essay on Translated Verse* (1684). In 1685 he became the first critic publicly to praise **Paradise Lost*.

Dimmesdale, the Revd Arthur, a character in Hawthorne's **The Scarlet Letter*.

Dinmont, see DANDIE DINMONT.

DIODATI, Charles (d. 1638), schoolfellow and close friend of *Milton, and son of an Italian Protestant settled in London. Milton addressed to him two Latin elegies and an Italian sonnet, and mourned him in the pastoral *Epitaphium Damonis* (71640).

DIODORUS SICULUS, a Greek historian of the latter half of the 1st cent. BC. The surviving portion of his history of the world was translated into Latin by Poggio, and Bks 1-5, which gave an account of Egypt, Assyria, and early Greece, were widely read in the 16th and 17th cents. *Skelton produced a translation into English, and there are references to it in D. *Lindsay, *Kirke, *Milton, and even W. *Morris.

DIONYSIUS THE AREOPAGITE, (1) a disciple of St Paul, passingly mentioned (Acts 17: 34); (2) more importantly, a 5th-cent. Neoplatonic writer (now known as Pseudo-Dionysius) claimed to be this disciple, in an attempt to give canonical authority to elements of mysticism and *Neoplatonism which he attempted to introduce, with considerable success. His works, the most important of which was *The Divine Names*, first

appeared in 532. This work, and the Commentary on it by Maximus the Confessor (580-662), was very influential on *Scotus Erigena and on the whole medieval mystical tradition. The 14th-cent. mystical prose work *Deonise Hid Divinité* (EETS OS 231, 1949, ed. P. Hodgson) is founded on him, as its name suggests, and John *Colet later drew on him for his lectures in Oxford 1497-8.

Dionyza, in Shakespeare's **Pericles*, wife of Cleon, governor of Tarsus, to whom Pericles entrusts his daughter *Marina.

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Dipsychus', a poem by *Clough.

dirty realism, a phrase coined in 1983 by editor Bill Buford to describe the work of a group of American writers whom he included in **Granta* 8. These were Frederick Barthelme (b. 1943), Raymond *Carver, Bobbie Anne Mason (b. 1941), Jayne Anne Phillips (b. 1952), Richard *Ford, Elizabeth Tallent (b. 1954), and Tobias *Wolff. Buford describes them as being characterized by a flat low-key realism, and by 'unsurprised' language, pared down to the plainest of plain styles, dealing with unadorned daily life. They were neither a group nor a movement, and went their own ways, but the tag proved memorable.

discourse, a linguistic or rhetorical term with a multitude of senses, ranging from a single extended speech to the whole realm of language in practical use. In linguistics, 'discourse analysis' is a formal study of the ways in which sentences are connected into larger units of speech or writing. In modern literary and cultural analysis, especially in the post-*structuralist

mode inaugurated by M. *Foucault, a particular discourse is understood to be a field of linguistic power in which certain authorities (e.g. judges or priests) define an object of expertise and a special vocabulary for discussing it, along with rules governing what is appropriate for each party to say in certain exchanges (e.g. sentencing, confession). Use of the term often indicates a desire to study specific contexts of linguistic and literary usage, rather than the abstract codes of 'language' in general.

Discourse Concerning the Original and Progress of Satire, A, by *Dryden.

The Discourse was published with *The Satires* (1693) of * Juvenal and *Persius, translated by various hands, among them Dryden's. Less impressive for its scholarship (which is not, however, negligible) than for its broad sense of the principles underlying literary and social history, it distinguishes between 'Varronian', 'Horatian', and 'Juvenalian' satire in a way that has considerably influenced criticism of Dryden's own satirical works and that of his Augustan successors.

DISKI, Jenny (1947-), novelist and critic, born in London. After a disturbed childhood, some of it spent in institutional care, she studied anthropology, a discipline which informs much of her fiction. Her bold and painful first novel, *Nothing Natural* (1986), describes an independent, socially responsible single mother in London trapped in a sadomasochistic relationship which plunges her into suicidal depression. *Rainforest* (1987) is an ecological drama about sexual obsession, chaos, and order, which moves between the tropical forests of Borneo, Surrey, and

north London. Other works, which continue to investigate social and sexual roles, and extreme states of consciousness, include *Then Again* (1990, which interweaves the past and present of the divided-adopted Esther/Elizabeth in an exploration of Jewish persecution, religious obsession, historic identity, and disturbed adolescence), *Happily Ever After* (1991), and *Monkey's Uncle* (1994). *The Dream Mistress* (1996) again explores sexuality and identity, using as focus a derelict bag lady discovered on the streets of Camden Town in north London. A volume of autobiography, *Skating to Antarctica* (1997), describes her passion for oblivion symbolized by a voyage to Antarctica. The narrative, which explores an obsession with the colour white, is given dramatic contrast through scenes of recollection stimulated by her daughter's curiosity about the past and a painful family history.

DISRAELI, Benjamin (1804-81), first earl of Beaconsfield, politician, prime minister, and novelist. The oldest son of I. *D'Israeli, Benjamin attended private schools in and near London, but acquired much of his education in his father's extensive library. When he was 15 he wrote a short tale, 'A True Story', which Leigh *Hunt published in the * *Indicator* in 1820. At 17 he was articled in Lincoln's Inn but was more interested in the literary world inhabited by his father. He was to attempt an ambitious variety of literary forms (including epic, verse tragedy, and satire) before he settled on the novel. In 1826, with profits from speculative ventures in the Americas, he and John *Murray established a daily paper, the *Representative*, in opposition to **The Times*, and the organization was well

advanced when the boom collapsed and Disraeli withdrew; the new paper survived for seven months at great loss. * *Vivian Grey*, his first novel, was no doubt partly written (as were some others) to pay off debts. It was published anonymously in 1826, and its success and notoriety encouraged him to provide a continuation in 1827. In the same year he published a political satire, *Popanilla*. Between 1828 and 1831 he travelled in Spain and Italy, and made much use of these, and of subsequent travels in Albania, the Levant, and Egypt, in future novels. In 1831 he published *The Young Duke*, with a dashing, reckless, Byronic young dandy hero who takes to high society, gambling, and racing before discovering true love for his guardian's daughter May. This was followed by **Contarini Fleming* (1832) and *Alroy* (1833), a highly coloured *Oriental historical romance which makes much play with cabalistic lore and with the supernatural. In 1833 appeared 'Ixion in Heaven', a burlesque published in the **New Monthly*; in 1834 a light political satire, *The Infernal Marriage*, and *The Rise of Iskander*, set in warring Albania; his one long, serious, but unsuccessful attempt at poetry, *The Revolutionary Epic*, in blank verse; and an anonymous novel, written with his sister Sarah, *A Year at Hartlebury*, the authorship of which he never admitted. *A Vindication of the English Constitution* (which contained several of the ideas developed later in **Coningsby* and **Sybil*) appeared in 1835; the *Junius-inspired *Letters of Runnymede*, together with *The Spirit of Whiggism*, in 1836; and in those years also various stories in *Heath's Book of Beauty*. By 1834 Disraeli had

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established himself in the highest social and political society, which was vividly reflected in his next two novels: *Henrietta Temple* is a lyrical and occasionally melodramatic exploration of young love, begun in 1834, during Disraeli's open love affair with Lady Henrietta Sykes, then resumed in seclusion to escape arrest for debt in 1836. *Venetia*, also a love story, set in the 18th cent, but drawn partly from the lives of Shelley and Byron, is more restrained. Both were published in 1837, the year in which Disraeli entered Parliament as member for Maidstone. *Count Alarcos*, an abortive attempt at verse drama set in 13th-cent. Spain, was published in 1839, but was not performed until 1868 when Disraeli was prime minister. Disraeli's fame as orator and wit continued to flourish, as did his parliamentary career, and for a while his political and literary interests worked together. The trilogy for which he is most renowned, *Coningsby* (1844), *Sybil* (1845), and **Tancred* (1847), was written, he declared, because it was through novels that he felt he could best influence public opinion, and they may be regarded as the first truly political (*'Condition-of-England') novels in English, which owe much to the Blue Book enquiries of the day as well as to personal observations made during a tour of the north of England in 1844. The first two, much of which are concerned with the conditions of the rural and urban poor, were particularly successful, and certain attitudes in them foreshadowed future social legislation: in them, Disraeli spoke for the 'Young England' party of which he had become a recognized leader. ('Almost everything that is great has been done

by youth.') In 1852 Disraeli published *Lord George Bentinck: A Political Biography*, in tribute to his late friend and colleague, whom he had succeeded as leader of the Tory party in 1848, and who had supported him in his courageous stand for the removal of the civil and political constraints which prevented Jews from entering Parliament. He published no more novels for more than 20 years, as his political career intensified, culminating in his appointment as prime minister, briefly in 1868, and then in 1874.

**Lothair* appeared in 1870, and the first collected edition of the novels, with an illuminating preface by the author, was published in the same year. He became earl of Beaconsfield in 1876, the year in which he bestowed upon Queen Victoria the new title of empress of India. **Endymion* (1880), his last completed novel, for which he was offered the enormous sum of £10,000, was set in the period of his youth. He died when he had completed only nine brief chapters of the intriguing *Falconet*, which aimed at a satirical portrait of Gladstone in Joseph Falconet, a brilliant but humourless young MP from Clapham.

Disraeli declared, 'My works are my life', and that anyone wishing to know him would find him there. Many of the characters were intended as portraits of prominent men and women of the time. A combination of fascination and amused contempt for high society; a clever vein of irony; a gift for the telling epigram, shrewd observations of personal and political manoeuvre; an apparently genuine sympathy for poverty and oppression; a skill in the portrayal of clever women and of tender relationships between

parents and children; and a brisk readability distinguished his novels. But a deficiency of creative power, revealed in some feeble characterization and long passages of rhetorical musing, has meant that in spite of their original popularity they have never received high critical acclaim. Even in his own day *Wordsworth described them as 'trashy' and *Trollope found them 'spurious'.

Disraeli's famous comment, 'When I want to read a novel I write one', was made on the publication of * *Daniel Deronda* in 1876.

D'ISRAELI, Isaac (1766-1848), the father of B. *Disraeli, was descended from a Levantine Jewish family who had settled in Italy. He had hoped to become a creative writer, but instead turned largely to literary history. In 1791 he published the first volume of *Curiosities of Literature*, the last volume of which appeared in 1834. It was the first of several discursive and entertaining collections. His most remarkable and original work was *The Literary Character* (1795), in which he attempts to identify the qualities of temperament common to creative writers. *Byron's annotations and encouragement led to an expanded version of the book. *Calamities of Authors* followed in 1813, *Quarrels of Authors* in 1814. His study in five volumes of *The Life and Reign of Charles I* appeared in 1828-30, and *Amenities of Literature* in 1840. He also published several novels and essays, and his works were much read and enjoyed, notably by Byron, who found them both amusing and instructive.

dissociation of sensibility, a phrase coined by T. S. *Eliot in his essay 'The Metaphysical Poets' (1921) to

describe a separation of thought from feeling in English poetry since the mid-17th cent. Whereas *Donne and the other 'metaphysical' poets were capable of a 'direct sensuous apprehension of thought', Eliot argued, *Milton, *Dryden, and their successors, especially the Victorian poets, suffered from a general malaise of 'the mind of England' in which thought and feeling were cultivated separately. The argument was never supported in convincing detail, and the causes of the supposed dissociation—religious, scientific, or political—never clearly identified; but Eliot's conception of English poetic history as a process of psychic and linguistic disintegration was endorsed by * Pound, *Leavis, and the American *New Critics, who sometimes referred to the phrase.

dithyramb, a lyric poem in a lofty style with a flute accompaniment in the Phrygian mode. Supposedly invented by Arion (7th cent. BC) it was originally antistrophic and sung in honour of Bacchus. Later

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dithyrambs were monostrophic and could be addressed to other gods.

diurnalls, see NEWSBOOKS.

Divan, a collection of short lyrics by *Hafiz.

Dives and Pauper, a lengthy prose dialogue from 1405-10, dealing with poverty and the Ten Commandments.

Divina commedia, the greatest work of *Dante, comprising the *Inferno*, the *Purgatorio*, and the *Paradiso*, in *terza rima* (lines of 11 syllables, arranged in groups of three and rhyming a b a b c b c d c).

The *Inferno* is a description of hell, conceived as a graduated conical funnel, to the successive circles of

which the various categories of sinners are assigned.

The *Purgatorio* is a description of Purgatory, a mountain rising in circular ledges, on which are the various groups of repentant sinners. At the top of the mountain is the earthly paradise, where Dante encounters Beatrice. In his visit to hell and purgatory, Dante has for guide the poet *Virgil, and there he sees and converses with his lost friends or former foes. The *Paradiso* is a vision of a world of beauty, light, and song, where the Poet's guide is Beatrice. The poem is not only an exposition of the future life, but a work of moral edification, replete with symbolism and allusions based on Dante's wide knowledge of philosophy, astronomy, natural science, and history.

Dante's name first occurs in English in *Chaucer, and that of Beatrice in *Sidney; Dante was read and admired in the 17th cent, by *Milton, Jeremy *Taylor, and Sir T *Browne, among others. The first acknowledged translation was by the artist Jonathan Richardson in 1719, a blank-verse version of the famous Ugolino episode (*Inferno*, Canto xxxiii), which remained a favourite with translators, including T.

*Gray; it was also the subject of one of *Blake's illustrations. However, Dante was by no means always highly regarded or even read in the 18th cent.; Horace *Walpole in a letter to *Mason (25 June 1782) referred to him as 'extravagant, absurd, disgusting, in short a Methodist parson in Bedlam'. His reputation rose in the 19th cent, with the admiration of * Byron, * Shelley, *Carlyle, and others, and with the enthusiasm of political refugees such as *Foscolo and Gabriele Rossetti. (See *Dante in English Literature from Chaucer*

to *Cary*, by Paget Toynbee, 2 vols, 1909.) In the 20th cent, he profoundly influenced T. S. *Eliot; his essay *Dante* (1929) and the many references and quotations in his poetry brought Dante to the attention of a new readership. Eliot particularly praises his universality, his 'visual imagination', and his power to make 'the spiritual visible'.

Among well-known translations are those of H. F. *Cary (1805-14, blank verse); *Longfellow (1867, blank terzine); P. H. Wicksteed (1899, prose); H. F. Tozer (1904, prose); G. L. Bickersteth (1932-55, *terza rima*); L. *Binyon (1933-43, *terza rima*); J. D. Sinclair (1939-46, prose); D. L. *Sayers (1949-62, *terza rima*); and C. H. *Sisson (1980, unrhymed verse). For a detailed account of Dante's translators, see G. F. Cunningham, *The Divine Comedy in English* (2 vols, 1965-6).

DIXON, Ella (Nora) Hepworth (1857-1932), daughter of William Hepworth Dixon, editor of the **Athenaeum*. A prolific journalist (editing the *English-Woman*, 1895-1900), she published collections of short comic pieces (*My Flirtations*, 1892) and short stories (*One Doubtful Hour*, 1904) and a notable *New Woman novel, *The Story of a Modern Woman* (1894). Dealing with women's employment and with sexual double standards, it stresses the importance of solidarity between women. Like her short story 'The World's Slow Stain', the novel satirizes the *Yellow Book circle and Oscar *Wilde (she wrote for his magazine, *Woman's World*). Dixon's autobiography, *As I Knew Them*, appeared in 1930.

DIXON, Richard Watson (1833-1900), educated at

Pembroke College, Oxford, where he became the intimate friend of *Burne-Jones and W *Morris. He was closely involved in the *Pre-Raphaelite movement before marriage and various preferments distanced him from his early life. He became a minor canon in Carlisle in 1868 and published, despite difficulties of access to libraries, an important *History of the Church of England from the Abolition of the Roman Jurisdiction* (1878-1902). His original and striking poetry found few but discriminating admirers, including ^Bridges and G. M. *Hopkins; his correspondence with Hopkins (ed. C. C. Abbott, 1935), covering the years 1878-88, in which the two poets offer each other support and encouragement, is of great interest. His long narrative poem *Mano* (1883), set in the year AD 999 as the world awaits the millennium, recounts in *terza rima* the adventures of Mano, a Norman knight; but as a poet Dixon is now better remembered for his shorter pieces ('Dream', 'The Wizard's Funeral'), reprinted with a memoir by Bridges in a selection in 1909. See J. Sambrook, *A Poet Hidden* (1962).

DNB, see DICTIONARY OF NATIONAL BIOGRAPHY.

Dobbin, Colonel William, a character in Thackeray's * *Vanity Fair*.

DOBELL, Sydney Thompson (1824-74). He published in 1850 *The Roman*, a dramatic poem inspired by sympathy with oppressed Italy which had some success, and in 1854 *Balder*, one of the most extreme productions of the * Spasmodic school. This lengthy dramatic poem, of which only the first part was completed, describes the inner turmoil and aspirations of a young poet, who has taken his bride and baby

daughter to live in 'a tower gloomy and ruinous' while he plans his great work. His search for the ultimate experience of death is rewarded by the death of his baby in mysterious circumstances; his wife Amy goes

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mad; and finally, unable to witness her sufferings, Balder kills her. Balder's destructive egoism so shocked readers that Dobell prefaced a second edition with an explanation, claiming that his hero was not held up for admiration, but as a warning. Balder's lines 'Ah! Ah! Ah! I Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!' demonstrate the violent incoherence of which the school was capable, and which was so ridiculed by *Aytoun, but the poem nevertheless contains some notable lyric passages. In 1855 Dobell published (jointly with Alexander *Smith) *Sonnets on the War* and in 1856 *England in Time of War*, which contains the ballad with the refrain 'O Keith of Ravelston' ('A Nuptial Eve'), much admired by D. G. *Rossetti.

DOBSON, Henry Austin (1840-1921), educated at Beaumaris Grammar School and at Strasbourg. He entered the board of trade, where he served from 1856 to 1901, with *Gosse as close friend and colleague. He was an accomplished writer of verse of the lighter kind, with a particular fondness for French forms such as the triolet and the rondeau; many of his best-known poems evoke the courtly elegance of French society of the 18th cent, as portrayed, notably, by *Watteau. His collections include *Vignettes in Rhyme* (1873), *Proverbs in Porcelain* (1877), and *Ai the Sign of the Lyre* (1885). His knowledge of the 18th cent, was also displayed in prose biographies of *Hogarth (1879), *Steele (1886), *Goldsmith

(1888), Horace *Walpole (1890), S. *Richardson (1902), and F. *Burney (1903). Under the title of *Four Frenchwomen* (1890) he published essays on Charlotte Corday, Mme Roland, the Princesse de Lamballe, and Mme de Genlis. He also published three series of *Eighteenth Century Vignettes* (1892/4/6), besides several volumes of collected essays. See *Austin Dobson* (1928) by Alban Dobson, with essays by Gosse and *Saintsbury.

Doctor, etc.. The, a miscellany by R. *Southey, published 1834-47 (7 vols).

It consists of a series of essays and observations on a great variety of subjects, reflecting Southey's wide range of reading and interests. It differs from a commonplace book in that the articles are connected, somewhat loosely, by the story of an imaginary Dr Dove of Doncaster and his horse Nobs. It is an original and often humorous work, which was never finished, and is chiefly renowned for containing the nursery story of 'The Three Bears'.

Doctor Angelkus, * Aquinas; **Invincibilis**, *Ockham; **Irrefragabilis**, * Alexander of Hales; **Mirabilis**, Roger *Bacon; **Subtilis**, *Duns Scotus; **Universalis**, *Albertus Magnus.

DrFaustus, *The Tragical History of* a drama in blank verse and prose by *Marlowe, published 1604 and, in a radically different version known as the 'B-text', 1616. The earliest known performance was by the Lord Admiral's Men in 1594. It is perhaps the first dramatization of the medieval legend of a man who sold his soul to the devil, and who became identified with a Dr Faustus, a necromancer of the 16th cent. The legend

appeared in the *Faustbuch*, first published at Frankfurt in 1587, and was translated into English as *The Historie of the Damnable Life, and Deserved Death of Doctor John Faustus*. Marlowe's play follows this translation in the general outline of the story, though not in the conception of the principal character, who from a mere magician becomes, under the poet's hand, a man athirst for infinite power, ambitious to be 'great Emperor of the world'.

Faustus, weary of the sciences, turns to magic and calls up Mephistopheles, with whom he makes a compact to surrender his soul to the devil in return for 24 years of life; during these Mephistopheles shall attend on him and give him whatsoever he demands. Then follow a number of scenes in which the compact is executed, notable among them the calling up of Helen of Troy, where Faustus addresses Helen in the well-known line: 'Was this the face that launched a thousand ships' The anguish of mind of Faustus as the hour for the surrender of his soul draws near is poignantly depicted. Both in its end and in the general conception of the character of Faustus, the play thus differs greatly from the *Faust* of *Goethe.

Dr Jekyll and Mr Hyde, The Strange Case of, a novel by R. L. *Stevenson, published 1886.

Dr Jekyll, a physician conscious of the duality, the mixed good and evil, in his own nature, and fascinated by the idea of the advantage that would arise if these two elements could be clothed in different personalities, discovers a drug by means of which he can create for himself a separate personality that absorbs all his evil instincts. This personality, repulsive in appearance,

he assumes from time to time and calls Mr Hyde, and in it he gives rein to his evil impulses. The personality of Hyde is pure evil. It gradually gains the greater ascendancy, and Hyde commits a horrible murder. Jekyll now finds himself from time to time involuntarily transformed into Hyde, while the drug loses its efficacy in restoring his original form and character. On the point of discovery and arrest he takes his own life.

Doctor Thome, a novel by A. *Trollope, published 1858, the third of the *'Barsetshire' series.

Dr Thome's brother seduced the sister of a Greshambury stonemason, Roger Scatcherd, and was killed by him. Dr Thorne adopts the child of this liaison, hushes up the circumstances of her birth, and introduces her to the best local circles. There she meets and falls in love with Frank Gresham, heir to the Greshambury estate. The estate is heavily mortgaged, and the leading creditor happens to be Sir Roger Scatcherd, the former stonemason, who has now served his prison term, married, and made money as a railway contractor. It seems incumbent upon Frank to marry wealth, and release the property from embarrassment, and he halfheartedly sets about courting Miss Dunstable, whose

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money rests in patent medicine. Sir Roger Scatcherd dies of drink and his dissipated son Louis almost immediately follows him, leaving the Scatcherd fortunes without an heir. Thorne reveals Mary's true identity and, as Scatcherd's next of kin, she inherits. The marriage with Frank can now proceed, and Frank's maternal relatives, the de Courcys, gloss over Mary's

illegitimacy. The temporizing of the grandiloquent de Courcys in the marriage-mart forms the secondary plot of the novel, a comedy heightened by the Lady Amelia's marriage to the family lawyer Mr Gazebee.

The plot of *Doctor Thorne* was suggested to the author by his brother, T. A. Trollope.

DOCTOROW, Edgar Laurence (1931-), American novelist who began his career as a script reader for Columbia pictures. His first novel, *Welcome to the Hard Times* (1960), reworks the western as a semi-philosophical treatise. *The Book of Daniel* (1971) is a fictionalized account of the Rosenberg trial and has much in common with R. Coover's *The Public Burning* (1977). His most commercially successful novel, *Ragtime* (1975), blends real-life figures of the early 20th cent, with a cast of emblematic Jewish and African-American characters. Subsequent work focuses on the Great Depression and its aftermath and includes *Loon Lake* (1980), *World's Fair* (1985), and *Billy Bathgate* (1989). *The Waterworks* (1994) centres on life in 19thcent. New York.

DODD, William (1729-77), a popular preacher and the king's chaplain whose extravagance and debts led him to forge a bond in the name of his former pupil, the fifth Lord Chesterfield. Despite the efforts of Dr *Johnson and others, he was convicted and hanged. His many works include *The Beauties of Shakespeare* (1752) and *Thoughts in Prison* (1777).

DODDRIDGE, Philip (1702-51), a Nonconformist divine, a celebrated hymn-writer, and author of *The Rise and Progress of Religion in the Soul* (1745), a muchreprinted work notable for its literary as well as its

devotional quality. He also published in 1747 *Some Remarkable Passages in the Life of Col. James Gardiner*, the reformed rake and colonel of dragoons (1688-1745) who became a religious enthusiast, was killed at Prestonpans, and figures in Scott's **Waverley*.

DODGSON, Charles Lutwidge (1832-98), celebrated under his pseudonym Lewis Carroll, the third in a family of eleven children of considerable literary and artistic interests; they produced family magazines which display Dodgson's love of parody, acrostics, and other word games and puzzles; he was later to invent many educational board games. He was educated at Rugby and Christ Church, Oxford, where he became a lecturer in mathematics in 1855. His most famous work, **Alice's Adventures in Wonderland* (1865), originated in a boat trip with the young daughters of H. G. *Liddell, ĩorina, Alice, and Edith; it was for Alice that he expanded an impromptu story into book form. **Through the Looking-Glass and What Alice Found There* followed in 1871: both volumes were illustrated by *Tenniel. One reviewer attributed the success of these works to the fact that, unlike most children's books of the period, they had no moral and did not teach anything. Dodgson's other works include *Phantasmagoria and Other Poems* (1869), **The Hunting of the Snark* (1876), and *Sylvie and Bruno* (1889, vol. ii, 1893, both parts expanded from a short story, 'Bruno's Revenge', published in *Aunt Judy's Magazine*, 1867). The most valuable of his various mathematical treatises is his light-hearted defence of Euclid, *Euclid and His Modern Rivals* (1879). Dodgson was also a keen amateur

photographer, with a particular interest in photographing little girls, whose friendship he valued highly; he also took some striking portraits of the sons of his friend Tennyson. His diaries were edited by R. L. Green (2 vols, 1953), his letters by M. N. Cohen with R. L. Green (2 vols, 1979), and there are lives by Anne Clark (1979) and Morton N. Cohen (1995).

DODDINGTON, George Bubb (1691-1762), a time-serving politician who attained high office and a peerage (as Baron Melcombe). He was author of a Diary, published posthumously in 1784, which throws much light on the venal politics of his day. It was edited in 1965 in 2 vols by J. Carswell and L. A. Dralle as *The Political Journal of George Bubb Dodington*. His verses appeared in Dodsley's *Collection of Poems* (1755, 1758). Dodington was also a patron of the arts, and in particular of E. *Young, James *Thomson, who dedicated *Summer* to him, and H. *Fielding, who did the same with **Jonathan Wild*: in this guise he may be the *Bufo of Pope's satire. He also appears in a poem by R. *Browning (*Parleyings with Certain People*, 1887).

DODSLEY, Robert (1703-64), wrote several poems while a footman in the service of the Hon. Mrs Lowther, including *Servitude* (anon., 1729) and *The Muse in Livery; or The Footman's Miscellany* (1732). He was encouraged by his employer and other fashionable patrons, and in 1735 set up as a bookseller (with assistance from *Pope) at 'Tully's Head' in Pall Mall; his brother James (1724-97) became a partner and eventually succeeded him. He wrote several plays, including a tragedy, *Cleone* (1758), a musical afterpiece, *The Blind Beggar of Bethnal Green* (1741), and *The Toyshop*,

a Dramatic Satire (1735). But he is chiefly remembered as the publisher of works by Pope, Dr *Johnson, E. *Young, *Goldsmith, T. *Gray, *Akenside, and *Shenstone and of the *Select Collection of Old Plays* (12 vols, 1744) and *A Collection of Poems, by Several Hands* (1748-58, revised and continued by Pearch, 1775). His *Collection* in particular was a classic and influential statement of mid-18th-cent. taste. In 1758 he founded, in conjunction with *Burke, **The Annual Register*. He also has the credit of having suggested the compiling of a dictionary to Dr Johnson. See R. Straus, *Dodsley: Poet, Publisher and Playwright* (1910).

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Dodson and Fogg, in Dickens's **Pickwick Papers*, Mrs Bardell's attorneys.

Doeg, Dryden's name for *Settle in *The Second Part of *Absalom and Achitophel*.

Dogberry and Verges, in Shakespeare's **Much Ado about Nothing*, constables. Dogberry is a precursor of Mrs *Malaprop in his gift for misapplying words.

DOGGETT, Thomas (c. 1670-1721), Dublin-born comic actor, joint manager of the Haymarket, and subsequently of Drury Lane Theatre, and friend of *Congreve and C. *Cibber.

dog-Latin, bad unidiomatic Latin; ' "Nescio quid est materia cum me", Sterne writes to one of his friends (in dog-Latin, and very sad dog-Latin too)'; *Thackeray, *The English Humorists of the Eighteenth Century*, vi.

Dolabella, a character in Shakespeare's **Antony and Cleopatra*, and in Dryden's **All for Love*.

Dol Common, one of the cheaters in Jonson's **The Alchemist*.

Doll Tearsheet, Falstaff's tavern mistress in Shakespeare's 2 **Henry IV*.

Dolly Varden, a character in Dickens's **BarnabyRudge* who gave her name to a type of large picture hat.

Dolon, in Spenser's **Faerie Queene* (v. vi), 'A man of subtill wit and wicked minde', who tries to entrap *Britomart.

'**Dolores**', a poem in anapaests by *Swinburne, included in *Poems and Ballads* (1866).

One of his most notorious works, it addresses Dolores, 'Our Lady of Pain', in a profane hymn to perverse and cruel sensual delights, and contains some of his most parodied lines, e.g. 'the lilies and languors of virtue' and 'the raptures and roses of vice'. It clearly shows Swinburne's obsession with erotic pain and the image of a 'splendid and sterile' *femme fatale*, and, with other poems in the volume ('Faustine', 'Anactoria', 'Les Noyades', 'Laus Veneris', etc.), understandably provoked violent abuse. It was also much admired by many, including *Ruskin, who is said to have exclaimed during a recitation 'How beautiful! How divinely beautiful!'

Dolorous Stroke, the, the stroke dealt by *Balyn to King Pellam in Bk II of Malory's **Morte DArthur* (in 'The Knight with the Two Swords', the second book in the first of the *Works* in Vinaver's edition). It causes the devastation of three kingdoms and the deaths of the people in Pellam's castle, and Merlin prophesies that its disastrous effect will only be cured by the achievement of the Grail by *Galahad. Merlin links in an obscure way this slight narrative event with the whole decline of the world of Arthur, and the story is the starting

point of the anthropological investigation in J. L. Weston's *From Ritual to Romance* (1920).

DombeyandSon, *Dealings with the Firm of*, a novel by *Dickens, published 1847-8.

When the story opens Mr Dombey, the rich, proud, frigid head of the shipping house of Dombey and Son, has just been presented with a son and heir, Paul, and his wife dies. The father's love and ambition are centred in the boy, an odd, delicate, prematurely old child, who is sent to Dr Blimber's school, under whose strenuous discipline he sickens and dies; the death of the little Dombey moved the nation nearly as much as the death of Little Nell in **The Old Curiosity Shop*, though later chapters were seen by many as a disappointment. Dombey neglects his devoted daughter

Florence, and the estrangement is increased by the death of her brother. Walter Gay, a good-hearted youth in Dombey's employment, falls in love with her, but is sent to the West Indies by Dombey, who disapproves of their relationship. He is shipwrecked and believed drowned. Dombey marries again—a proud and penniless young widow, Edith Granger—but his arrogant treatment drives her into the arms of his villainous manager Carker, with whom she flies to France. They are pursued, Carker meets Dombey in a railway station, falls in front of a train, and is killed. (As Humphry House points out in *The Dickens World*, 1941, the effect of the railways on English life and the changing landscape is a dominant theme in the novel.) The house of Dombey fails; Dombey has lost his fortune, his son, and his wife; Florence has been driven by ill-treatment to fly from him, and has married Walter Gay, who has

survived his shipwreck. Thoroughly humbled, Dombey lives in desolate solitude till Florence returns to him, and at last finds the way to his heart. Among the other notable characters in the book are Solomon Gills, the nautical instrument-maker and uncle of Gay, and his friend Cuttle, the genial old seacaptain; Susan Nipper, Florence's devoted servant; Toots, the innocent and humble admirer of Florence; Joe Bagstock, the gouty retired major; and 'Cousin Feenix', the good-natured aristocrat.

Domesday Book, 'the Book of the day of assessment', is the name applied since the 12th cent, to the record of the great inquest or survey of the lands of England made by order of William the Conqueror in 1086. It contains a record of the ownership, area, and value of lands, and of the numbers of tenants, livestock, etc. The manuscript is in the Public Record Office in London.

DOMETT, Alfred (1811-87), remembered as a friend of R. *Browning, who lamented his departure for New Zealand in 1842 in 'Waring'. Domett remained in New Zealand until 1871, and was prime minister there for a brief period; on his return Browning encouraged the publication of his long poem about Maori life, *Ranolf and Amohia, a South-Sea Day Dream* (1872). Their correspondence was edited in 1906 by F. G. Kenyon.

DONAGHY, Michael (1954 -), American poet, born to Irish parents in New York and now living in London.

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His first collection, *Shibboleth* (1988), displays a restless imagination bringing impressive technical skills to bear on a wide-ranging subject matter, from the anecdotal to the philosophical. Themes of music

and memory are central to Donaghy's work, frequently traditional music among the emigrant Irish, and in the sequence O'Ryan's Belt (*Errata*, 1993), issues of identity underlie the precarious survival of songs from forgotten musicians. *Errata* also sees Donaghy settling into longer, narrative forms to which his talent is particularly suited.

DONATUS, Aelius (4th cent, AD), a grammarian who taught at Rome and had St *Jerome among his pupils. He was the author of a Latin grammar, *Ars Grammatica*, known as the 'Donet' or 'Donat', which has served as the basis of later works. A 'Donet' is hence used for an introduction to, or the elements of, any art or science. It is mentioned in **Piers Plowman*, AV. 123, and other early English works.

Don Carlos, a tragedy by *Otway, in rhymed verse, produced 1676.

Philip II, king of Spain, having married Elizabeth of Valois, who had been affianced to his son Don Carlos, is stirred to jealousy by their mutual affection. This jealousy is inflamed by the machinations of Ruy Gomez and his wife the duchess of Eboli, till he believes in their guilty relations; he causes the queen to be poisoned and Don Carlos takes his own life, the king discovering too late their innocence.

DONIZETTI, Gaetano (1797-1848), Italian composer and one of the principal exponents of 19th-cent. Italian opera. *Scott and *Byron are both represented amongst his many opera texts: in *Parisina* (1833) the events of Byron's poem are fairly used as a framework for Felice Romani's libretto, but in *Marino Falieri* (1835) the primary source is a play by the French

author Casimir Delavigne. The connection between // *diluvio universale* (1830) and Byron's * *Heaven and Earth* is even more remote, as it is with Scott in *Elisabetta, o il Castello di Kenilworth* (1829), where the novel had already been filtered through two French stage adaptations, *Hugo's *Amy Robsart* and Scribe's *Leicester*. But *Lucia di Lammermoor* (1835) remains a strong version of one of Scott's most dramatic stories, treated with passion and insight.

Don Juan, according to a Spanish story apparently first dramatized by *Tirso de Molina in *El burlador de Sevilla*, and subsequently by *Molière in *Le Festin de pierre* and in *Mozart's *Don Giovanni*, was Don Juan Tenorio, of Seville. Having attempted to ravish Doña Anna, the daughter of the commander of Seville, he is surprised by the father, whom he kills in a duel. A statue of the commander is erected over his tomb. Juan and his cowardly servant Leporello visit the tomb, when the statue is seen to move its head. Juan jestingly invites it to a banquet. The statue comes, seizes Juan, and delivers him to devils. Don Juan is the proverbial heartless and impious seducer. His injured wife is Elvira.

Don Juan is also the subject of plays by *Shadwell (*The Libertine*), *Goldoni, *Pushkin, and *Montherlant, and of a poem by *Byron (see below). For R.

*Browning's Don Juan see FIFINE AT THE FAIR, and for *Shaw's see MAN AND SUPERMAN. Molière's version was translated by Christopher *Hampton (pub. 1974). *The Joker of Seville* (pub. 1978) by *Walcott is an adaptation of *El burlador de Sevilla*, based on R. *CampbeH's blank verse translation.

Don Juan, an unfinished epic satire in *ottava rima* by Lord *Byron, published 1819-24.

Don Juan, a young gentleman of Seville, is sent abroad by his mother at the age of 16, in disgrace after an intrigue. His ship is wrecked and the passengers take to the long-boat. After many tribulations, in the course of which first Juan's spaniel and then his tutor are eaten by the crew, Juan is cast up on a Greek island. He is restored to life by Haidée, the daughter of a Greek pirate, and the pair fall in love. The father, who is supposed dead, returns, finds the lovers together, and captures the fighting Juan, who is put in chains on one of the pirate's ships. He is then sold as a slave in Constantinople to a sultana who has fallen in love with him. He arouses her jealousy and is threatened with death, but escapes to the Russian army, which is besieging Ismail. Because of his gallant conduct he is sent with dispatches to St Petersburg, where he attracts the favour of the Empress Catherine, who sends him on a political mission to England. The last cantos (the 'English cantos') of the unfinished work are taken up with a satirical description of social conditions in England and with the love affairs of Juan.

With *Beppo Byron had found in *ottava rima* a new form for his new voice, and he adopted it for *Don Juan*. He told his publisher, John *Murray, 'I have no plan. . . the Soul of such writing is its licence . . . ', but he did undoubtedly intend a longer work than the one which was cut short by his death, after 16 cantos and a fragment of a 17th. He wished the poem to be 'a little quietly facetious upon everything'. Almost every serious passage is abruptly punctured; as *Hazlitt wrote,

after the 'intoxication' comes 'the splashing of the sodawater'. The outspoken wit and satire are especially directed at hypocrisy in all its forms, at social and sexual conventions, and at sentimentality. There are many attacks on the objects of Byron's scorn, among them *Southey, *Coleridge, * Wordsworth, * Wellington, Lord Londonderry, and many others. The poet told Lady *Blessington in 1823 that 'there are but two sentiments to which I am constant—a strong love of liberty, and a detestation of cant.' Both sentiments receive full expression in the poem.

Don Juan himself is a charming, handsome young man, who delights in succumbing to the beautiful women he meets, but his character is little more than the connecting thread in a long social comedy, a 291 DONLEAVY | DONNE poetical novel, of satirical fervour and wit. The first two cantos were ill-received by the critics, who called them 'an insult and an outrage' and 'a filthy and impious poem', but the work became increasingly successful with the general public and was much admired by *Goethe, who translated a part of it.

DONLEAVY, J(ames) P(atrick) (1926-), novelist, born in Brooklyn of Irish parents, educated at Trinity College, Dublin, and an Irish citizen since 1967. He is best known for *The Ginger Man* (1955), a comic and bawdy account, much influenced by *Joyce, of Sebastian Dangerfield's adventures as a law student in Dublin. His other novels include *A Singular Man* (1964), *The Beastly Beatitudes of Balthazar B* (1968), *The Destinies of Darcy Dancer, Gentleman* (1977), *Schultz* (1979), *Leila* (1983), *Are You Listening Rabbi*

Low (1987), and *That Darcy, That Dancer, That Gentleman* (1990). He has also written several plays, including *Fairy Tales of New York* (1960) and various stage adaptations of his own novels. *The History of the Ginger Man*, an autobiography, was published in 1993.

DONNE, John (1572-1631), related on his mother's side to Sir T. *More, born into a Catholic family, his uncle Jasper Heywood being the leader of the Jesuit mission in England. His father, a prominent member of the London Ironmongers' Company, died when Donne was 4, and six months later his mother married a Catholic physician, Dr John Syminges. Educated at home by Catholic tutors, Donne went at the age of 11 to Hart Hall, Oxford (now Hertford College), favoured by Catholics because it had no chapel, so that recusancy attracted less notice. He may have transferred to Cambridge, but his religion (which he appears to have renounced c.1593) debarred him at this point from taking a degree in either university. In 1589-91 he may have travelled on the Continent, to Italy and Spain. He sailed as a gentleman volunteer with *Essex to sack Cadiz (1596) and with *Raleigh to hunt the Spanish treasure ships off the Azores (1597). His poems 'The Storm' and 'The Calm' commemorate these voyages. Donne became secretary to Sir Thomas Egerton, lord keeper of the great seal, and in 1601 he was elected MP for Brackley, Northamptonshire, an Egerton seat. He forfeited his chance of a civil career when late in 1601 he secretly married Ann More, Lady Egerton's niece: he was dismissed from Egerton's service and briefly imprisoned. Donne's next 14 years were marked by fruitless attempts to live down his

disgrace. At first he depended on the charity of friends and of his wife's relations, living with his ever-growing family in a cottage at Mitcham. In 1612 he moved to a London house owned by his patron, Sir Robert Drury of Hawstead, Suffolk, whom he had accompanied on his continental travels. In honour of Sir Robert's dead child Elizabeth, whom Donne had never met, he wrote his extravagant *Anniversaries*. Other friends and patrons in these years were Sir Walter Chute, with whom Donne went to the Continent in 1605-6, Sir Henry Goodyer, probably Donne's closest friend, Lucy, countess of Bedford, Magdalen Herbert (mother of G. *Herbert), and Sir Robert Ker, Viscount Rochester, to whom Donne offered his services in the Essex divorce case. Despite Ker's good offices, James I considered that Donne was unfit for confidential employment and urged him to enter the Church, which he did in 1615. James made him a chaplain-in-ordinary and forced Cambridge (which regarded him as a careerist) to grant him a DD. In the Church Donne held several livings and the divinity readership at Lincoln's Inn. His wife died in 1617 at the age of 33, after giving birth to their 12th child, and the following year Donne went as chaplain to the earl of Doncaster in his embassy to the German princes. His 'Hymn to Christ at the Author's Last Going into Germany', full of apprehension of death, was written before this journey. In 1621 Donne procured the deanery of St Paul's. One of the most celebrated preachers of his age, as well as its greatest non-dramatic poet, he died on 31 March 1631, having first, as his earliest biographer I. * Walton records, had his portrait drawn wearing his shroud and

standing on a funeral urn.

Donne was celebrated by contemporaries for his abandoning of Elizabethan classicism's 'soft, melting Phrases' through an 'imperious Wit' (T. *Carew). His earliest poems, his 'Satires and Elegies', often lubricious, dazzlingly argued, and luridly self-dramatizing, belong to the 1590s. His unfinished satirical epic *The Progress of the Soul* bears the date 1601, and some of his Holy Sonnets were probably written in 1610-11. His 'Songs and Sonnets' are, however, largely impossible to date. These love poems encompass the intimate and tender but intellectually strenuous 'Valediction: Forbidding Mourning', the dark turbulence of 'Twickenham Garden', the sombre majesty of 'A Nocturnall upon S. Lucies Day', and libertine lyrics founded on an emotionally complex misogynist casuistry. Donne's prose works include *Pseudo-Martyr* (1610), an attack on Catholics who had died for their faith, and *Ignatius His Conclave*, an attack on the Jesuits (1611). *Biathanatos*, a defence of suicide, to which Donne confessed a 'sickely inclination', was probably written at this time, but its subject matter made it unpunishable until after his death. His *Essays in Divinity* (1651) were composed in preparation for his ordination and the *Devotions* (1624) were assembled in less than a month from notes made during a near-fatal fever. His sermons appeared after his death in three volumes, *LXXX Sermons* (1640), *Fifty Sermons* (1649), and *XXVI Sermons* (1660). These were edited by his son John and based on texts which Donne himself prepared from his rough preaching notes during two periods of rest in the country in 1625 and 1630: their memorable exhortations

include the well-known 'No man is an Hand . . . never send to know for whom the bell tolls, it tolls for thee'. His poems were collected by his son John and published in 1633 (second, enlarged, edn 1635). See also METAPHYSICAL POETS.

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R. C. Bald, *John Donne: A Life* (1970); J. Carey, *John Donne: Life, Mind and Art* (1981); *Elegies and Songs and Sonnets* (éd. H. *Gardner, 1965); *Divine Poems* (ed. H. Gardner, 1952; 2nd edn, 1978); *Satires, Epigrams and Verse Letters* (ed. W. Milgate, 1967); *Epithalamions, Anniversaries and Epicedes* (ed. W. Milgate, 1978); *Paradoxes and Problems* (ed. H. Peters, 1980); *Ignatius His Conclave* (éd. T. S. Healy, S J, 1969); *Essays in Divinity* (ed. E. M. Simpson, 1952); *Devotions upon Emergent Occasions* (ed. J. Sparrow, 1923); *Sermons* (ed. G. R. Potter and E. M. Simpson, 10 vols, 1953-62). There is no collected edition of Donne's letters, the best available approach to one still being E. *Gosse, *Life and Letters* (2 vols, 1899).

Donnithorne, Arthur, a character in G. Eliot's **Adam Bede*.

Don Quixote de la Mancha, a satirical romance by *Cervantes, published 1605, a second part appearing 1615. Cervantes gave to his work initially the form of a burlesque of the ballads and romances of chivalry (see AMADIS OF GAUL and PALMERIN OF ENGLAND), which were already beginning to lose their popularity. But he soon ceased to write mere burlesque, as the character of his hero developed and deepened, and his work acquired the richness and profundity that have made it one of the most popular classics ever written. Don Quixote, a poor gentleman of La Mancha, a man

of gentle and amiable disposition and otherwise sane, has had his wits disordered by inordinate devotion to the tales of chivalry, and imagines himself called upon to roam the world in search of adventures on his old horse Rosinante, and accoutred in rusty armour, accompanied by a squire in the shape of the rustic Sancho Panza, a curious mixture of shrewdness and credulity, whom he lures with the prospect of the governorship of the island of Barataría. Quixote conforms to chivalric tradition by electing a good-looking girl of a neighbouring village as the mistress of his heart, under the style of Dulcinea del Toboso, an honour of which she is entirely unaware. To the disordered imagination of the knight the most commonplace objects assume fearful or romantic forms, and he is consequently involved in the most absurd adventures, as in the famous episode (Pt I, ch. viii) when he tilts at windmills, imagining them to be giants. Finally one of his friends, the bachelor Samson Carrasco, in order to force him to return home, disguises himself as a knight, overthrows Don Quixote, and requires him to abstain for a year from chivalrous exploits. This period Don Quixote resolves to spend as a shepherd, living a pastoral life, but, falling sick on his return to his village, after a few days he dies. The plot also contains several lengthy digressions, including the story of the *Curious Impertinent, and the story of *Cardenio and Lucinda.

After the appearance of the first part of *Don Quixote* in 1605, a continuation was issued by a writer who styled himself Alonso Fernandez de Avellaneda, a forgery which stimulated Cervantes to write his own

second part. The book was translated into English between 1612 and 1620 by Thomas Shelton, and in 1700-3 by *Motteux; J. M. Cohen's Penguin Classic version first appeared in 1950. *Don Quixote* supplied the plots of several 17th-cent. English plays, and inspired and continues to inspire innumerable imitations. *Unamuno described Don Quixote and Quixotism as the genius of the Spanish nation, but he has also been adopted by many other countries.

Don Sebastian, a tragi-comedy by *Dryden, produced 1689, published 1691.

The play is based on the legend that King Sebastian of Portugal survived the battle of Alcazar. He and the princess Almeyda, with whom he is in love, are captured by Muley Moloch, who spares their lives until he discovers that they have secretly married. In love with Almeyda himself, he orders Dorax, a renegade Portuguese nobleman, to execute Sebastian, but Dorax, once Sebastian's favourite, refuses to do so. Muley Moloch is killed in a revolt, but Sebastian and Almeyda then discover that their marriage is incestuous, and they renounce each other and their thrones. However, they do not renounce the memory of their love, which is subsumed in ecstatic and total submission to the decrees of an inscrutable Providence.

Counterpointing this main plot is a notably erotic and earthy sub-plot. The play is Dryden's most complex dramatic treatment of a number of important political, sexual, and religious themes.

Doolittle, Eliza, the flower seller in Shaw's **Pygmalion*.
DOOLITTLE, Hilda (1886-1961), who wrote as 'H.D.' She was born in Bethlehem, Pennsylvania, and in 1911

followed her friend *Pound to Europe, where both became leading members of the Imagist movement (see IMAGISM). She married *Aldington in 1913, but the marriage was not a success. Her several volumes of poetry, from her first, *Sea Garden* (1916), to her last, the quasi-epic *Helen in Egypt* (1961), show a deep involvement with classical mythology, a mysticism in part influenced by her Moravian ancestry, a sharp, spare use of natural imagery, and interesting experiments with *vers libre*. She also published several novels, including *Bid Me to Live* (1960), a *roman à clef* about her *Bloomsbury years, and *Tribute to Freud* (1965), an account of her analysis by Freud in 1933.

Doomsday Book, see DOMESDAY BOOK.

Dora Spenlow, in Dickens's **David Copperfield*, the hero's 'child-wife'.

DORÉ, (Louis Auguste) Gustave (1832-83), French illustrator and caricaturist, who became well known in London both for his illustrations of the Bible (1866) and for his drawings and engravings of London life, done in 1869-71, which appeared in B. *Jerrold's *London* (1872); they show many aspects of the city, but dwell on the picturesque clutter and squalor of the poorer districts. Doré also did a series of steel engravings for Tennyson's **Idylls of the King* (1868-9), and illustrated Coleridge's **Ancient Mariner* (1875) and the works of *Dante, *Balzac, *Ariosto, *Rabelais, *Cervantes, and many others. For many years his works were on permanent exhibition at the Doré Gallery in Bond Street, which opened in 1867. The 'agreeable terror' of his illustrations appealed to generations of

children. A life by Jerrold was published in 1891.

DORFMAN, Ariel (1942-), dramatist, was born in Argentina but was a Chilean citizen, until the accession to power of General Pinochet in 1973 exiled him to America, where he became research professor of history and Latin American studies at Duke University, North Carolina, in 1992. He achieved worldwide success with his English-language *Death and the Maiden* (1990), about the attempts of a Latin American torture victim to restore her self-respect and ailing marriage by punishing the doctor she believes presided over her suffering. Subsequent plays include the complex *Reader* (1995) about a censor who discovers that the subversive book he wants to ban describes his own life, and *Widows* (1996), written in collaboration with Tony Kushner, and involving the peasant mothers, wives, and daughters of men murdered by a military regime. Dorfman has also published a book of cultural criticism, *How to Read Donald Duck* (1971), novels, and collections of poems and short stories.

Doric, an adjective from Doris, a small district south of Thessaly from which the Dorians, one of the four Greek tribes, were conventionally supposed to have emigrated to the Péloponnèse about the 12th cent. BC.

Archaeological evidence has failed so far to support this traditional theory, but a people speaking a common dialect (Dorian) was certainly dominant in southern and western Greece in historical times. Since the Dorians were regarded as uncivilized by the Athenians, 'Doric' came to mean 'rustic' in English and was applied particularly to the language of Northumbria and the Lowlands of Scotland, and also to the simplest of the

three orders in architecture.

Dorigen, the heroine of 'The Franklin's Tale' (see CANTERBURY TALES, 12.

Dorimant, a character in Etherege's **The Man of Mode* based on *Rochester.

DOROTHEA, St, a Christian martyr who suffered in the persecution under Diocletian (303). Her story forms the subject of **The Virgin Martyr* by Massinger and Dekker.

Dorothea Brooke, the heroine of G. Eliot's **Middlemarch*.

d'ORSAY, Count Alfred Guillaume Gabriel (1801-52), a Frenchman who, coming to London in 1821, soon made himself famous as wit, dandy, and artist. He was adopted by the earl and countess of Blessington. In 1823, with his benefactors, he travelled to Genoa, where he met * Byron and made a rapid pencil sketch of the poet which has survived. In 1827 he married Lady Harriet Gardiner, Lord Blessington's daughter by a former marriage, but a separation took place almost immediately. He was prominent in the society of Gore House, at which Lady *Blessington entertained literary, political, and artistic London.

DORSET, earl of, see SACKVILLE, C, and SACKVILLE, T

DOS PASSOS, John Roderigo (1896-1970), American novelist, born in Chicago and educated at Harvard, who served in Europe during the First World War as a member of the French ambulance service. His first important novel, *Three Soldiers* (1921), which has war as its subject, was followed by many others, as well as poetry, essays, travel writings, memoirs, and plays, which include *The Garbage Man* (1925); *Airways Inc.* (1929); and *Fortune Heights* (1933), published in 1934

as *Three Plays*. He is chiefly remembered for his novels *Manhattan Transfer* (1925), a collective portrait in hundreds of fictional episodes of life in New York City, and *U.S.A.* (1938), a trilogy composed of *The 42nd Parallel* (1930), *1919* (1932), and *The Big Money* (1936). *U.S.A.* tries to capture, through a diversity of fictional techniques, the variety and multiplicity of American life in the first decades of the 20th cent.; it presents various interlocking and parallel narratives, against a panoramic collage of real-life events, snatches of newsreel and popular song, advertisements, etc., with a commentary by the author as 'The Camera Eye'.

DOSTOEVSKY, Fyodor Mikhailovich (1821-81), Russian prose writer. Born in Moscow, he studied from 1838 to 1843 at the St Petersburg Engineering Academy. His first published work, a translation of Balzac's *Eugénie Grandet*, appeared in 1844, followed by his first original work, the short story 'Poor Folk' (1846), 'The Double' (1846), 'White Nights' (1848), and other short prose pieces. In April 1849 Dostoevsky was arrested as a member of the socialist Petrashevsky circle. After a macabre mock execution, he was sent to a Siberian penal settlement for four years, to be followed by four years as a private soldier. During his imprisonment he underwent a religious crisis, rejecting the socialism and progressive ideas of his early years, and replacing them by a belief in the Russian Orthodox Church and the Russian people. His next publication, *The Village of Stepanchikovo*, appeared only in 1859. Then came *Notes from the House of the Dead* (1860-1), based on his period of imprisonment, which, along with the novel *The Insulted and the Injured* (1861),

appeared in the journal *Time*, which he founded with his brother Mikhail. In 1862 he travelled abroad, visiting England, France, Germany, and Italy. His views on western Europe are recorded in *Winter Notes on Summer Impressions* (1863). In London, which he describes as 'Baal', centre of world capitalism, **DOTHEBOYS HALL | DOUGLAS 294**

he saw the Crystal Palace of the 1862 World Exhibition, an image he was to use to express the corruption of the modern scientific world in *Notes from Underground* and other works. Another impression reflected in his later work was his horror at the poverty of Whitechapel and the prostitutes of the Haymarket. In London he also visited Herzen and Bakunin. In 1863 *Time* was suppressed. Dostoevsky made further trips abroad throughout the 1860s. The series of brilliant works which followed, *Notes from Underground* (1864), *Crime and Punishment* (1866), *The Idiot* (1868), *The Devils* (1872), *An Adolescent* (1875; also translated as *A Raw Youth*), and *The Brothers Karamazov* (1880), are those on which his reputation is based. In them Dostoevsky reveals extraordinary powers of character analysis, considers profound religious and political ideas, and shows himself to be a significant and powerful thinker. Among English writers Dostoevsky admired Shakespeare, Sir W. Scott, Byron, and in particular Dickens, who had been known and translated in Russia since around 1838. In his Omsk prison Dostoevsky read *Pickwick Papers* and *David Copperfield*. His letters and notebooks are full of references to Dickens, and they share an interest in such major subjects as the city, children, crime, and the suffering of the innocent.

Notes from the House of the Dead was translated into English in 1881, and many of Dostoevsky's novels appeared in English in the 1880s. R. L. *Stevenson was an early admirer, saying in 1886 of *Crime and Punishment*, 'The greatest book I have read in ten years . . .

Many find it dull: Henry James could not finish it: all I can say is, it nearly finished me. It was like having an illness.' Its influence on **Dr Jekyll and Mr Hyde* (1886) is apparent, but in general the response of late 19thcent. England to Dostoevsky was cool. The main impact of his work in England followed the appearance of **Baring's Landmarks in Russian Literature* (1910), **Murry's Fyodor Dostoevsky* (1916), and above all the translations by C. *Garnett (1912-20). There are notable recent translations by David McDuff.

Dotheboys Hall, in Dickens's *^Nicholas Nickleby*, the school conducted by Mr Squeers.

Double Dealer, The, a comedy by *Congreve, produced 1693, published 1694.

The entire action of the play takes place in Lord Touchwood's house in the three hours after dinner on the night before Meilefont, nephew and prospective heir of Lord Touchwood, is about to marry Cynthia, daughter of Sir Paul Plyant. Lady Touchwood, a passionate and promiscuous woman, is in love with Mellefont's friend, and because he rejects her advances, she determines to prevent the match and ruin him in Touchwood's esteem. She finds a confederate in Maskwell, the Double Dealer, who has been her lover, pretends to be Mellefont's friend, and aspires to cheat him of Cynthia and get her for himself. He leads Plyant to suspect an intrigue between Mellefont and Lady

Plyant, and Touchwood an intrigue between Mellefont and Lady Touchwood; and contrives that Touchwood shall find Mellefont in the latter's chamber. Mellefont is disinherited and Cynthia is to be made over to Maskwell. Their plot, however, here goes wrong. Touchwood informs Lady Touchwood of Maskwell's intention to marry Cynthia. This awakens her jealousy. She upbraids Maskwell and is overheard by Touchwood, who now perceives Maskwell's treachery, and defeats his final attempt to carry off Cynthia.

Double Deceit, The, or The Cure for Jealousy, a comedy by W. *Popple.

Double Marriage, The, see MASSINGER.

Doubting Castle, in Bunyan's **Pilgrim's Progress*, the castle of Giant Despair.

DOUCE, Francis (1757-1834), antiquary and bookcollector. His *Illustrations of Shakespeare* (1807) was a pioneering assemblage of sources and analogues, and he published a large number of learned articles, but his most lasting achievement was his personal collection of books, manuscripts (including the famous illuminated 'Douce Apocalypse'), and coins, which he bequeathed to the Bodleian Library, Oxford.

DOUGHTY, Charles Montagu (1843-1926), educated at Caius College, Cambridge, principally remembered for his remarkable record of *Travels in Arabia Deserta*, carried out in 1876-8, first published 1888, republished 1921 with an introduction by T. E. *Lawrence, and widely read in E. *Garnett's abridged version, *Wanderings in Arabia* (1908). It is notable for its extraordinary and eccentric style: Doughty disapproved of 'Victorian prose', and mingled his own

with Chaucerian and Elizabethan English and Arabic. Attempts to revive interest in his equally eccentric poetry, by invoking comparisons with G. M. Hopkins, have failed, and his volumes of verse, which include the epic *The Dawn in Britain* (6 vols, 1906), *Adam Cast Forth* (a sacred drama, 1908), and *Mansoul, or The Riddle of the World* (1920), are largely forgotten. A life by D. G. Hogarth was published in 1928.

Douglas, a romantic tragedy by J. Home, based on a Scottish ballad, and first performed in Edinburgh in 1756, where it caused violent controversy and protests from those who believed it improper for a minister of the Church to write for the stage. Hume and Adam Smith supported it; it was a great success, and frequently revived.

Old Norval, a shepherd, brings up the infant son of Douglas, supposed dead by his mother, now Lady Randolph. Young Norval saves Lord Randolph's life, and is reunited with his mother, only to be slain through the machinations of Randolph's heir Glenalvon; his mother in despair hurls herself (off-stage) from a cliff.

DOUGLAS, Lord Alfred Bruce (1870-1945), poet, and friend of Wilde, whom he met in 1891, and who addressed to him his letter from prison, *De Profundis*. Douglas translated Wilde's *Salome* from French to English (1894), and published several volumes of verse which show a distinctly minor talent, although his sonnets have had their admirers. He was editor of the *Academy* from 1907 to 1910. He also wrote various defensive accounts of his relationship with Wilde,

including *Oscar Wilde and Myself* (1914) and the less extreme *Oscar Wilde: A Summing up* (1940); his autobiography appeared in 1929. Douglas was much given to litigation, and in 1924 was imprisoned for a libel on W. S. Churchill. *Bernard Shaw and Alfred Douglas: A Correspondence* (1982, ed. M. Hyde) admirably illustrates Douglas's weaknesses and Shaw's forbearance.

DOUGLAS, the Black, (1) Sir James Douglas (?1286-1330) who, in 1319, in the days of Robert Bruce and Edward II, invaded England and plundered the towns and villages of the north. He three times destroyed an English garrison in his castle of Douglas, and it is on one of these incidents that Scott bases the story of *Castle Dangerous*. (2) Sir William Douglas, lord of Nithsdale (d. 71392), illegitimate son of Archibald, third earl of Douglas; (3) the 'Degenerate Douglas!' addressed in a sonnet by Wordsworth, see OLD Q. **DOUGLAS**, Gawin, or Gavin (?1475-1522), Scottish poet and bishop of Dunkeld, third son of Archibald, fifth earl of Angus. He wrote an allegorical poem, *The Palice of Honour* (first published c. 1535), and *King Hart*, a homiletic allegory (first printed 1786), has also been attributed to him. He was best known for his translation of the *Aeneid* (*Eneados*, with prologues, 1553), the earliest translation of the classics into English, or rather, as he commented (prologue 1,11. 117-18), into 'Scottis'. He was one of the first to draw the distinction between Scots and 'Inglis', and unlike many of his contemporaries, he wrote only in the vernacular. Earlier versions of the *Aeneid* and *The Palice of Honour* existed but have disappeared. His works were edited

by John Small of Edinburgh in 1874, and his shorter poems by P. J. Bawcutt (1967), who also wrote a critical study (1976). *Pound, among others, admired him, saying that 'he gets more out of Virgil than any other translator', and there is evidence that his version was used by *Surrey and T. *Sackville.

DOUGLAS, George, the pseudonym of George Douglas Brown (1869-1902), the son of an Ayrshire farmer, who was educated at Glasgow University and Balliol College, Oxford. He settled in London where he wrote magazine and boys' fiction. In 1901 he published *The House with the Green Shutters*, which received high critical acclaim. The work, written from a standpoint of realism in contrast with the sentimental view of Scotland depicted by the *'Kailyard school', is set in the village of Barbie and describes the rise of the tyrannical, dull-minded John Gourlay who builds his business on his feckless wife's dowry. His house, which becomes the 'passion of his life', gives him a sense of triumph over the village, but his world finally collapses with the failure of his business and the disgrace of his son, and retribution falls. Brown died suddenly the year after the novel's publication, leaving other works unfinished.

DOUGLAS, Keith Castellain (1920-44), educated at *Christ's Hospital and Merton College, Oxford, where *Blunden was his tutor. His verses began to appear in periodicals in the 1930s, but the only volume published in his lifetime was *Selected Poems* (1943). He was killed in Normandy, and inevitably is remembered largely as a war poet, whose descriptions of wartime Cairo and desert fighting and whose contemplations of death

('Simplify me when I'm dead') show a rapidly maturing energy and simplicity of diction. His vivid experimental narrative of desert warfare, *Alamein to Zem Zem*, was published posthumously in 1946; his *Collected Poems* appeared in 1951, ed. J. Waller and G. S. Fraser. A selection with an introduction by Ted *Hughes appeared in 1964 and the *Complete Poems* in 1979, edited by Desmond Graham, who published a life in 1974.

DOUGLAS, Mary (1921-), social anthropologist, educated at a convent school and at St Anne's College, Oxford. After *The Lele of Kasai* (1963) her work has been predominantly theoretical. *Purity and Danger* (1966) considered ritual pollution, and *Natural Symbols* (1970) secular and religious ritual as a form of communication. Both used examples from contemporary Western society as well as exotic cultures and reached a wide non-academic audience. Other books include *The World of Goods: Towards an Anthropology of Consumption* (1979); *How Institutions Think* (1986); and *In the Wilderness: The Doctrine of Defilement in the Book of Numbers* (1993), which returns to ideas about pollution and the purity of the social body.

DOUGLAS, (George) Norman (1868-1952), novelist and essayist, who spent much of his life abroad, principally in Italy. He is chiefly remembered for his travel books about Capri, Tunisia, and Calabria, published as *Siren Land* (1911), *Fountains in the Sand* (1912), and *Old Calabria* (1915), and for his novel *South Wind* (1917), which celebrates the pleasures of the hedonistic life on the island of Nepenthe. In the 1920s and 1930s he was a well-known figure in the expatriate

literary community of Florence, where his account of his quarrel with D. H. *Lawrence, *D. H. Lawrence and Maurice Magnus: A Plea for Better Manners*, was published in 1924. There is a life by M. Holloway (1976).

Douglas Tragedy, The, a ballad included in Sir W. Scott's **Minstrelsy of the Scottish Border*, the story of the carrying off of Lady Margaret by Lord William Douglas. They are pursued by her father and seven brothers, who fall in the ensuing fight. Douglas dies of his wounds and she does not survive him.

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DOVE, Rita (1952-), American poet, born in Akron, Ohio. Her collections include *The Yellow House on the Corner* (1980), *Thomas and Beulah* (1986), *Grace Notes* (1989), and *Mother Love* (1995), a powerful lyrical exploration in varied 14-line stanzas of the resonance of the Demeter/Persephone myth, rich in classical allusion, personal emotion, and contemporary colouring. She has also published a novel, *Through the Ivory Gate* (1992). She was the US poet laureate 1993-5.

Dove Cottage, a short distance from the north-east shore of Grasmere, taken by *Wordsworth and his sister at the end of 1799 when they migrated to the Lakes. They occupied it till the end of 1807. It was subsequently occupied by *De Quincey.

DOVER, Captain Robert, see COTSWOLD OLIMPICK GAMES.

'**Dover Beach**', a poem by M. *Arnold.

Doves Press, see PRIVATE PRESSES.

DOW, Alexander (d. 1779). He joined the army in India, where he spent much of his life. In 1768 he joined the

fashion for *Oriental tales with *Tales. . . of Natulla of Delhi*, a series of flamboyant and ribald stories which met with some success. In the same year he published *The History of Hindostán*; two dramas, *Zingis* and *Sethona*, followed in 1769 and 1774.

DOWDEN, Edward (1843-1913), educated at Queen's College, Cork, and Trinity College, Dublin, where he became professor of English literature in 1867. He was a noted Shakespearian scholar and made his reputation with the publication of *Shakspeare: A Critical Study of His Mind and Art* (1875) which influenced future approaches to Shakespearian biography. This was followed by *Shakspeare* (1877), a primer, and editions of single plays. He wrote other volumes of criticism, a life of *Shelley (1887), short biographies of *Southey, R. ^Browning, and *Montaigne, and published editions of *Spenser and other English poets.

Dowel (Dobet, Dobest), see PIERS PLOWMAN.

DOWIE, Ménie Muriel (1867-1945), novelist and travel writer. She began publishing articles, short stories and verse in the late 1880s, mostly unsigned or under pseudonyms, including 'Princess Top-Storey' and 'Judith Vermont', but made her name with her autobiographical travel book *A Girl in the Karpathians* (1891). A collection of essays, *Women Adventurers* (1893), followed, then her first novel, *Gallia* (1895). Its frank treatment of sexual relations established her as a leading *New Woman writer. She wrote two further novels: *The Crook of the Bough* (1898) and *Love and His Mask* (1901). Her short stories, originally published in the **Yellow Book* and *Chambers' Journal*, were collected as *Some Whims of Fate* (1896) and her *Country Life*

column was reprinted as *Things about Our Neighbourhood* (1903). She withdrew from the literary scene after her scandalous divorce from Henry Norman in January 1903.

DOWLAND, John (1563-1626), English composer and lutenist, generally considered the greatest of all English songwriters. On failing to receive one of the vacant posts of lutenist to Queen Elizabeth in 1594 he travelled abroad, visiting various German and Italian courts and returning to England in 1597, when he issued *The First Booke of Songes or Ay res of Fowre Partes with Tableture for the Lute*, the earliest and most popular book of its kind. Being passed over again for a court post, he went back to Germany and by 1598 was lutenist at the court of Christian IV of Denmark. *The Second Booke of Songs or Ayres* (1600) and *The Third and Last Booke of Songs* (1603) were both published during his absence from London, but by 1606 he was permanently back in England where he brought out a fourth collection of songs, *A Pilgrimes Solace*, in 1612. By now he was famous as a lute composer all over Europe, above all for the widely disseminated song 'Flow, my teares' (1600), later arranged for instruments as the *Lachrymae* pavane and several times referred to in contemporary literature under that title: he was at last appointed lutenist to James I, though he appears to have written little of importance after this date.

A few of the texts set by Dowland are known to be by courtly amateurs like Sir F. *Greville, Sir E. *Dyer, or the earls of *Essex, Cumberland, or Pembroke and there is an occasional poem by *Donne or *Peele. But many more have texts by unknown authors: in the best

of them and particularly in the tragic ones like 'In darknesse let mee dwell', 'Sorrow, stay', or 'Flow, my teares', music and words are fused in a singleness of conception that is hard to parallel. There is a life by Diana Poulton (2nd edn 1982).

Dowsabel, an English form of the Latin female name Dulcibella, used generically for a sweetheart.

DOWSON, Ernest Christopher (1867-1900), born in Kent, the son of well-to-do but later impoverished parents. After erratic schooling he went in 1886 to The Queen's College, Oxford, where he read widely and made many friends, including L. P. *Johnson, but left without taking his degree. He assisted with his father's dwindling docking business, and established himself in the London society of *Beardsley, *Le Gallienne, *Wilde, and their friends. He contributed poems to the **Yellow Book*, the **Savoy*, and the anthologies published by the *Rhymers Club, and in 1891 met 'Missie', Adelaide Foltinowicz, a girl of 12, who later became an important symbol of lost love and innocence in his verse. He enjoyed a widely varied literary and social life between drawing rooms, taverns, and the *Café Royal; his feelings for the Roman Catholic Church, into which he was received in Sept. 1891, appear to have been as much aesthetic as religious. His father was now suffering from advanced tuberculosis, and died (possibly by suicide) in 1894; within months his mother

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hanged herself. Dowson's stories *Dilemmas* appeared in 1895, and at about that time he began to move restlessly between London, France, Ireland, and back again, living an ever wilder and more intemperate life.

The first of his two books of poetry, *Verses* (containing his celebrated 'Non Sum Qualis Eram', better known as 'Cynara'), appeared in 1896, and his second, *Decorations* (half of which consists of his experiments with 'prose poems'), in 1899. His one-act verse play *The Pierrot of the Minute* was published in 1897.

The poems, which display much variety in stanza and prosody, group themselves chiefly into love poetry, including 'Cynara'; devotional poems, of which 'Nuns of the Perpetual Adoration' and 'Carthusians' are perhaps the most successful; poems of the natural world, such as 'Breton Afternoon'; and above all poems of ennui and world-weariness, such as the well-known 'Vitae Summa Brevis' ('They are not long, the days of wine and roses'), 'To One in Bedlam', and several translations and adaptations of * Verlaine. See also ART FOR ART'S SAKE. See a life by M. Longaker (1944, rev. 1967); a volume of *Reminiscences* (1914) by his friend and fellow poet Victor Plarr; and his *Letters*, ed. D. Flower and H. Maas (1967).

DOYLE, Arthur Conan (1859-1930), educated at Stonyhurst and Edinburgh; he became a doctor and practised at Southsea, 1882-90. He is chiefly remembered for his widely celebrated creation of the subtle, hawk-eyed amateur detective Sherlock Holmes, whose brilliant solutions to a wide variety of crimes began in *A Study in Scarlet* (1887), continued through a long line of stories, chiefly in the **Strand Magazine*, and were collected in *The Adventures of Sherlock Holmes* (1892), *The Memoirs of Sherlock Holmes* (1894), *The Hound of the Baskervilles* (1902), and other works. His friend and foil, the stolid Dr Watson with whom he shares rooms

in Baker Street, attends him throughout most of his adventures. (See DETECTIVE FICTION.) AS well as his 'Holmes' stories, Doyle wrote a long series of historical and other romances. Notable among them are *Micah Clarke* (1889), *The White Company* (1891), *The Exploits of Brigadier Gerard* (1896), the first of many 'Gerard' tales, *Rodney Stone* (1896), and **TheLost World* (1912). In 1902 Doyle wrote an influential pamphlet, 'The War in South Africa', which was much translated; and later many books on public themes, including a long history of the Flanders campaign in the First World War. His one-act play *Waterloo* provided Sir H. *Irving in 1894 with one of his most successful parts. In 1926 Doyle published his *History of Spiritualism*, one of several books he wrote on the subject, in which he was greatly interested: his interest in fairies is a connection with the work of his uncle Richard *Doyle, illustrator of many *fairy stories.

DOYLE, Sir Francis Hastings Charles (1810-88), fellow of All Souls and professor of poetry at Oxford, who published several volumes of verse, which include the DOYLE I DRAB patriotic military ballads 'The Loss of the Birkenhead' and 'The Private of the Buffs'.

DOYLE, Richard (1824-83), illustrator, the son of the caricaturist John Doyle (1797-1868) and uncle of A. C. * Doyle. He worked for **Punch* and designed the cover (with Mr Punch, Toby, and a margin of nymphs, goblins, and satyrs) that lasted from 1849 to 1956. He illustrated chiefly *fairy stories, including *Ruskin's *The King of the Golden River* (1851) and W. * Ailingham's *In Fairyland* (1870), and also some of *Dickens's

Christmas Books; and published books of annotated drawings, including *The Foreign Tour of Brown, Jones and Robinson* (1854), whose comic adventures in England and on the Rhine he had depicted in *Punch*. **DOYLE**, Roddy (1958-), novelist, born in Dublin, whose first three novels, *The Commitments* (1987), *The Snapper* (1990), and *The Van* (1991), describe the adventures and misadventures of the Rabbitte family in a northern suburb of Dublin: in the first, Jimmy organizes with temporary success a band to bring 'soul to the people'; in the second, his sister Sharon has an illegitimate baby; in the third, Jimmy Sr struggles to survive being made redundant and goes share in a chip van with his friend Bimbo while his wife Veronica discovers education. These were published together as the Barrytown trilogy in 1992. The dialogue is lively, contemporary, authentic, and the large Rabbitte family is portrayed with affection and sympathy. *Paddy Clarke Ha Ha Ha* (1993, *Booker Prize), set in Barrytown in 1968, vividly evokes the childhood world at school, at play, and at home of a 10-year-old boy, whose life is overshadowed by the breakdown of his parents' marriage. *The Woman Who Walked into Doors* (1997) is the powerful, tragic, tough, first-person narration of determined survivor Paula Spencer, alcoholic mother of four, widowed when her violently abusive husband is shot by the Gardai during the course of an armed robbery. Doyle has also written two plays, *Brownbread* (1987), in which a group of Barrytown youths kidnap a bishop, and *War* (1989), based on a public house quiz. **Drab**, term used first by C. S. * Lewis (*English Literature in the Sixteenth Century*, introduction) to denote poetry

and prose of the later medieval period until the early Renaissance: 'a period in which, for good or ill, poetry has little richness either of sound or images'. Although Lewis claimed that the term was not dyslogistic, it has generally been used, by Lewis and by later critics, to characterize works of the Tudor period which are unappealing to a modern ear. Typically, 'Drab' poets wrote in strongly rhythmical verse forms such as *poulter's measure, making use of alliteration and of poetic 'fillers' such as 'eke', and employed few Latinate words. An example from **Tottel's Miscellany* illustrates these features:

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I know under the grene the serpent how he lurkes.
The hammer of the restles forge I wote eke how it wurkes.

I know and can by roate the tale that I would tel:
But oft the wordes come furth awrie of him that loueth wel.

Yet many so-called 'Drab' writers, such as *Wyatt, have been much admired in modern times. The Tudor translators of * Seneca's plays were highly regarded by T. S. *Eliot, who edited the *Tenne Tragedies* in 1927; and many other 'Drab' translations were of crucial importance for the later Renaissance in England, such as Sir T. *Hoby's version of *Castiglione's // *cortegiano* (1561) and A. *Golding's of *Ovid's *Metamorphoses* (1567).

DRABBLE, Margaret (1939-), novelist, born in Sheffield, and educated at the Mount School, York, and Newnham College, Cambridge. She published her first novel, *A Summer Birdcage*, a short first-person account of the relationship between two young graduate

sisters, in 1963. This was followed by *The Garrick Year* (1964), with a theatrical background; *The Millstone* (1966), the story of a young, academic, unmarried mother; *Jerusalem the Golden* (1968), about the social ambitions of a girl who comes to London from the north of England; *The Waterfall* (1969), the story of a passionate and adulterous love affair; *The Needle's Eye* (1972), which depicts an heiress who takes voluntary poverty upon herself; *The Realms of Gold* (1975), about a career woman who has achieved international recognition as an archaeologist; *The Ice Age* (1977), a condition-of-England novel that documents the effects of the oil crisis on social attitudes; and *The Middle Ground* (1980), which tells the story of a journalist who comes to doubt her feminist creed. After working on *The Oxford Companion to English Literature* from 1979 to 1985 she published a trilogy of novels—*The Radiant Way* (1987), *A Natural Curiosity* (1989), and *The Gates of Ivory* (1991)—which follows the fortunes of three women friends through the social and political changes in Britain in the 1980s, opening up in the last volume to a vision of war-torn Cambodia. Her early novels deal primarily with the dilemma of educated young women caught in the conflicting claims of maternity, sexuality, and intellectual and economic aspiration. Her later novels have a broader canvas, a more ironic relationship with traditional narration, and a wider interest in documenting social change. *The Witch of Exmoor* (1996) is a mordant family chronicle inspired by a premiss borrowed from J. * Rawls. Other works include *A Writer's Britain* (1979) and a biography of Angus * Wilson (1995). A. S. *Byatt

is her sister and she is married to Michael *Holroyd. *Dracula*, a novel by B. *Stoker, published 1897, the most famous of all tales of vampirism. The story is told through the diaries of a young solicitor, Jonathan Harker, his fiancée Mina, her friend Lucy Westenra, and Dr John Seward, the superintendent of a large lunatic asylum at Purfleet, in Essex. It begins with Harker's journey to Count Dracula's eerie castle in Transylvania, in connection with the count's purchase of Carfax, an ancient estate adjoining Dr Seward's asylum. After various horrifying experiences as an inmate of the castle, Jonathan makes his way to a ruined chapel, where he finds 50 great wooden boxes filled with earth recently dug from the graveyard of the Draculas, in one of which the un-dead count is lying, gorged with blood. These boxes are shipped from Varna to Whitby and thence to Carfax. Dracula disembarks at Whitby in the shape of a wolf, having dispatched the entire ship's crew en route, and proceeds to vampirize Lucy who, despite multiple blood transfusions and the occult precautions of Dr Seward's old teacher Professor Van Helsing, dies drained of blood but remains un-dead until staked through the heart. The rest of the book tells of the attempt to save Mina from Dracula's insidious advances and of the search for the boxes of earth, his only refuge between sunrise and sunset. All but one of these are neutralized with fragments of the Host. The last, with Dracula in it, is followed by Van Helsing and the others back to Transylvania where, after a thrilling chase, the count is beheaded and stabbed through the heart, at which his body crumbles to dust.

Dracula—tall and thin, with his beaky nose, pointed ears, cruel and sensual features, and 'peculiarly sharp white teeth' protruding over his lips—has been the subject of many films, the most notable being F. W. Murnau's silent *Nosferatu* (1922) and Tod Browning's early talkie *Dracula* (1931).

Dragon of Wantley, The, the title of a humorous ballad, probably of the 17th cent., satirizing the old verse romances, and of a burlesque opera based upon it by H. *Carey, performed in 1737. The story is of a Yorkshire dragon from Wantley (Wharnccliffe, near 'fair Rotherham') which devoured children and was killed by 'a kick on the Back-side' from Moore of Moore Hall. The ballad was included in Percy's **Reliques*, where the dragon was identified as Sir Francis Wortley, who was in conflict with his parishioners over tithes, and Moore as the attorney who took their part.

DRAKE, Sir Francis (71540-96), circumnavigator and admiral, born near Tavistock, Devon. His early sea career is uncertain, but he was undoubtedly engaged in the Guinea trade with Sir John *Hawkins. He commanded the *Judith* in Hawkins's ill-fated expedition to San Juan de Ulúa of 1567, and made three voyages to the West Indies in 1570-2. In 1577 he set out in the *Pelican* (afterwards renamed the *Golden Hind*) for the river Plate, sailed through the Straits of Magellan, plundered Valparaiso, rounded the Cape of Good Hope, and completed the circumnavigation of the world. He was knighted by Elizabeth on his return in 1581. Under a commission from Elizabeth he plundered Santiago and burnt Vigo in 1585, and took San Domingo and Cartagena. In 1587 he destroyed a

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Spanish armament in the harbour of Cadiz. Drake, as vice-admiral, commanded one of the divisions of the English fleet against the Armada. He was subsequently associated with Sir John Norris in an expedition which in 1589 plundered Corunna and destroyed much Spanish shipping. Drake died in Jan. 1596 off Portobello in the course of an unsuccessful expedition to the West Indies; Hawkins had died on the same expedition a few weeks earlier. The narratives of some of his expeditions figure in *Hakluyt and *Purchas, and he became the hero of many legends. *Newbolt assimilated Drake's achievements into the public school ideal in his popular poem 'Drake's Drum' (1895).

Dramatic Idyls, a volume of six poems, of medium length, four of them in the same metre, by R. *Browning, published 1879. After the publication of a sequel (below), the collection was called 'Dramatic Idyls, First Series'. The spelling 'Idyl' differentiated the poems from *Tennyson's 'Idylls'. The poems are among the finest of Browning's later period, particularly 'Ivan Ivànovitch', a story based on a Russian folk-tale of a woman who threw her children to the wolves in order to save her own life. The collection has a notable unity of tone, and focuses on human behaviour in conditions of extreme stress.

Dramatic Idyls, Second Series, a volume of six poems by R. *Browning, published 1880 and influenced by the success of the 1879 volume (above). Although the collection does not have the unity of the first series, it demonstrates Browning's continuing interest and vitality in the dramatic monologue form, notably

'Clive'.

dramatic irony, or tragic irony, a figure of speech in which what is said by the characters in a play has a different and more serious meaning to the audience who are more aware than are the characters concerned of the catastrophe which is either impending or has occurred. As, for example, Duncan's speech in *Macbeth* on arriving at Macbeth's castle, where his murder has already been planned, or Macbeth's 'Fail not our feast' to Banquo when he has arranged Banquo's murder for that same evening.

Dramatic Lyrics, a collection of poems by R. *Browning, published in 1842 as No. III of *Bells and Pomegranates*. Browning's publisher, *Moxon, persuaded him to vary the format of the series, which had been intended to consist solely of plays. The collection included some of Browning's best-known poems such as 'My Last Duchess', 'Porphyria's Lover', and 'The Pied Piper of Hamelin'.

dramatic monologue, generally, a poem delivered as though by a single imagined person, frequently but not always to an imagined auditor: the speaker is not to be identified with the poet, but is dramatized, usually ironically, through his or her own words. The tradition of the verse epistle may be seen to have contributed to the development of the dramatic monologue, which found one of its most accomplished exponents in R. *Browning ('My Last Duchess', 1842; 'Caliban upon Setebos', 1864). The form was employed by many 19th and 20th-cent. poets, including Tennyson, *Hardy, *Kipling, *Frost, *Pound, and T. S. *Eliot, and several Victorian women poets found it a useful vehicle for

giving voice to women's concerns and repressions.

Dramatic Romances and Lyrics, a collection of poems by R. *Browning, published 1845 as No. VII of *Bells and Pomegranates*. Many of the poems were revised before publication in consultation with Elizabeth Barrett (^Browning), whom Browning was courting at the time. The collection included some of Browning's best-known poems, such as 'How They Brought the Good News from Ghent to Aix', 'The Lost Leader', and 'The Flight of the Duchess'.

Dramatis Personae, a collection of poems by R. *Browning, published 1864, of which a few had been published previously, but most were new. They were marked by Browning's grief after the death of his wife (see BROWNING, E. B.) in 1861, and by his searching examination of the relation of human to divine love, especially as it concerns the nature of belief. A striking unity of theme and structure makes the collection an intermediate stage in Browning's development between *Men and Women* and *The Ring and the Book*. Several of the poems are anthology favourites—notably 'Rabbi Ben Ezra' and 'Prospice'—but the heart of the collection are the long dramatic monologues such as 'A Death in the Desert', 'Caliban upon Setebos', and 'Mr Sludge, "the Medium" '.

DRAPER, Mrs Elizabeth (1744-78), the wife of Daniel Draper (an official of the East India Company), with whom *Sterne fell in love in 1767 and to whom he wrote the *Journal to *Eliza* and *Letters of Yorick to Eliza*. **Drapier's Letters, The**, a series of pamphlets published by *Swift in 1724. The word 'Drapier' = 'Draper'. A patent had been granted to the duchess of Kendal

for supplying copper coins for use in Ireland, and by her had been sold to a certain William Wood for £10,000. The profit on the patent would have been apparently some £25,000, but would have had the devastating effect of devaluing Ireland's already weak currency. In 1723 the Irish Houses of Parliament voted addresses protesting against the transaction, and Swift took up the cudgels on behalf of the Irish. Writing in the character of a Dublin draper, he published a series of four letters in which he prophesies economic ruin to the Irish if 'Wood's half-pence' were admitted into circulation, and he addressed a fifth letter of protest, also signed Drapier, to Viscount *Molesworth. The letters produced an immense effect and the government was forced to abandon the project and compensate Wood; Swift was thus established as an Irish national hero. Two more Drapier letters, written at the same period, one addressed to 'Lord Chancellor DRAWCANSIR | DREISER 300

Middleton' and the other to 'both Houses of Parliament', were published in 1735: for details, see the Clarendon edition, H. Davis (1935).

Drawcansir, a character in Buckingham's **The Rehearsal*, parodying Almanzor in *Dryden's *The Conquest of Granada*; he appears briefly in the last act in a mock-heroic stage battle, and according to the stage directions, 'kills 'em all on both sides'. *Carlyle, in his history of *Frederick the Great, refers to the 'terrific Drawcansir figures' of the French Revolution, 'of enormous whiskerage, unlimited command of gunpowder. . .and even a certain heroism, stage-heroism'.

DRAWCANSIR, Sir Alexander, pseudonym of H.

*Fielding, under which he contributed to the **Covent-Garden Journal*.

DRAYTON, Michael (1563-1631), born at Hartshill, in Warwickshire. His early life was probably spent in the service of Sir Henry Goodere of Polesworth. Little is known of Drayton's personal life, though dedications and epistles reveal his circle to have included such friends as *Stow, *Camden, *Jonson, and W. *Drummond. He died in comparative poverty, but was buried in Westminster Abbey, where Lady Anne Clifford, countess of Dorset, paid for his handsome monument. He was an extremely prolific writer, producing historical, topographical, and religious verse, as well as odes, sonnets, and satires. He revised and tinkered with his early work repeatedly, not always to good effect. His earliest work was *The Harmonie of the Church*, paraphrases from the OT and Apocrypha (1591). In 1593 he published *Idea: The Shepherds Garland*, eclogues in the Spenserian manner including praise of Queen Elizabeth (in the Third Eglog) and lament for the death of *Sidney (in the Fourth). Drayton's *Ideas Mirrour*, a sonnet sequence, was published in 1594; in its final version, entitled *Idea* (1619), it included the famous sonnet 'Since there's no help, come let us kiss and part'. His poems on legendary and historical figures began in about 1594 with *Peirs Gaveston*, followed by *Matilda* (1594), *Robert, Duke of Normandy* (1596), and *Mortimeriados* (1596), later revised as *The Barrons Wars* (1603). *Englands Heroicall Epistles* (1597) was modelled on *Ovid's *Heroides*; it consists of twelve pairs of verse letters exchanged by lovers from English history, such as Henry II and Fair

Rosamond, Edward IV and Jane Shore, Lord Gilford Dudley and Lady Jane Grey. Another Ovidian poem was *Endimion and Phoebe* (1595), a minor source for Keats's **Endymion*. Among later works, *The Owle*, an obscure satire, appeared in 1604; *Odes* in 1606. This innovatory collection included 'To the Virginian Voyage' and 'To the Cambro-britans and Theyr Harp', his 'Ballad of Agincourt', which opens with the lines:
 Fayre stood the winde for *France*
 When we our sailes advaunce.
 He later wrote a narrative poem on the same subject, *The Battaile of Agincourt* (1627), which Jonson professed to admire; the same volume also included *The Miseries of Queene Margante*, **Nimphidia*, *The Court of Fayrie*, and the interesting epistle to Henry Reynolds 'Of Poets and Poesie'. Drayton's largest project, the great topographical poem on England, **Poly-Olbion*, was completed in 1622, the first part having appeared in 1612. His *Works* have been definitively edited in six volumes by J. W. Hebel, K. Tillotson, and B. H. Newdigate (1931-41, rev. 1961).

'Dream, The', a poem by * Byron, written in 1816, describing his early love for his cousin Mary Chaworth, 'the solitary scion left I Of a time-honour'd race', whose great-uncle William Chaworth had been killed by the fifth Lord Byron. Mary married John Musters in 1805, but her marriage proved unhappy, and she became mentally disturbed—'The Lady of his love:—Oh! She was changed I As by a sickness of the soul.'
Dream of Gerontius, *The*, see NEWMAN, J. H.
Dream of John Ball, *A*, a historical socialist fantasy by W *Morris, published in *Commonweal*, Nov. 1886-Jan.

1887, in volume form 1888. It takes the form of a dream in which the narrator is carried back to the time of the early stages of the Peasants' Revolt in 1381; he encounters the 'hedge-priest' John Ball, and in their final night-long dialogue Morris both satirizes the 19thcent. present and offers hope for a future when men 'shall see things as they verily are' and rise in successful protest against their exploitation.

Dream of the Rood, an Old English poem of 156 lines, found in the 10th-cent. *Vercelli Book, in three parts: a description of the poet's vision of the cross and the address to him by the cross describing the Crucifixion (paralleled in part by the Northumbrian runic inscriptions on the 8th-cent. *Ruthwell Cross in Dumfriesshire); a homiletic address to the dreamer by the cross; and a declaration of faith and confidence in heaven by the dreamer himself. There has been much argument about the coherence of the poem; it seems likely that, as it stands, it was composed in one piece, drawing on an earlier cross prosopopoeia related to the tradition of riddles in Old English and Latin. The poem is greatly admired for the devotional simplicity of its first, narrative section, and for the ingenious web of imagery upon which it is constructed. There are editions by B. Dickins and A. S. C. Ross (rev. 1963) and M. Swanton (1970).

DREISER, Theodore Herman Albert (1871-1945), American novelist, born in Indiana, the son of a devout Catholic German immigrant father, and brought up in semi-poverty. He left his family at the age of 15 for Chicago, and after various jobs became a journalist, meanwhile writing his first novel, *Sister*

Carrie (1900), a powerful account of a young working girl's rise to the 'tinsel and shine' of worldly success, and of the slow decline of her lover and protector Hurstwood. It was withheld from circulation by its publishers, who were apprehensive about Dreiser's frank and amoral treatment of Carrie's sexuality and ambition, and he continued work as a hack journalist until the greater success of *Jennie Gerhardt* (1911), again a novel of a working girl's betterment through liaisons. This was followed by the first parts of a trilogy about an unscrupulous business magnate, Frank Cowperwood (*The Financier*, 1912; *The Titan*, 1914; *The Stoic* was published posthumously in 1947). *The Genius* (1915) is a study of an artist, with much autobiographical material. *An American Tragedy* (1925) is the story of Clyde Griffiths, son of unworlly, evangelist parents, who escapes from them to what seems to him the vastly more exciting and colourful life of a bell-boy in a Kansas City hotel; he moves to New York State to work in a collar factory, and when his girl friend Roberta becomes pregnant he drowns her, possibly accidentally in the event, though after much anguished premeditation, and is tried and condemned to death. Dreiser's many other works include *Dreiser Looks at Russia* (1928, written after travels in Russia), *Tragic America* (1931), and *America Is Worth Saving* (1941), which express the growing faith in socialism that replaced the nihilistic naturalism and pessimism of his earlier works. Dreiser has frequently been described as a clumsy stylist, with a weak sense of structure; even his supporter and friend

H. L. Mencken thought *Sister Carrie* a poorly balanced narrative, but the power, originality, first-hand observations, and moral independence of his work has ensured him a lasting readership and a serious reputation as an artist. One of his earliest English admirers was Arnold Bennett, whose review of *Sister Carrie* in the *Academy* was notably more favourable and enlightened than the American reviews.

Dreiser, The', see LINDSAY, D.

DREYFUS, Alfred (1859-1935), a captain in the French army, subject of a notorious judicial miscarriage. In 1894 an unsigned official letter, addressed to the German military attaché in Paris and listing a number of documents which were to be sent to him, was purloined from the German embassy and handed to the French ministry of war. The similarity of the handwriting to that of Dreyfus, a Jew who held an appointment at the ministry, led to his arrest, trial, and sentence to imprisonment for life on Devil's Island off the coast of Guiana. In 1896 Colonel Picquart of the secret service came upon evidence indicating that the true criminal was a Major Esterhazy. But opposition involving the use of forgery, intimidation, and a violent anti-Semitic press campaign was raised against a retrial. In the course of this controversy Zola published his famous letter, entitled 'J'accuse', in the newspaper *L'Aurore* (Jan. 1898), and was condemned in consequence to a year's imprisonment. Dreyfus was pardoned by the government in 1899 after a second trial had reaffirmed his guilt. It was not until 1906 that the second verdict was quashed by the Court of Appeal, and Dreyfus reintegrated into the army. The controversy

gave rise to the term *Dreyfusard*, to signify a supporter of the innocence of Dreyfus. Extracts from the papers of Colonel Schwartzkoppen, the German military attaché in Paris at the time, confirming Esterhazy's guilt, appeared in 1930.

DRINKWATER, John (1882-1937), the son of a schoolmaster, a prolific poet, dramatist, critic, and actor. His first volume of *Poems* appeared in 1903, and his work appeared in all five volumes of * *Georgian Poetry*, and was collected in 1933 in *Summer Harvest*. In 1907 he founded the company which later became the Birmingham Repertory Theatre, and he wrote many plays, including *Abraham Lincoln* (1918), *Oliver Cromwell* (1921), *Mary Stuart* (1922), and a successful comedy *Bird in Hand* (1927). He also wrote stories and plays for children, and produced critical studies of (among others) W. *Morris, *Swinburne, *Byron, *Cromwell, *Pepys, and Shakespeare. Two volumes of an unfinished autobiography, *Inheritance* and *Discovery*, appeared in 1931 and 1932.

DROESHOUT, Martin (1601-C.1650), engraver of the portrait of Shakespeare on the title-page of the First *Folio (1623). *Schoenbaum says: 'How he obtained the commission we do not know—perhaps his fee was as modest as his gifts' (*William Shakespeare: A Documentary Life*, 1975, 258).

drolls, or **droll-humours**, in Commonwealth days when stage plays were forbidden, were farces or comic scenes adapted from existing plays or invented by the actors, produced generally at fairs or in taverns. A few drolls, which are supposed to have been adapted and performed by an actor named Robert Cox, were

published in 1655, but most were published after the Restoration by Francis Kirkman in *The Wits, or Sport upon Sport* (two parts, 1662, 1673). 'Bottom the Weaver', which was published separately in 1661, is described on the title-page as having been 'often publickely acted by some of his majesties comedieans, and lately, privately, presented by several apprentices for their harmless recreation'. It is not known how many of the other drolls achieved performance.

Dromio, the name of the twin slaves in Shakespeare's **The Comedy of Errors*.

Drugger, Abel, the credulous tobacconist of Jonson's **The Alchemist*. The character was one of *Garrick's most famous parts, and his success prompted Francis Gentleman's *The Tobacconist* (1770), an adaptation in which Drugger becomes the hero.

Druidism, see STUKELEY, W.

DRUMMOND OF HAWTHORNDEN, William (1585-1649), born at the manor of Hawthornden near Edinburgh, and educated at Edinburgh University.

He then travelled in Europe, acquiring a broad education and familiarity with the works of poets in many languages, including *Du Bartas, *Ronsard, *Tasso,

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and *Marino; he settled on his estate on his return, C.1610, where he had an imposing library, and eventually turned to literature himself. His works include pamphlets and verses in the Royalist cause, laments for the early death of his betrothed in 1614/15 (he did not marry until 1632), satires and hymns, and a history of Scotland 1423-1524, first published in 1655. His bestknown prose work was *A Cypress Grove* (1623), a

meditation on death. He was a correspondent of *Drayton, and in the winter of 1618/19 was visited by *Jonson, an event recorded in his *Conversations*, with many of Jonson's often-quoted comments on his fellow poets. Drummond's poems were edited by E. *Phillips in 1656.

Drury Lane, London, was so called from the Drury family, who had a large house there from Tudor times. The Theatre Royal, Drury Lane, was originally a cockpit, converted into a theatre in the time of James I. It was rebuilt by T. *Killigrew (1612-83), to whom Charles II granted a patent in 1662, again by Sir C. *Wren in 1674, and again in 1812, when the reopening was celebrated in **Rejected Addresses*. Junius Brutus Booth, *Garrick, Mrs *Siddons, J. P. *Kemble, and *Kean are among the famous actors who have appeared there. In the 19th cent, it was the great house of Christmas pantomimes, and after the Second World War many successful American musicals were staged there including *Oklahoma!* (1947) and *South Pacific* (1951), both by Rodgers and Hammerstein, and *My Fair Lady* (1958, adapted from Shaw's * *Pygmalion*). **Dryasdust**, Dr Jonas, a fictitious character, a prosy antiquary, to whom Sir W. *Scott addresses the prefaces of some of his novels.

DRYDEN, John (1631-1700), educated at Westminster School under *Busby and at Trinity College, Cambridge. He inherited a small estate, but supported himself mainly by his writing. His first major poem was the *Heroique Stanza's* (1658) on the death of Cromwell: he later celebrated the king's return with *Astraea Redux* and *To His Sacred Majesty*. Other poems

were addressed to Sir Robert Howard, whose sister Lady Elizabeth Dryden married in 1663; t n e ear^ OI" *Clarendon, *Charleton, and Lady Castlemaine. He also published a long poem in quatrains, **Annus Mirabilis* (1667), but most of his early writing was for the theatre and included several rhymed heroic plays, *The Indian Queen* (1664, in collaboration with Sir Robert Howard), *The Indian Emperour* (1665, which has the Mexican ruler Montezuma as subject), **Tyrannick Love* (1669), and *The Conquest of Granada* in two parts (1670). He also wrote comedies, *The Wild Gallant* (1663), *The Rival Ladies* (1664), *Sir Martin Marall* (1667, in collaboration with the duke of *Newcastle), **An Evening's Love* (1668), and a radical adaptation of **The Tempest* (1667, with *D'Avenant). He was most original, however, with his tragicomedies, *Secret Love* (1667), **Marriage-à-la-Mode* (1672), *The Assination* (1672), and a second Shakespeare adaptation, **Troilus and Cressida* (1679). All these plays, together with the operatic adaptation of ** Paradise Lost*, under the title *The State of Innocence, and Fall of Man* (unperformed, pub. 1667) and the immensely successful *Oedipus* (1678, with N. *Lee), reveal Dryden's considerable interest in philosophical and political questions. He became *poet laureate in 1668, and historiographer royal in 1670.

Dryden constantly defended his own literary practice. His first major critical work was ** Of Dramatick Poesie* (1668). Subsequent essays include *A Defence of an Essay* (1668), preface to *An Evening's Love* (1671), *Of Heroick Plays* (1672), *Heads ofcm Answer* (to *Rymer, c. 1677, pub. 1711), and *The Grounds of Criticism in*

Tragedy, prefixed to preface to *Troilus and Cressida* (1679). **Aureng-Zebe* (1675) was his best rhymed heroic play. The prologue, however, denounces rhyme in serious drama, and his next tragedy, **All for Love* (1678), was in blank verse. Much of Dryden's criticism was devoted to the assessment of his Elizabethan predecessors, Shakespeare, *Jonson, and ^Fletcher. Despite his genuine respect for their achievement, Dryden was unsparing in his enumeration of what he perceived as their 'faults', although he frequently modified both his critical views and his artistic practice. This flexibility as critic and dramatist left him vulnerable to attack. He was represented as Bayes in **The Rehearsal* (1671) by *Buckingham, and physically assaulted in 1679, possibly at the instigation of * Rochester. His principal opponent was *Shadwell, whom Dryden ridiculed in **MacFlecknoe* (c. 1676, pub. 1682). Other poems in which he develops his critical principles include many witty and imaginative prologues and epilogues, and poems about, or addressed to, fellow writers and artists, notably Lee, *Roscommon, *Oldham, *Congreve, and *Kneller.

The constitutional crisis of the late 1670s and early 1680s saw Dryden's emergence as a formidable Tory polemicist. His contribution to the political debate included plays, especially **The Spanish Fryar* (1680), *The Duke of Guise* (1682, written with Lee), and the operatic *Albion and Albanus* (1685); his celebrated satires **Absalom and Achitophel* (1681), **The Medall* (1682), and a number of lines for N. *Tate's *The Second Part of Absalom and Achitophel* (1682), as well as a host of partisan prologues and epilogues. His interest in

religion was also heightened at this time. In **Religio Laici* (1682) he offers a defence of the Anglican *via media*. However, following the accession of James II Dryden became a Catholic and wrote **The Hind and the Panther* (1687) in support of his new co-religionists. At the death of Charles II he attempted a Pindaric *ode, *Threnodia Augustalis* (1685), the first of several poems in this form, notably *To the Pious Memory . . . of Mrs Anne Killigrew* (1686), *A Song for Saint Cecilia's Day* (1687), 'An Ode, on the Death of Mr Henry Purcell' (1696), and *Alexander's Feast* (1697), which was later incorporated into * *Fables Ancient and Modern* (1700).
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Dryden also wrote numerous witty elegant songs for his many plays.

In 1689 he lost both his court offices and returned to the theatre. Two of his late plays, **Don Sebastian* (1689) and **Amphitryon* (1690), are excellent; *Cleomenes* (1692) is intellectually impressive; and only *Love Triumphant* (1694) is a failure; but Dryden was tired of the theatre and turned to the politically less compromising work of translating. His immense and splendid achievements in this field include translations of small pieces from Theocritus and *Horace, and more substantial passages from *Homer, Lucretius, *Persius, *Juvenal, *Ovid, *Boccaccio, and *Chaucer, as well as the whole of * Virgil. His version of the *Georgics* is especially magnificent. In all these translations he made frequent but subtle allusions to his Jacobite principles. He also returned to criticism, notably in preface to the *Sylvae* (1685), **A Discourse Concerning the Original and Progress of Satire* (1693),

Dedication to *Examen Poeticum* (1693), and Dedication of the *Aeneis* (1697). His culminating and most impressive achievement both as critic and translator was *Fables Ancient and Modern*, which should be read as a whole, and to which 'The Secular Masque' (1700) is a wise and noble coda. He was buried in Westminster Abbey. (See also RESTORATION.)

Other works by Dryden include:

Plays: *Amboyna* (1673, a tragedy), **Mr Limberham* (1679, a sexually explicit comedy), and a dramatic opera, *King Arthur* (1691). Poems: 'Upon the Death of Lord Hastings' (1649), *Britannia Rediviva* (1688), *Eleonora* (1696). Prose works: *His Majesty's Declaration Defended* (1681), *Life of Plutarch* (1683), *Vindication of the Duke of Guise* (1683), *Character of St Evrémoud* (1692), *Character of Polybius* (1693), *Life of Lucian* (1711), translations of Maimbourg's *The History of the League* (1684), Bouhours' *Life of St Francis Xavier* (1686), Du Fresnoy's *De Arte Graphica* (1695).

The standard complete edition is *The Works of John Dryden*, ed. E. N. Hooker et al. (1956-), 20 vols pub. as of 1997. Other editions include Sir W. *Scott's (18 vols, 1808, with life as vol. i, rev. edn by *Saintsbury, 18 vols, 1882-93); *Dramatic Works*, ed. M. Summers (6 vols, 1931-2); *Poems*, ed. J. Kinsley (4 vols, 1958; *The Poems of John Dryden*, ed. P. Hammond (4 vols. 1995-); *Of Dramatic Poesy, and Other Critical Essays*, ed. G. Watson (2 vols, 1962); *Letters*, ed. C. E. Ward (1942) See also J. A. Winn, *John Dryden and His World* (1987); J. and K. Kinsley (eds.), *Dryden: The Critical Heritage* (1971); P. Harth, *Contexts of Dryden's Thought* (1968) and *Pen for a Party* (1993).

dub, dub poetry. Dub is an instrumental version of a reggae musical recording where the music is driven by a heavy mix of drum and bass sounds with the piano and guitar sounds being filtered through compressors and echo chambers. Dub poetry is a style of poetry that is performed to a sound track of dub music. When performing without music, the performer will deliver the words using the musical rhythms of reggae music and will sometimes burst into song. This style of music is also noted for its political and social commentary. **Du BARIAS**, Guillaume de Saluste, seigneur (1544-90), French poet. He published a number of moral epics, including *Judith* (1574; English trans. 1584), but his most famous work was the creation epic *La Semaine* (1578; complete English trans, by *Sylvester, *Devine Weekes and Workes*, 1605). Partly because of his Protestant convictions, he was more influential in England than in France; *Spenser, *Sidney, and *Milton were familiar with his work, either in the original or through translation: it was praised by *Daniel, *Drayton, *Lodge and *Marston, but *Dryden found it 'abominable fustian'.

du BELLAY, Joachim (1522-60), French poet. In 1549 he published *La Deffence et illustration de la langue françoise*, the manifesto of the * Pléiade, and, in 1549-50, the first French sonnet sequence, *L'Olive*. He spent the years 1553-7 in Rome, and on his return to France published two further sequences, *Les Antiquitez de Rome* and *Les Regrets*, and also a sequence of 15 sonnets which he appended to the *Antiquitez*. * Spenser's versions (as *The Visions of Bellay*) appeared in the *Complaints* of 1591; an earlier form of the *Visions*

appeared in the *Theatre for Worldlings* of 1569.

Dubliners, a volume of short stories by *Joyce, published in 1914. Focusing on life in Dublin, the stories follow a pattern of childhood, adolescence, maturity, and public life, culminating with the longest, 'The Dead', frequently described as 'the finest short story in English'. Joyce intended them to be a 'chapter of the moral history [of Ireland]', set them in Dublin 'because that city seemed to [him] the centre of paralysis', and wrote them in what he called 'a style of scrupulous meanness'. Because of Joyce's frankness and his insistence on publishing without deletion or alteration, he found himself in the first of what would be several battles with publishers who refused to print his work without excisions, as well as the focus of a brief campaign for freedom to publish (in the pages, for example, of the **Egoist*).

Du BOIS, William Edward Burghardt (1868-1963), black American author, social reformer, and activist, whose many historical and sociological studies include *The Souls of the Black Folk* (1903), a collection of essays which criticizes Booker T *Washington for being insufficiently militant about black rights. He became increasingly radical and anti-imperial during his long career, and in the year before his death moved to Ghana and became a citizen of that country.

DUBOS, Abbé Jean-Baptiste (1670-1742), diplomat, historian, critic, perpetual secretary of the * Académie française from 1722 until his death. He was a friend of *Bayle, whose philosophical scepticism he found increasingly congenial, and of *Locke, whose

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**Essay*, in Coste's French translation, he helped to publicize at the beginning of the century. His *Réflexions critiques sur la poésie et sur la peinture* was published in Paris in 1719 and in an English translation in 1748. For at least 50 years it was the most influential work of its kind in Europe. Among French writers who owed much to it were * Voltaire and later *Taine, while in Britain *Hume followed Dubos closely in his essay 'Of the Standard of Taste' (1757).

Dubos's confessedly eclectic work was a temperate defence of the moderns in the debate between the ancients and the moderns. He grounds his view on a discussion of six main questions: (a) the nature of poetic or pictorial beauty; (b) the relations between beauty and conformity to rules; (c) how the arts influence each other; (d) the qualities needed by great artists; (e) how artistic reputations are established; (f) why some ages seem to be more artistically fertile than others. Dubos argues that the arts are valued for the pleasure they are designed to provide; those best able to judge are not critics, scholars, or fellow artists, but the public, who rely on their inner conviction or sixth sense. The main task of reason is to justify the verdicts already delivered by sentiment, by finding out which features of a work cause pleasure. Genuine sentiment is immune to specious reasoning. Dubos also holds that taste is influenced more by physical than social factors, as can be seen by the effects of age and physiology. Later writers sought to examine Dubos's unanalysed notion of pleasure, and the respective roles of thought and feeling, or reason and sentiment, in the experience, appreciation, and judgement

of art.

DUBRIC, or **DUBRICIUS**, St (d. 612), the reputed founder of the bishopric of Llandaff, said by *Geoffrey of Monmouth to have crowned *Arthur king of Britain at Silchester, and to have been archbishop of Caerleon. He is mentioned in Tennyson's *'The Coming of Arthur'.

Duchess of Malfy, The (*The Tragedy of the Duchesse of Malfy*), by *Webster, written 1612/13, printed 1623.

The story is taken from one of *Bandello's *novelle*, through Painter's **Palace of Pleasure*, and also shows the influence of Sidney's **Arcadia*.

The duchess, a high-spirited and high-minded widow, reveals her love for the honest Antonio, steward at her court, and secretly marries him, despite the warnings of her brothers, Ferdinand, duke of Calabria, and the Cardinal, and immediately after informing them that she has no intention of remarrying. Their resistance appears to be induced by consideration for their high blood, and by, as Ferdinand later asserts, a desire to inherit her property; there is also a strong suggestion of Ferdinand's repressed incestuous desire for her. The brothers place in her employment as a spy the cynical ex-galley-slave Bosola, who betrays her to them; she and Antonio fly and separate. She is captured and is subjected by Ferdinand and Bosola to fearful mental tortures, including the sight of the feigned corpse of her husband and the attendance of a group of madmen; finally she is strangled with two of her children and Carióla, her waiting woman. Retribution overtakes the murderers: Ferdinand goes mad, imagining himself a wolf ('Avery

pestilent disease . . . they call licanthropia'); the Cardinal is killed by the now remorseful Bosola, and Bosola by Ferdinand. Bosola has already killed Antonio, mistaking him for the Cardinal. The humanity and tenderness of the scenes between the Duchess, Antonio, and their children; the pride and dignity of the Duchess in her suffering ('I am Duchesse of Malfy still'); and individual lines such as the celebrated 'Cover her face: Mine eyes dazell: she di'd yong' have long been admired, but until recently critics have been less happy about the overall structure, the abrupt changes in tone and the blood bath of the last act. There have been many revivals, emphasizing T. S. *Eliot's point that Webster's 'verse is essentially dramatic verse, written by a man with a very acute sense of the theatre' (1941)-

DUCK, Stephen (1705-56), born in Wiltshire. He began his working life as a farm labourer. Almost entirely self-educated, he took to writing verse, and through Lord Macclesfield came to the notice of Queen Caroline, who gave him a pension and made him a yeoman of the guard in 1733. In 1746 he took holy orders but drowned himself ten years later in a fit of despondency. According to }. *Spence (in a life attached to Duck's *Poems on Several Occasions*, 1736) his early reading consisted largely of *Milton, whose lofty blank verse he feared to emulate, and of the *Spectator*. His best-known poem, *The Thresher's Labour* (in heroic couplets), is a vividly realistic portrayal of the unremitting toil of the labourer's life, but his less successful works degenerated into conventional pastoral and artificial diction. (See also PRIMITIVISM.)

DUDLEY, Robert, earl of Leicester (1532/3-88), courtier and favourite of Queen Elizabeth I. Uncle of Sir P.

*Sidney, he was a notable patron of writers and poets, including *Spenser. His personal power and ambitions provoked much hatred and a tradition of literary attacks, the most famous of which is Sir W *Scott's **Kenilworth*.

Duenna, The, a comic opera-play by R. B. *Sheridan, produced 1775. The play contains much music, a great deal of which consists of pleasant airs familiar to the audiences of the time.

Don Jerome, an irascible father, is determined his daughter Louisa shall marry a rich Jew, Isaac. Louisa, however, is in love with Antonio, who is far from rich. Jerome discovers that the duenna is acting as an intermediary between Louisa and Antonio, dismisses the duenna, and locks up Louisa. Louisa, disguised as the duenna, escapes from the house, leaving the duenna to take her place. Isaac is duped into marrying

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the duenna, and inadvertently into bringing Antonio and Louisa together.

Duessa, in Spenser's **Faerie Queene*, the daughter of Deceit and Shame, Falsehood in general, in Bk I signifies in particular the Roman Catholic Church, and in V. ix, Mary Queen of Scots.

DUFFY, Carol Ann (1955-), poet, born in Glasgow. She moved to Staffordshire as a child, and graduated in philosophy from Liverpool University in 1977. Since then she has worked as a freelance writer in London and Manchester. Her debut collection, *Standing Female Nude* (1985), announced her interest in the

*dramatic monologue, frequently using the voices of outsiders—the dispossessed, the insane, and those, especially women, ignored by history. Her interest in the speaking voice led her to the demotic and to a supple, distinctive grammar with frequent use of short sentences and italics. In *Selling Manhattan* (1987) her subtle rhythms marked by assonance and internal rhymes began to be used in more personal verse and in love poems as well as monologues. The themes of nostalgia, desire, loss, and memory, the search for 'first space and the right place' begun here came to predominate in *The Other Country* (1990) and *Mean Time* (1993), which contain several already much-anthologized love poems and lyrics of Larkinesque plangency as well as Duffy's characteristic satire, politics, and narrative. Her range, craft, many awards, and gift as a public performer have made her one of Britain's most popular, respected, and influential poets.

DUFFY, Sir Charles Gavan (1816-1903), Irish nationalist and Australian statesman, born in Monaghan, Ireland, the son of a journalist. He is remembered in a literary connection as having started in 1842, with two barristers, Thomas Osborne Davis and John Dillon, a journal called the *Nation*, for which he gathered a brilliant staff of 'Young Irelanders' and in which he proclaimed the cause of national unity and emancipation. He emigrated to Australia, but returned to Europe in 1880 and settled at Nice. * Yeats, describing a return visit by Duffy as elder statesman, says that 'in all his writings, in which there is so much honesty, so little rancour, there is not one sentence . . . distinguished because of its thought or music', and gives an account

of the gap between the two generations of Irish nationalists (*Autobiographies*, Book 2).

DUFFY, Maureen Patricia (1933-), writer, educated at King's College, London. She has published plays, poetry, and non-fiction (including a life of A. *Behn, *The Passionate Shepherdess*, 1977), but is perhaps best known as a novelist. Her first novel, *That's How It Was* (1962), is a moving autobiographical account of her childhood and of her relationship with her mother, who died of tuberculosis when she was 14. It was followed by many others, some of which deal frankly with the subject of gender and homosexuality; they include *The Paradox Players* (1967), *Wounds* (1969), *Capital* (1975), and *Londoners* (1983), a sardonic but poignant view of the writer's lot in the contemporary cosmopolitan bedsitter London of Earl's Court; the sex of the narrator, Al, is left intentionally ambiguous. Later novels include the disturbing *Gor Saga* (1981), which reflects her concern for animal rights and which was dramatized for television in 1988 as *First Born*, and *Illuminations* (1991), about a woman who translates the letters of an 8th-cent. nun. *Restitution* (1998) is a post-*Holocaust novel, set in England and Berlin, exploring themes of family guilt, genetic heritage, and existential freedom. Her poetry includes *The Venus Touch* (1971), *Evesong* (1975), and *Memorials of the Quick and the Dead* (1979). A volume of collected poems (1949-84) was published in 1985. She has also written a play about Virginia *Woolf, *A Nightingale in Bloomsbury Square* (1974), and a trilogy of plays based on Greek myths: *Rites* (1969), *Solo*, and *Old Tyme* (both 1970). *The Erotic World of Faery* (1972) is a Freudian

study.

DUGDALE, Sir William (1605-86), Garter king-of-arms, and author of *The Antiquities of Warwickshire* (1656), a topographical history that set new standards of fullness and accuracy for the genre and inspired, amongst others, A. *Wood. His *Monasticon Anglicanum*, written in collaboration with Roger Dodsworth, an account of the English monastic houses, appeared in three volumes (1655-73). In 1658 he published his *History of St Paul's Cathedral*, and in 1662 *The History of the Imbanking and Drayning of Divers Fenns and Marshes*, which incidentally gives much information of antiquarian and historical interest. He also wrote *Origines Judicales* (1666), a history of English laws, law courts, and kindred matters, and *The Baronage of England* (1675-6).

DUHIG, Ian (1954-), Irish poet, born in London, educated at Leeds University, a former worker with the homeless. Duhig is a learned and witty poet, versed in Irish language (see 'According to Dineen') and history, drawn to the arcane and absurd and capable of a rococo splendour. *The Bradford Count* (1991) features monologues by David Livingstone and a depressed medieval monk. *The Mersey Goldfish* (1995) was followed by *Nominies* (1998), his most ambitious and emotionally complex collection to date, which includes ballads of destitution and history, as well as the black-comic tour de force 'The Ballad of Freddie the Dolphin'.

DUJARDIN, Edouard, see SYMBOLISM and STREAM OF CONSCIOUSNESS.

Duke of Milan, The, a tragedy by *Massinger, printed 1623, one of his earliest independent plays and a

popular one. It is based on the story of Herod and Mariamne as told by Josephus.

Lodovico Sforza, duke of Milan, has, in the war between the Emperor Charles and the king of France, allied himself with the latter. On their defeat, he goes to surrender himself to Charles, but, fearing for his life, **DUKE'S CHILDREN | DU MAURIER 306**

leaves a written instruction with his wicked favourite Francisco to put his beloved wife Marcelia to death if he himself is killed. Francisco, seeking to corrupt Marcelia in revenge for the dishonouring of his own sister Eugenia by Sforza, reveals the existence of the warrant to her, but fails to move her chastity and only incenses her against the duke, so that on his return after a reconciliation with Charles she receives him coldly. This, coupled with accusations from various quarters of his wife's intimacy with Francisco, makes the duke suspicious of her. Francisco now tells Sforza that Marcelia made amorous advances to him, which so inflames the duke with anger that he stabs her to death; dying, she reveals the truth, leaving her husband distracted with remorse. Francisco flees, then returns to court disguised as a Jewish doctor, and undertakes to restore Marcelia to life. He is discovered and tortured, but not before he succeeds in poisoning the duke.

Duke's Children, The, a novel by A. *Trollope, published 1880, the last novel in the *'Palliser' series.

The duchess of Omnium encourages Frank Tregear, a young Conservative with little fortune, in his suit to her daughter Lady Mary Palliser, but after the death of the duchess Tregear has no one to plead his cause with the Liberal duke, and the match is broken off. Meanwhile

the duke shows mounting concern at the behaviour of his eldest son and heir, Lord Silverbridge. After being sent down from Oxford, Silverbridge immerses himself in London club-life, and becomes well known for his interest in the turf. He becomes part-owner, with the unsavoury Major Tifto, of a racehorse waggishly named 'The Prime Minister', and loses £70,000 betting on its performances in the Derby and St Leger. The duke pays his son's debts and hints that marriage might help him to settle down in life, whereupon Silverbridge admits his involvement with an impoverished but well-born cousin of Tregear's, Lady Mabel Grex, who is herself in love with Tregear, though she knows she can never afford to marry him. Tregear finds a seat in Parliament, finally convincing the duke of his political and personal integrity. The duke sanctions his marriage to Lady Mary, and is prepared to encourage Silverbridge's marriage to Lady Mabel, when he discovers that his son has fallen in love with the brilliant American Isabel Boncassen.

Although the duke finds it hard to reconcile himself to the idea of a wedding between a future duke of Omnium and a girl whose family has risen from obscurity in two generations, even though Mr Boncassen is a respected scholar, Silverbridge's determination and Isabel's charm make him give way gracefully in the end. Lady Mabel, a character of tragic dimensions, is left to solitary disappointment.

Dulcinea del Toboso, the name given by *Don Quixote to the peasant girl Alonza Lorenzo, whom he elects to be mistress of his heart. Hence the English use of the name Dulcinea for a sweetheart.

Dumaine, in Shakespeare's **Love's Labour's Lost*, one of the three lords attending the king of Navarre.

DUMAS, Alexandre (1802-70), French novelist and playwright, known as 'Dumas père'. One of the pioneers of the Romantic theatre in France, he achieved great popularity with a series of colourful, swiftly moving dramas mostly on historical subjects, including: *Henri III et sa cour* (1829), *Antony* (1831, dealing with contemporary social life), *La Tour de Nesle* (1832), and *Kean* (1836, in which the English tragedian is the central character of a comedy). The historical novels on which his reputation now chiefly rests began to appear serially at prodigious speed around 1840. *Les Trois Mousquetaires* (1844); *Vingt ans après* (1845), and *Le Vicomte de Bragelonne* (1848-50), set in the 17th cent., follow the adventures of d'Artagnan, who comes from Gascony to Paris in the reign of Louis XIII to join the king's musketeers, and shares the fortunes and exploits of three of them, Athos, Porthos, and Aramis, over 20 years. The action of other novels is laid against the wars of religion in 16th-cent. France (e.g. *La Reine Margot*, 1845) or the period of the late 18th cent, and the revolution (e.g. *Le Collier de la reine*, 1849-50; *La Comtesse de Charny*, 1852-5). His masterpiece of mystery and adventure, *Le Comte de Monte Cristo* (1844-5), recounts the elaborate vengeance of Edmond Dantès, falsely accused as a Bonapartiste conspirator in 1815, and imprisoned for many years in the Château d'If. Dumas's astonishing energy also found expression in numerous books of travel, 22 volumes of *Mémoires* (1852-5), several children's stories, and a *Grand Dictionnaire de cuisine* (1872, posthumous).

DUMAS, Alexandre (1824-95), known as 'Dumas fils', son of the above, French novelist and playwright. His first, and most remarkable, venture into the theatre was *La Dame aux camélias* (1852), a dramatization of his own novel (1848) of the same title. The story of the love, doomed by social disapproval, of the reformed courtesan Marguerite Gautier for the respectable Armand Duval, it held the stage with great success for half a century. Thereafter *Dumas fils* turned to the writing of social-problem dramas, such as *Le Demimonde* (1855), *Le Fils naturel* (1858), *Les Idées de Madame Aubray* (1867), *L'Étrangère* (1876).

du MAURIER, Dame Daphne (1907-89), novelist, born in London, the daughter of actor-manager Gerald and granddaughter of George *du Maurier. It was not until her family bought a second home in Cornwall that she escaped the social life she hated, and which had interfered with her writing. Living alone there through the winter of 1929-30 she produced her first novel, *The Loving Spirit* (1931), which was an immediate success, satisfying the inter-war longing for romantic sagas. V. *Gollancz, who published her frank memoir of her father (*Gerald*, 1934), encouraged her to develop her powerful narrative skill and evocation of atmosphere, and the result was *Jamaica Inn* (1936). Married in 1932

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to Major Frederick Browning, she was obliged to go abroad with him when he was posted to Egypt, where she became desperately homesick: this unhappy period produced **Rebecca* (1938), a study in jealousy based on her own feelings towards a former fiancée of her husband's. It became a worldwide and enduring

best-seller. She wrote ten more novels, two plays, several collections of short stories and three biographies, but *Rebecca* remained her finest work, ensuring her lasting fame even though it overshadowed the rest of her work. A biography by Margaret *Forster was published in 1993.

du MAURIER, George Louis Palmella Busson (1834-96), artist and writer, born in Paris. He spent his childhood there and in London, and became between 1856 and 1860 an art student in Paris and Antwerp. He contributed to **Punch* and other periodicals and illustrated editions of Mrs *Gaskell, *Meredith, *Hardy, and H. *James, among others. In 1865 he began to write humorous verse, including 'The History of the Jack Sprats', and a parody of W. *Morris's ballads, 'The Legend of Camelot', with mock *Pre-Raphaelite illustrations. In 1891 he published his first novel, *Peter Ibbetson*, largely based on his early childhood in Paris, and turning on two supernaturally related dreams. His next novel, **Trilby*, for which he is still remembered, appeared in 1894; its vast fame and success continued for many years. *The Martian*, a story based on school life, appeared posthumously in 1897.

Dumbello, Lady, in A. Trollope's *Barsetshire series of novels, the married name of Griselda, daughter of Archdeacon Grantly.

dumb show, a piece of silent action or stage business, especially in the Elizabethan and Jacobean theatre, where speech is expected but not actually delivered. These shows, such as the one before the play scene in **Hamlet or Revenge's* in **The Spanish Tragedy*, suggest by mime and symbolism what is shortly to take place

and its meaning.

DUNBAR, William (?1456-?1513), Scottish poet and priest, an MA of St Andrews (1479). He was wrecked off Zeeland while carrying out a diplomatic mission for James IV; in 1500 he was awarded a royal pension. He wrote 'The Thrissill and the Rois', his first great poem, in 1503; 'The Dance of the Sevin Deidly Synnis', part of 'Fasternis Evin in Hell', in 1507; and at about the same time 'The Goldyn Targe', the 'Lament for the Makaris', and 'The Tretis of the Tua Mariit Wemen and the Wedo', as well as numerous minor pieces. The poem which opens 'London, thou art of townes A per se' is not now thought to be Dunbar's, but he did write 'To Aberdein', celebrating Queen Margaret Tudor's entry into the town in 1511. He probably fell at the battle of *Flodden; certainly no poems indubitably by him survive from a date later than 1513.

'The Thrissill and the Rois' is a political allegory in rhyme-royal, the Rose representing Margaret Tudor, married to James IV, the Thistle. The 'Tua Mariit Wemen and the Wedo' (widow), a visionary dialogue in which the three interlocutors relate their experiences of marriage, is a satire on women reminiscent of Chaucer's wife of Bath's prologue in the **Canterbury Tales*. 'The Goldyn Targe' is an allegory in which the poet, appearing in a dream before the court of Venus, is wounded by the arrows of Beauty in spite of the shield ('targe') of Reason. In 'The Dance of the Sevin Deidly Synnis' the poet in a trance sees the fiend Mahoun call a dance of unshriven outcasts, who are characterized with great vigour. The 'Lament for the Makaris' may also relate to the tradition of the *Dance of Death. It is a

powerful elegy for the transitoriness of things, with its refrain *'Timor mortis conturbai me'*, and in particular for the deaths of Dunbar's fellow poets, including *Chaucer, *Gower, and *Henryson. Dunbar's satirical energy and Rabelaisian humour are particularly well displayed in 'The *Flyting of Dunbar and Kennedie'. See *Poems*, ed. J. Kinsley (1979); biography by J. W. Baxter (1952); T. Scott, *Dunbar: A Critical Exposition of the Poems* (1966).

Duncan, king of Scotland in Shakespeare's **Macbeth*; murdered in his sleep by Macbeth.

DUNCAN, Robert, see BLACK MOUNTAIN POETS.

Dunciad, The, a *mock-heroic satire by *Pope, of which three books were published anonymously in 1728. In 1729, again anonymously, Pope published *The Dunciad Variorum*, which added notes and other 'scholarly material' to the poem. Pope did not openly acknowledge its authorship until 1735. The *New Dunciad* was published in 1742, and forms the fourth book of the complete work as it appeared in 1743. The poem had been under preparation for some years and its issue was determined by the criticisms of Pope's edition of Shakespeare contained in *Theobald's *Shakespeare Restored*. Theobald was made the hero of the poem in its earlier form, but in the final edition of 1743 C. *Cibber was enthroned in his stead. The satire is directed against 'Dulness' in general, and in the course of it all the authors who have earned Pope's condemnation are held up to ridicule. But the work is not confined to personal abuse, for literary vices receive their share of exposure. The argument of the poem is as follows.

Bk I. The reign of Dulness is described. Bayes (i.e. Cibber) is shown debating whether he shall betake himself to the church, or gaming, or party-writing, but is carried off by the goddess and anointed king in the place of *Eusden, the poet laureate, who has died.

Bk II. This solemnity is graced by games, in which poets, critics, and booksellers contend. There are races, with various accidents, in which booksellers pursue the phantom of a poet; exercises for the poets; and finally a test for the critics, to decide whether they can hear the works of two authors read aloud without

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sleeping. But presently spectators, critics, and all fall fast asleep.

Bk III. The king, slumbering with his head on the lap of the goddess, is transported to the Elysian shades, where, under the guidance of *Settle, he sees visions of the past and future triumphs of the empire of Dulness, how this shall extend to the theatres and the court, the arts and the sciences.

Bk IV. The realization of these prophecies is described, and the subjugation of the sciences and universities to Dulness, the growth of indolence, the corruption of education, and the consummation of all in the restoration of night and chaos.

Dun Cow, Book of the, an Irish manuscript of the 11th cent, containing mythological romances. A fragment of it survives, containing in particular many of the feats of *Cuchulain.

Dun Cow of Dunsmore, a monstrous animal slain by *Guy of Warwick.

Dun in the Mire, where 'Dun' (originally a dun horse) is

a quasi-proper name for any horse, an old Christmas game (also called 'drawing Dun out of the mire'), in which the horse in the mire is represented by a heavy log, and the players compete to lift and carry it off.

If thou art Dun, we'll draw thee from the mire.

(Shakespeare, *Romeo and Juliet*, 1. iv. 41)

DUNMORE, Helen (1952-), English poet, novelist, and children's writer. Her poetry collections include *The Sea Skater* (1986) and *The Raw Garden* (1988). Her adult novels are *Going to Egypt* (1992), *Zennor in Darkness* (1993), *Burning Bright* (1994), *A Spell of Winter* (1995, winner of the Orange Prize for women's fiction), *Talking to the Dead* (1996), and *Your Blue-Eyed Boy* (1998). All are marked by richly textured writing, tangy descriptions of food and sex, and an eerie sense of place which matches their mysterious plots, often concerned with long-buried family secrets and betrayals. *Love of Fat Men* (1997) is a collection of short stories.

Dunmow Flich, according to an ancient custom of the manor of Dunmow in Essex, a side of bacon given to any married couple who after 12 months of marriage could swear that they had maintained perfect harmony and fidelity during that time. The antiquity of the custom is shown by the reference to it in the prologue to Chaucer's 'Wife of Bath's Tale' (see CANTERBURY TALES, 6):

The bacoun was nought fet for hem, I trowe,

That some men fecche in Essex at Dunmowe.

The custom is said to have been instituted by Robert Fitz-Walter in 1244 and is still observed.

DUNN, Douglas Eaglesham (1942-), Scottish poet

and critic, professor of English at St Andrews University since 1991. He was born at Inchinnan, Renfrewshire, and educated at Renfrew High School, the Scottish School of Librarianship, and, from 1966 to 1969, at the University of Hull. After graduating at Hull he worked in the Brynmor Jones Library under Philip *Larkin, whose influence was apparent in Dunn's first collection, *Terry Street* (1969), closely observed and blackly humorous vignettes of a working-class Hull suburb. This was followed by *Backwaters* and *Night* (both 1971), *The Happier Life* (1972), and *Love or Nothing* (1974), which both moved away from the urban realism of his first volume, *Barbarians* (1979), and *Si Kilda's Parliament* (1981). He moved back to Scotland in 1984 and the following year published the moving *Elegies*, written after the death of his wife from cancer, and a collection of short stories about rural Scotland, *Secret Villages*. A second collection of stories, *Boyfriends and Girlfriends*, was published in 1995. *Selected Poems: 1964-1983* appeared in 1986 and two further collections of verse, *Northlight*, with poems set in Scotland, Italy, Australia, and France and including an elegy for Larkin, and *Dante's Drum-Kit*, in 1988 and 1993. He is the editor of *The Faber Book of Twentieth-Century Scottish Verse* (1992) and *The Oxford Book of Scottish Short Stories* (1995). His translation of *Racine's *Andromaque* was published in 1990.

DUNN, Nell (1936-), novelist and playwright, whose early works of fiction *Up the junction* (1963) and *Poor Cow* (1967; filmed, Ken Loach, 1968) showed a sensitive ear for working-class dialogue and an uninhibited approach to female sexuality Her other works

include *The Only Child* (1978, a tale of the rich) and *My Silver Shoes* (1996), which takes up the story of Joy from *Poor Cow*—now middle-aged, but still full of spirit, and locked into an embattled and intense relationship with her ageing but inexhaustible mother. Dunn's best-known play *Steaming* (perf. 1981) is a comedy with an all-female cast set in a Turkish bath, where a disparate group of women learn to combine to tackle the threatened closure of their refuge: other dramatic works with a darker edge include *The Little Heroine* (1988) and *Sisters* (1994).

DUNNE, J(ohn) W(illiam) (1875-1949), pioneer aircraft designer and author of the widely read *An Experiment with Time* (1927) and *The Serial Universe* (1934), in which he outlined a theory of time to account for such phenomena as precognition, previsionai dreaming, etc. He quotes in support *Wells's *The Time Machine*, but Wells was to reply that Dunne had taken his concept of 'duration as a dimension of space' too seriously. Dunne's concept proved a useful dramatic device to J. B. *Priestley in his 'Time' plays, and is mentioned with interest by G. *Greene (who asks if it is possible for novelists to draw their symbols from the future as well as from the past: see *Ways of Escape*, ch. 3).

DUNSANY, Edward John Moretón Drax Plunkett, 18th Baron (1878-1957), of Anglo-Irish parentage, associated with the *Irish Revival, and a friend of *Yeats,

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•Gogarty, and Lady *Gregory. His first book of (non-Celtic) mythological tales, *The Gods of Pegona* (1905), was illustrated by S. H. Sime (1867-1941), whose weird

fin-de-siècle drawings were to accompany many subsequent fantasies, including *The Book of Wonder* (1912), *The King of Elfland's Daughter* (1924) and *The Blessing of Pan* (1927). Dunsany's first play, *The Glittering Gate*, was performed at the *Abbey Theatre in 1909; this and many later plays show the influence of •Maeterlinck's not dissimilar vein of *fantasy. His short plays were popular with the Little Theatre movement in America, and his full-length *If* (an •oriental tale) was a success in London in 1921. In more realistic vein Dunsany wrote the popular 'Jorkens' stories, beginning with *The Travel Tales of Mr Joseph Jorkens* (1931). He also wrote novels, essays, verse, and a series of autobiographies. See Mark Amory, *Lord Dunsany* (1972).

DUNS SCOTUS, John (c.1266 or 1270-1308), the 'Doctor Subtilis', a Scottish Franciscan who entered the order at Dumfries in 1278. He lectured on the *Sententiae* of * Peter Lombard at Oxford, probably 1300-4, and at Paris, probably 1304-5. He was among those expelled from Paris by Philip the Fair in 1305, and he died at Cologne, probably on 8 Nov. 1308. His principal works were his two series of commentaries on the *Sententiae*, the *Reportata Parisiensia* (?1306) and the *Opus Oxoniense* (71297); most of the reconstruction of his thought is based on the latter. He wrote many other works in his brief lifetime, though many of those attributed to him are, at least in part, of disputed authorship (such as the *De Anima* and the important, advanced *Theoremata*); the uncertainty of the states in which the manuscripts of his work survive, combined with the extreme sophistication of his thought, make

detailed understanding of his systematic beliefs very difficult. His principal significance in the history of •Scholasticism is that he drove the first wedge between theology and philosophy (a split which widened throughout the 14th cent.), with his emphasis on the separation (already noted by Thomas •Aquinas) between God as necessary Being from all contingent Beings, and (shifting away from Aquinas) the impossibility of arguing from the latter to the former.

Although this emphasis, together with his associated Augustinian-Franciscan stress on faith and will rather than reason, distinguishes him from the synthesis of Aquinas, he resembles him in the employment of an emphatically •Realist metaphysics in the theory of Essences, and in his incorporation of a good deal of •Aristotle into his metaphysics. He was much influenced too by Arabic philosophers, especially •Avicenna, with their emphasis on Being as the metaphysical object. His great significance is that he straddles the dividing line between 13th-cent. system-building and 14th-cent. scepticism. The word 'dunce', first in the sense of 'a maker of impossibly ingenious distinctions', derives from him (Aquinas was called 'the dumb ox'); some of his formal metaphysical distinctions were referred to by G. M. •Hopkins in his development of a poetic psychology, and it has been argued by John MacQueen that Scotus was an influence on •Langland. His works have been edited by Vives (26 vols, 1891-5).

DUNSTAN, St (c.910-88), born at Glastonbury of a noble family, and educated by Irish scholars there. He became a favourite with King Athelstan, but withdrew

from the court in disfavour and stayed with his kinsman >Elfheah (Elphege) who became bishop of Winchester in 934 and who persuaded Dunstan to take monastic vows. He is also said to have practised the arts of metalworking, painting, and transcribing. He was restored to favour by King Edmund, who appointed him abbot of Glastonbury (939). He made it a famous school, restoring it spiritually and materially. He was one of the chief advisers of kings Edmund and Eadred (who succeeded in 946); but when King Eadwig succeeded Eadred, he incurred his disfavour (according to a traditional story, by rebuking the king for his lasciviousness with two 'loose women' at his coronation) and retired to Flanders in disgrace in 956. Edgar recalled him and appointed him bishop of Worcester (957), London (959), and Canterbury (960). Dunstan set about restoring and reforming English monasteries (as •yElfric says) and making the Danes an integral part of the nation. He averted civil war by crowning Edward the Martyr in 975, and he foretold to King Ethelred the Unready the calamities which would befall the nation because of Edward's murder. In his last years the onus of the revival was carried by his successors and colleagues /Ethelwold and •Oswald. See D. Knowles, *The Monastic Order in England* (1940); J. A. Robinson, *The Times of St Dunstan* (1923).

DUNTON, John (1659-1733), a publisher and bookseller who between 1691 and 1697 issued the **Athenian Gazette* (afterwards *Athenian Mercury*), dealing with philosophical and scientific matters, and incorporating a quiz in the form of questions sent in by readers. He also wrote many political pamphlets and

The Life and Errors of John Dunton (1705).

Durandarte, a hero of Spanish legend and ballad, killed at Roncesvalles. See **Don Quixote* (11. xxiii). He is the subject of a ballad by M. G. •Lewis.

DURAS, Marguerite (1914-96), French novelist, screenwriter, playwright, and film director, born in Indo-china. She used her own experience as source material, and, while her early works were traditional, after 1950 she more or less abandoned conventional narrative, her work becoming more symbolic and employing some of the techniques of the •nouveau roman. In *L'Amant* (1984), for which she won the Prix Goncourt, she returns to the autobiographical material first explored in *Un barrage contre le Pacifique* (1950). Intensely passionate and deeply personal, it is widely

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seen as her most significant novel, although it may be for her screenplay for Alain Resnais's *Hiroshima mon amour* (1959) that she is more widely remembered.

D'Urberville, Alec, a character in Hardy's **Tess of the D'Urbervilles*.

DURCAN, Paul (1944-), Irish poet, born in Dublin, educated at University College, Cork. Prolific since *O Westport in the Light of Asia Minor* (1975), Durcan is an acclaimed performer of his poems. Powered by parallelism, refrains (indebted, perhaps, to the Catholic liturgy), and startling transitions, Durcan's monologues and fantasias are variously comic, painful, and imponderable. His most accessible poems are satires on the constriction of Irish life by ignorance, prejudice, and authority, often religious in origin ('Irish Hierarchy Bans Colour Photography'). *Daddy*,

Daddy (1990) deals hilariously and poignantly with the poet's relationship with his father, a sternly Republican judge, in a series of what are in effect love poems.

Durcan has also written memorably of the failure of marriage ('The Pietà's Over'), while his greatest originality lies in his utopianism—life revised by humane fantasy (as in 'The Haulier's Wife Encounters Jesus on the Road near Moone'), often with an erotic cast. See *A Snail in My Prime: New and Selected Poems* (1993) and *Christmas Day* (1996).

Durales, the stonemason in Dickens's **Edwin Drood*.

DÜRER, Albrecht (1471-1528), German painter and engraver, the son of a Hungarian goldsmith who settled in Nuremberg. His friendship with the great humanist scholar Willibald Pirckheimer stimulated his interest in the new learning of the Renaissance and he made two journeys to Italy, introducing to the north the ideals and forms he encountered there. His most famous engravings, and those which have most fascinated literary men, are *Knight, Death and the Devil* (1513) and *Melencolia I* (1514). In 1636 Arundel, a passionate collector of Dürer, bought the Pirckheimer library with many books illuminated by the artist. The northern Renaissance aroused little enthusiasm in 18th-cent. England, but interest revived in the 19th cent. J. Thomson's *City of Dreadful Night* contains a long description of *Melencolia*, which in turn reappears in **Kipling*, and **Ruskin* and G. **Eliot* both admired him. See E. Panofsky, *The Life and Word of Albrecht Dürer* (1943).

d'URFÉ, Honoré (1567-1625), French author of *LAstrée* (published in four parts, 1607-27), a prose

romance in a pastoral setting celebrating the virtues of a refined life which enjoyed great popularity, influencing English playwrights under Charles I. It was praised by *La Fontaine and *Rousseau for the sensitivity of its natural descriptions.

D'URFEY, Thomas (1653-1723), a French Huguenot by descent, familiarly known as Tom Durfey, who wrote a large number of songs, tales, satires, melodramas, and farces. A friend of Charles II and James II, he was still writing in the reign of Queen Anne, and was one of the most familiar figures of the day, given to singing his own songs in public. His comedies include *Madame Fickle* (1676), *The Virtuous Wife* (1679), and the more sentimental *Love for Money* (1691). He was attacked by Jeremy *Collier and replied in a comedy, *The Campaigners* (1698), with an unrepentant prose preface.

His works include many adaptations: **Bussy D'Ambois*, **Cymbeline* (as *The Injured Princess*), and a three-part dramatization of **Don Quixote* (1694-6) with music by *Purcell. His *Wit and Mirth, or Pills to Purge Melancholy* (6 vols, 1719-20) is a collection of songs and ballads.

Durindana, or Durandal, the sword of *Roland or *Orlando, which had been that of Hector of Troy.

DURKHEIM, Emile (1858-1917), French sociologist. His significance as a major figure in modern sociology proceeds from his attempt to establish sociology as a science. His studies of criminality (*De la division du travail social*, 1893), of suicide (*Le Suicide*, 1897), and of magic (*Les Formes élémentaires de la vie religieuse*, 1912) served to mark out the sociological field and to determine the nature of the sociological fact. In 1898 he founded *L Année sociologique*, the first sociological

review.

DURRELL, Lawrence George (1912-90), poet, novelist, and travel writer, born in India; he returned to England in his late teens, and thereafter travelled widely, living in Paris in the 1930s, and then for much of his life in the eastern Mediterranean. Although he began to write and publish both verse and prose when very young (his first pamphlet of verse appeared in 1931, his first novel, *Pied Piper of Lovers*, in 1935) his work made little impact for some years. He was first recognized as a poet: his collections include *A Private Country* (1943); *Cities, Plains and People* (1946); *On Seeming to Presume* (1948); *The Tree of Idleness* (1955). His *Collected Poems* appeared in 1960. His first novel of interest, *The Black Book: An Agon*, heavily influenced by Henry *Miller, published in Paris in 1938, did not appear in Britain until 1973; it is a mildly pornographic fantasia, peopled by prostitutes and failed artists, intended by the author as 'a savage charcoal sketch of spiritual and sexual etiolation'. It was with the publication of *Justine* (1957), the first volume of his *Alexandria Quartet*, that Durrell achieved fame: *Balthazar* and *Mountolive* followed in 1958, and *Clea* in 1960. Set in Alexandria during the period just before the Second World War, the first three novels cover roughly the same period of time and the same events, while *Clea* advances the action in time; the central topic, according to Durrell, is 'an investigation of modern love'. Principal characters include the narrator L. G. Darley, his Greek mistress Melissa, the British ambassador Mountolive, the British intelligence agent Pursewarden, the artist Clea, and Justine (who is Jewish) and her wealthy Coptic husband

Nessim. All are bound together in a web of political and sexual intrigue: each novel reveals different aspects of the truth. The style is ornate, lyrical, and sensual, perhaps too much so for English tastes, as the *Quartet* tends to be more highly regarded abroad than in Britain. Durrell's later novels, which include *Tunc* (1968), *Nunquam* (1970), *Monsieur* (1974), and *Constance* (1982), show even greater disregard for British respect for realism. His best-known travel books are his three 'island' books, *Prospero's Cell* (1945), based on his pre-war years in Corfu; *Reflections on a Marine Venus* (1953) based on his experiences as information officer in Rhodes, 1945-6; and *Bitter Lemons* (1957), on Cyprus.

Lawrence Durrell's brother, the zoologist Gerald Malcolm Durrell (1925-95), was also a writer, well known for his popular accounts of animal life and his own zoo on Jersey: titles include *The Overloaded Ark* (1953), *My Family and Other Animals* (1956), *Island Zoo* (1961).

DÜRRENMATT, Friedrich (1921-90), Swiss dramatist, a writer of grotesque black comedy, because he thought that after the Second World War tragedy was a form no longer applicable to our modern 'upside-down world'. His best-known plays are *Der Besuch der alten Dame* (*The Visit*, 1956) and *Die Physiker* (*The Physicists*, 1962). Both are absurdist dramas dealing with power and responsibility, the first with reference to money, the second on the theme of the criminality of atomic physics. His plays include adaptations of Shakespeare's *King John* (1968) and *Titus Andronicus*

(1970). Dürrenmatt has also written many radio plays and some critical essays.

Dusty Answer, a novel by R. *Lehmann; the title is taken from Meredith's *Modern Love*.

Dutch Courtesan, The, a comedy by *Marston, printed 1605.

Young Freevill, being about to marry Beatrice, daughter of Sir Hubert Subboys, determines to break his connection with Franceschina, the Dutch courtesan. He introduces the latter to his self-righteous friend Malheureux, who becomes violently enamoured of her. She consents to gratify his passion if he will kill Freevill, and bring proof of the deed in the shape of a ring given to him by Beatrice. Freevill consents to help him; a pretended quarrel is arranged, Freevill disappears, and Malheureux takes the ring to Franceschina, who hastens to communicate the news to old Freevill and Sir Hubert Subboys. Malheureux is arrested for the murder of Freevill and sentenced to death. At the last moment young Freevill appears, and begs forgiveness for the device that he has adopted to cure his friend of his passion. Franceschina is condemned to be whipped and jailed.

DYCE, Alexander (1798-1869), scholar, who edited a large number of the works of Shakespeare and his contemporaries. His editions include the works of G. *Peele (1828 and 1829-39), T. *Middleton (1840), *Beaumont and *Fletcher (1843-6), *Marlowe (1850), J.*Ford (1869), R.*Greene (1831, 1861), and J.*Webster (1830, 1857). As well as producing a full edition of Shakespeare's works (1857, 1864-7) he was the first editor of *Sir Thomas *More* (1844). He left his valuable

collection of books and manuscripts to the Victoria and Albert Museum.

DYCK, Sir Anthony Van, see VAN DYCK.

DYER, Sir Edward (1543-1607), educated either at Broadgates Hall or Balliol College, Oxford. He was introduced at court by the earl of *Leicester, and took part in the queen's entertainment at Woodstock in 1575. The most famous poem attributed to him, *'My mind to me a kingdom is', is probably not his work, but by Edward De Vere, earl of *Oxford. Few authentic poems have survived: those which do show him to be a rather old-fashioned courtly poet. One of the best of his surviving poems is 'The lowest trees have tops' which was set by *Dowland in 1603. There is an account of his life and works by R. M. Sargent (1935).

DYER, Geoff (1958-), writer of fiction and nonfiction, born in Cheltenham. His first, Brixton-based novel, *The Colour of Memory* (1989), was followed by *The Search* (1993), in which a man is asked to track down a woman's husband. *Paris Trance* (1998), Dyer's third novel, is set in the French capital. Dyer's enthusiasm for the subjects covered is the link between his non-fiction works: *Ways of Telling*, (1986) a critical study of the work of John *Berger, *But Beautiful: A Book about Jazz* (1991), *The Missing of the Somme* (1994), and *Out of Sheer Rage: In the Shadow of D. H. Lawrence* (1997)-

DYER, George (1755-1841), educated at *Christ's Hospital and Emmanuel College, Cambridge, usher at Dedham Grammar School and later at a school in Northampton. He published his *Poems* in 1792, and various critical essays from time to time. He is remembered

as a friend of *Lamb, who writes of him as a gentle and kindly eccentric. He is the subject of Lamb's essay 'Amicus Redivivus' in *The Last Essays of Elia*, which describes how Dyer, departing from Lamb's cottage in Islington, marched absent-mindedly into the nearby river and disappeared. His rescue and resuscitation are affectionately described.

DYER, John (1699-1757), Welsh poet, briefly educated at Westminster. He studied law, then painting (with Jonathan Richardson), and eventually became a clergyman. He is remembered chiefly for his *topographical poem in tetrameter couplets, *Grongar Hill* (1726), which describes the scenery of the river Towy. He also wrote *The Ruins of Rome* (1740) and *The Fleece* (1757), a poem about the wool trade, which contains fine early industrial and pastoral landscapes, as well as much practical information. Dr *Johnson and many others scorned *The Fleece* for its prosaic subject and prolix manner, but *Wordsworth admired it greatly, ad**DYLAN**

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dressed a sonnet to Dyer ('Bard of the Fleece . . .'), and in his notes to **The Excursion* comments 'He wrote at a time when machinery was first beginning to be introduced, and his benevolent heart prompted him to augur from it nothing but good.'

DYLAN, Bob (1941-), adopted name of American singer-songwriter Robert Allen Zimmerman, whose lyrics have been highly praised both by poets and by some academics.

Dynasts, The, an Epic-Drama of the War with Napoleon, in Three Parts, Nineteen Acts and One Hundred and Thirty Scenes, by T. *Hardy, published in three parts,

1904, 1906, 1908.

This vast and original work, for which Hardy had read extensively, was shaping itself in his mind for nearly 30 years before he began to publish it. It is written partly in blank verse, partly in a variety of other metres, and partly in prose. The events of history with which it deals are recounted in the descriptive passages and stage directions. The work centres on the tragic figure of Napoleon. Part I opens with the year 1805, and Napoleon's threat of invasion. It presents the House of Commons discussing the repeal of the Defence Act, Napoleon's coronation at Milan, the preparations at Boulogne for the invasion of England, the battles of Ulm and Austerlitz, Trafalgar, the death of Nelson, and the death of Pitt.

Part II covers the defeat of the Prussians at Jena, the meeting of Napoleon and Alexander at Tilsit, the battle of Wagram, the fall of Godoy and the abdication of the king of Spain, and war in Spain, the divorce of Josephine, and Napoleon's marriage with Marie Louise.

Part III presents the Russian expedition of 1812, the British victories in the Pyrenees, the battle of Leipzig, Napoleon's abdication, his return from Elba, the ball in Brussels, Quatre-Bras, and Waterloo. Accompanying the major scenes are small vignettes, seen at close quarters, showing how these great events affected English rustics in Wessex, private soldiers, camp followers, and other ordinary people. Above them all, supernatural spectators of the terrestrial action, are impersonated abstractions, or Intelligences; the Ancient Spirit of the Years, the Spirit of the Pities, the

Spirits Sinister and Ironic, and the Spirit of Rumour, with their attendant choruses, the Shade of the Earth, and the Recording Angels. Above all is the Immanent Will, the force, unconscious and heedless, that moves the world. They are introduced not, as the author is careful to point out in his preface, 'as a systematized philosophy warranted to lift "the burthen of the mystery" of this unintelligible world' but to give by their comments a universal significance to the particular events recounted.

After the experience of the First World War Hardy felt that he should not have ended the work with a glimpse of hope for mankind. The drama was intended 'simply for mental performance', but scenes from it were produced in London in 1914, when Rebecca West found it 'one of the greatest plays' that had been seen on the English stage. The cinematic nature of the work has often been noted.

Dystopia, a term coined to convey the opposite of *utopia: the dystopian mode, which projects an unpleasant or catastrophic future, is frequently used by *science fiction writers.

