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**Faòer ffoo^r of *Modem Verse, The***, an anthology published in 1936, edited by M. \*Roberts, which did much to influence taste and establish the reputations of a rising generation of poets, including \*Auden, \*Mac-Neice, \*Empson, \*Graves, Dylan Thomas. In his introduction, Roberts traces the influences of \*Clough, G. M. \*Hopkins (himself well represented), the French ^symbolists, etc. on modern poetry, defines the 'European' sensibility of such writers as T. S. \*Eliot, \*Pound, and \* Yeats, and offers a persuasive apologia for various aspects of \*Modernism which the reading public had resisted, identifying them as an apparent obscurity compounded of condensed metaphor, allusion, intricacy and difficulty of ideas, and verbal play. The poet, he declared, 'must charge each word to its maximum poetic value': 'primarily poetry is an exploration of the possibilities of language.'

**FABIAN**, Robert, see FABYAN.

**Fabian Society, the**, a society founded in 1884 consisting of socialists who advocate a 'Fabian' policy, as opposed to immediate revolutionary action, and named after Quintus Fabius Maximus, nicknamed *Cunctator* or 'the Delayer' (see below). One of its instigators was Thomas Davidson (1840-1900), the illegitimate son of a Scottish shepherd, a charismatic

figure with many disciples who was also responsible for founding in 1883 the Fellowship of the New Life, a body which at first attracted some of the same membership, although its aims were mystical and philosophical rather than political. The Fabians aimed to influence government and affect policy by permeation rather than by direct power, and to provide the research and analysis to support their own views and introduce them to others. One of their methods was the publishing of tracts, or \*pamphleteering: the first two Fabian tracts were *Why Are the Many Poor?* ( 1884) by W. L. Phillips, a house painter and one of the few working-class members, and *A Manifesto* (1884) by G. B. \*Shaw. Shaw wrote many other important tracts, as did S. \*Webb: *Fabian Essays in Socialism* (1889), edited by Shaw, and with contributions by Webb, Sydney Olivier, and A. \*Besant sold well and attracted much attention. The Society itself continued to attract a distinguished membership of politicians, intellectuals, artists, and writers, ranging from Keir Hardie, Ramsay Macdonald, and G. D. H. \*Cole to E. \*Carpenter, E. \*Nesbit, R. \*Brooke, and W. \*Crane. See Margaret Cole, *The Story of Fabian Socialism* (1961) and N. and J. Mackenzie, *The First Fabians* (1977). **FABIUS** (Quintus Fabius Maximus) (d. 203 BC), nicknamed *Cunctator* (the man who delays taking action), was appointed dictator after Hannibal's crushing victory at Trasimene (217 BC). He carried on a defensive campaign, avoiding direct engagements and harassing the enemy. Hence the expression 'Fabian tactics' and the name of the \*Fabian Society (1884), dedicated to the gradual introduction of socialism.

**fable**, a term most commonly used in the sense of a short story devised to convey some useful moral lesson, but often carrying with it associations of the marvellous or the mythical, and frequently employing animals as characters. \* Aesop's fables and the \*Reynard the Fox' series were well known and imitated in Britain by \*Chaucer, \*Henryson, and others, and \*La Fontaine, the greatest of modern fable writers, was imitated by \*Gay. \*Mandeville's *The Fable of the Bees*, Swift's *Gulliver's Travels*, and Orwell's *Animal Farm* may be described as satirical fables. The form enjoyed something of a vogue in the 1920s and 1930s, in works by T F. \*Powys, D. \*Garnett, John \*Collier, and others, and has always been popular in children's literature. *Fable of the Bees, The*, see MANDEVILLE, B. DE. *Fables, Ancient and Modern*, by \*Dryden, published 1700.

Verse paraphrases of tales by \*Ovid, \*Boccaccio, and \*Chaucer are interspersed with poems of Dryden's own, and together with the preface, in itself one of the most important examples of Dryden's criticism, they compose themselves into an Ovidian and Catholic meditation on the place of nature, sex, and violence in the flux of history.

**fabliau**, a short tale in verse, almost invariably in octosyllabic couplets in French, dealing for the most part from a comic point of view with incidents of ordinary life. The fabliau was an important element in French poetry in the 12th-13th cents. In English, it has come to be applied loosely to tales with a sexual element, such as Chaucer's tales of the Miller, the Summoner, and the Pardoner in the *\* Canterbury Tales*.

See J. Hines, *The Fabliau in English* (1993), and P. Nykrog, *Les Fabliaux* (1973).

**FABYAN**, Robert (d. 1513), chronicler, sheriff of London in 1493. He reworked various sources into *The Concordance of Chronicles*, a compilation extending from the arrival of Brutus in England (see BRUT) to the death of Richard III (first printed 1516; ed. Ellis, 1811). His chronicles are of importance with respect to 345 FACE I FAIR MAID OF PERTH the history of London, and were several times brought up to date.

**Face**, one of the rogues in Jonson's *\*The Alchemist*.

**faction**, a term coined c.1970 to describe fiction based on and mingled with fact, at first applied particularly to American works of fiction such as *In Cold Blood* (1966) by \*Capote and *The Armies of the Night* (1968) by \*Mailer. The genre has continued to flourish, as the historical novel has gained a new lease of seriousness: works such as \*Keneally's *Schindlers Ark*, based on documentary evidence, interviews, and research, may be classified as fiction or non-fiction. This particular example was classified as fiction in Australia and the UK, but published as non-fiction under the title *Schindlers List* in the USA.

*Faerie Queene, The*, the greatest work of \* Spenser, of which the first three books were published 1590, and the second three 1596.

The general scheme of the work is proposed in the author's introductory letter addressed to \*Raleigh. By the *Faerie Queene* the poet signifies Glory in the abstract and \*Elizabeth I in particular (who also figures under the names of \*Britomart, \*Belphoebe, \*Mercilla,

and \*Gloriana). Twelve of her knights, the 'patrons' or examples of 12 different virtues, each undertake an adventure, on the 12 successive days of the queen's annual festival, and an account of their origins was to have been given in the last of 12 books. Prince Arthur symbolizes 'magnificence', in the Aristotelian sense (says the author) of the perfection of all the other virtues (he must have meant not 'magnificence' but 'magnanimity', or 'gentlemanliness'). Arthur has a vision of the Faerie Queene and, determining to seek her out, is brought into the adventures of the several knights and carries them to a successful issue. This explanation, given in the introduction, does not appear from the poem itself, for the author starts at once with the adventures of the knights; as we have it the poem does not conform to his scheme. Of the six books Spenser published, the subjects are:

I, the adventures of the \*Redcrosse Knight of Holiness (the Anglican Church), the protector of the Virgin \*Una (truth, or the true religion), and the wiles of \*Archimago and \*Duessa;  
II, the adventures of Sir \*Guyon, the Knight of Temperance, his encounters with \*Pyrochles and \*Cymochles, his visit to the Cave of \*Mammon and the House of Temperance, and his destruction of \*Acrasia and her \*Bower of Bliss. Canto x of this Book contains a chronicle of British rulers from \*Brut to Elizabeth;  
III, the legend of Chastity, exemplified by Britomart and Belphoebe;  
IV, the legend of \*Triamond and \*Cambell, exemplifying Friendship; together with the story of \*Scudamour

and \*Amoret;  
V, the adventures of \*Artegall, the Knight of Justice, in which allegorical reference is made to various historical events of the reign of Queen Elizabeth: the defeat of the Spaniards in the Netherlands, the recantation of Henry IV of France, the execution of \*Mary Queen of Scots, and the administration of Ireland by Lord Grey de Wilton;  
VI, the adventures of Sir \*Calidore, exemplifying Courtesy.

There is also a fragment on \*Mutabilitie, being the sixth and seventh cantos of the legend of Constancie, which was to have formed the seventh Book. This fragment contains a charming description of the seasons and the months.

The work as a whole, modelled to some extent on the \* *Orlando furioso* of Ariosto, suffers from a certain monotony, and its chief beauties lie in the particular episodes with which the allegory is varied and in descriptions, such as those of the Cave of Mammon and the temptation of Sir Guyon by the Lady of the Idle Lake, in Bk II. The meaning of many of the allusions, which must have added to the interest of the work for contemporaries, is now lost. The poem is written in the stanza invented by Spenser (and since utilized by James \*Thomson, \*Keats, \*Shelley, and \*Byron), in which a ninth line of twelve syllables is added to eight lines of ten syllables, rhyming a b a b b c b c c .

**Fagin**, a character in Dickens's \**Oliver Twist*.

**Fainall** and Mrs Fainall, characters in Congreve's \**The Way of the World*.

**FAINLIGHT**, Ruth (1931- ), poet and translator, born

in New York, but for many years resident in England. In her first collection, *Cages* (1966), her distinctively cool, ironic, yet not dispassionate voice spoke clearly: it shows some affinity with the tone of R. \*Graves, whom she and her husband A. \*Sillitoe knew in their early years together in Majorca. This volume was followed by several others, including *To See the Matter Clearly* (1968), *The Region's Violence* (1973), *Another Full Moon* (1976), *Sibyls and Others* (1980), *Fifteen to Infinity* (1983), *This Time of Fear* (1994), and *Sugar-Paper Blue* (1997). Her topics are both domestic and global: she combines, often in one poem, the personal and the austere detached, and excels at the uncanny casual moment of recognition. She has also published short stories and translations from the Portuguese.

**FAIRFAX**, Edward (71568-1635), Yorkshire scholar and gentleman, remembered for his translation of Tasso's \**Jerusalem Delivered* as *Godfrey of Bulloigne Done into English Heroicall Verse* (1600). A new edition by K. M. Lea and T. M. Gang was published in 1981.

*Fair Maid of Perth, Saint Valentine's Day, or The*, a novel by Sir W. \*Scott, published 1828, as the second of the \**Chronicles of the Canongate*. The novel, set at the end of the 14th cent, in Perth, where the Highlands touch the Lowlands, is chiefly remembered for its study of constitutional cowardice. It tells of the attempt

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to end the discord caused by the enmity of clans Chattan and Quhele by mortal combat of 30 picked champions on each side before the king. The default of one of the Clan Chattan men leaves a vacancy which is filled by the hero of the story, Henry Smith, who seeks

an opportunity to face Conachar, chief of Clan Quhele, his rival for the love of the Fair Maid, Catharine Glover. Conachar, formerly apprentice to Catharine's father, combines a hot temper with cowardice. In the battle, he is protected by his foster-father, Torquil of the Oak, who, with his eight sons, stands between Conachar and danger until all are dead; left to face Henry Smith, he runs from the battlefield. The battle, and the sub-plot of the assassination of the king's heir, the duke of Rothesay, make this one of the most bloody and violent of Scott's novels.

*Fair Maid of the West, The, or A Girl Worth Gold*, a comedy of adventure by \*Heywood, in two parts, Pt I C.1600, Pt II C.1630, both printed 1631.

The first part opens with a vivid scene at Plymouth, where \*Essex's expedition is on the point of sailing for the Azores (1597), and gallant Master Spencer has the misfortune to kill a man while protecting Bess Bridges, 'the flower of Plymouth', from insult. He has to fly the country, but first makes provision for Bess by handing over to her the Windmill Tavern at Fowey, which she subsequently conducts with equal spirit and decorum. Meanwhile Spencer, who has sailed to the Azores, is wounded to the point of death in trying to stop a quarrel. He sends a message to Bess, bidding her adieu and making over all his property to her. Bess employs part of this to fit out a privateer, in which she sets sail to bring home his body. Instead she rescues Spencer himself, who has recovered and been captured by Spaniards. After many adventures, leading as far as Morocco, Bess is finally united to her lover. The first part makes a breezy and entertaining melodrama, but

Pt II, a less effective sequel, contains more extreme coincidences and intrigues, including a 'bed-trick' and supposed deaths.

***Fair Penitent, The***, a tragedy in blank verse by N. \*Rowe, produced 1703.

The plot of the play is that of Massinger and Field's \**The Fatal Dowry*, shortened and somewhat modified at the end. Charalois becomes Altamont; Beaumelle, Calista; Rochford, Sciolto; Romont, Horatio; and Novali, Lothario. The play was extremely successful and was constantly revived until the early 19th cent. The 'haughty, gallant, gay Lothario' has become proverbial, and was a model on which Richardson drew Lovelace in \**Clarissa*. In revivals of the play \*Garrick acted Lothario, and subsequently Mrs \*Siddons, Calista. Dr \*Johnson said of it that 'there is scarcely any work of any poet at once so interesting by the fable, and so delightful by the language.' He observes, however, with reference to the title of the play, that Calista 'may be reasonably suspected of feeling pain from detection rather than from guilt'.

***Fair Quarre/, A***, a comedy by J. \*Middleton and W. \*Rowley, published 1617.

Captain Ager receives from a fellow officer an insult which reflects on his mother's virtue. A duel is arranged, but Ager is too conscientious to fight unless he is satisfied that his cause is a just one. He tells his mother of the accusation, which she at first indignantly denies, but presently, in order to prevent the duel, admits to be true. Ager then declines to fight, and is branded by his adversary as a coward. Having now what he considers an adequate reason, he fights and

defeats his enemy. They are reconciled and all ends well.

**fairy stories** have existed in the oral tradition of all cultures, but entered the mainstream as a distinct literary genre at the time of the publication of the stories of \*Perrault, written for a fashionable and sophisticated adult salon audience. Many earlier literary works (including those of \*Chaucer, \*Boccaccio, \*Malory, \*Straparola, and the Neapolitan Giambattista Basile, author of // *pentamerone*, published posthumously 1634-6), had featured fairies and tales of the supernatural, but it was in the last two decades of the 17th cent, that a new vogue for the written fairy tale was established. Perrault's cousin Marie-Jeanne l'Héritier de Villandon (1664-1734: *OEuvres meslés*, 1695) and her friend Henriette-Julie de Castelnau, comtesse de Murât (1670-1716), both published stories. Marie-Catherine, Baronne D'Aulnoy (d. 1705), produced wellknown tales such as 'La Chatte blanche' (The White Cat), 'Le Serpentin vert' (The Green Worm), and 'L'Oiseau bleu' (The Blue Bird), and many more, featuring disguise, shape-changing, cross-dressing, and beast-husbands (*Les Contes des fées*, 1696): these were almost immediately translated into English (some appearing in 1699; 3 vols, 1721-2) and remained popular well into the 19th cent.

The translation of story collections from other cultures reinforced the popularity of the fairy story: the *Fables of \*Bidpai* had reached England from the Arabic in \*North's version of 1570, and were republished in French in 1697. The \**Arabian Nights* in French (1704) and English (c.1708) had an immense

influence on the ^Oriental tale and the development of the novel. During the 18th cent, fairy stories flourished, both in versions from the French, and in homegrown popular forms, despite protests from some educationalists that they were unwholesome and immoral.

During the 19th cent, historians of folklore, notably the brothers \*Grimm, made the fairy story a respectable subject for academic research, and from 1823 many new tales were introduced to the British canon:

at the same period T. C. \*Croker was making an important collection of Irish folk tales, and H. C. \*Andersen's stories were appearing in Danish. The northern and Nordic theme continued with the retelling of Norse myths by Annie and Eliza Keary (*The Heroes of Asgard*, 1857) and Sir George \*Dasent

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(*Popular Tales from the Norse*, 1859). Andrew \*Lang, towards the end of the century, made important collections from many sources, and produced from 1889 his own very popular Fairy Books. Sir John Rhys collected stories in *Celtic Folklore, Welsh and Manx* (1901, repr. 1980). A. \*Rackham's illustrations of Grimm, \*Barrie, and others made memorable contributions to the genre in its heyday before the First

World War: Barrie's \* *Peter Pan* proved one of the most enduring of original stories with fairy characters.

The 20th cent, witnessed the rise of psychoanalytic and anthropological studies of legend, myth, and fairy story, by \*Freud, \*Jung, \*Frazer, and others, and produced Bruno Bettelheim's classic work *The Uses of Enchantment: The Power and Importance of Fairy Tales* (1978), which argues that stories offer children a

valuable tool for psychological growth and adjustment.

Other surveys of the genre include *The Ocean of Story* (1928) by Norman Penzer; Russian structuralist and narratologist Vladimir Propp's *Morphology of the Folk Tale* (1928; trans. 1968); Maureen \*Duffy, *The Erotic World of Faery* (1972); Jack Zipes, *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales* (1979). Marina \* Warner's *From the Beast to the Blonde* (1994) emphasizes the subversive elements in fairy tales, and discusses the tradition of female transmission of them: she brings her study up to date with consideration of the contribution to the genre of the Walt Disney film and its images of female heroism. American poet Robert Bly offered a reading of a Grimm story in his *Iron John* (1990), which stresses the importance of the masculine principle and male ritual.

The late 20th cent, saw a revival of interest in the adult fairy tale, as authors freed themselves from the constraints of realism to explore the world through myth and fantasy: A. S. \*Byatt, Angela \*Carter, Italo \*Calvino, Michèle \*Roberts, and Salman \*Rushdie have all used the genre to remarkable effect, but a familiarity with fairy story also discreetly underlies many more conventional narratives. Fairy stories for children continue to be published through the whole range of the market, from popular mass market versions of old favourites to sophisticated and handsomely illustrated adaptations by well-known authors: Victorian fairy painting also enjoyed a late 20thcent. vogue, as witnessed by an exhibition at the Victoria and Albert Museum, 1997, which included works by \*Burne-Jones, \*Dadd, Richard \* Doyle and his

brother Charles, Joseph Noël Patón (1821-1901), A. Rackham, and Edmund Dulac (1882-1953).

**Faithful**, in Bunyan's *Pilgrim's Progress*, the companion of \*Christian; he is put to death at \*Vanity Fair.

**Faithful Shepherdess, The**, a pastoral tragi-comedy by J. \*Fletcher, printed not later than 1610.

The action takes place at night in the woods of Thessaly, and revolves around the central figure of the faithful shepherdess herself, Clorin, who has dedicated herself to a life of chastity in memory of her dead love. Thenot is in love with her, or rather with the image of her fidelity, for when she pretends to accept him, he spurns her. Other characters in the amorous round include Amarillis, who loves Thenot, who in turn loves Amoret; the wanton Cloe and the coy Daphnis; and the Sullen Shepherd, who intervenes by transforming Amarillis into the form of Amoret. With the aid of various magic herbs, a satyr, and the god of the river, all is happily resolved.

**FALCONER**, William (1732-69), son of a barber and himself a seaman, author of *The Shipwreck* (1762, rev. 1764, 1769), a poem in three cantos recounting the wreck of a ship on the coast of Greece, which had considerable vogue in its day. Falconer was drowned at sea.

**Falkland**, one of the principal characters in Godwin's \* *Caleb Williams*.

**FALKLAND**, Lucius Cary, second Viscount ( 1610-43), a famous Royalist, 'a man learned and accomplished, the centre of a circle [at the village of Great Tew, near Oxford] which embraced the most liberal thinkers of his day, a keen reasoner and an able speaker, whose

convictions still went with the Parliament, while his wavering and impulsive temper, his love of the Church, his passionate longings for peace, led him to struggle for a king whom he distrusted, and to die for a cause that was not his own' (J. R. \*Green). He fell at Newbury. The circle at Great Tew included \*Jonson, \*Suckling, \*Sandys, \*Earles, \*Godolphin, and \*Chillingworth; also \*Clarendon, who draws a memorable portrait of him. Falkland wrote verses and theological works (*Discourses of Infallibility* and a *Reply*, 1660).

**FALKNER**, J(ohn) Meade (1858-1932), novelist, antiquary, and topographical writer, who rose to a senior position with a firm of Newcastle armaments manufacturers, and later became honorary librarian to the dean and chapter of Durham. He is remembered for his three novels: *The Lost Stradivarius* (1895), a tale of the supernatural set largely in Oxford and Naples; *Moonfleet* (1898), a romance involving smuggling; and *The Nebuly Coat* (1903), an antiquarian romance dealing with a church threatened by collapse, in which Falkner was able to display his love and knowledge of ecclesiastical history and architecture, heraldry, etc. He also wrote poetry, a volume of which was published as *Poems* (c.1933); three of his poems appear in \*Larkin's *The Oxford Book of Twentieth-Century English Verse* (1973)-

**Fall of Robespierre, The**, a drama written in 1794 by \*Coleridge, who wrote Act I, and R. \*Southey, who wrote Acts II and III.

**False One, The**, a drama attributed to J. \* Fletcher, in which \*Massinger may also have had a share, performed C.1620, printed 1647.

The play deals with the joint occupation of the throne of Egypt by Ptolemy and his sister Cleopatra;

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the treacherous murder of Ptolemy by Septimius, 'the False One'; and the entanglement of Caesar by the charms of Cleopatra.

**Falstaff**, Sir John, a character in Shakespeare's *1* and *2 \* Henry IV ana \*The Merry Wives of Windsor*. To Dr \*Johnson 'unimitated, unimitable' a 'compound of sense and vice'; the subject of \*Morgann's important early critical essay. His remote historical original seems to have been the Wyclifite Sir John \*Oldcastle, but his more important literary foundations lie in the stock figure of the \*Vice, together with some elements of the Plautine \*miles gloriosus. He is fat, witty, a lover of sack and of jests, and skilful at turning jokes on him to his own advantage—I am not only witty in myself, but the cause that wit is in other men' (*2 Henry IV*, I. ii. 8-9). In *1 Henry IV* he is shown as the drinking companion of Prince \*Hal, and anticipates great advancement when Hal becomes king. Hal humours him, allowing him to give his own version of the \*Gadshill encounter with the men 'in buckram', to mimic his father, Henry IV, and even to take credit for the death of \*Hotspur at the battle of Shrewsbury. In *2 Henry IV* he is seen little with Hal, but is portrayed as old, ill, and unscrupulous in his financial dealings with Mistress \*Quickly and with his old friend Master Justice \*Shallow, from whom he borrows £1,000. His embodiment of anarchy is suggested in his confrontation with the Lord Chief Justice (I. ii). On succeeding to the throne Hal/Henry V rejects him in the speech beginning T know thee not, old man.

Fall to thy prayers', which Falstaff throws off by assuring his friends that he will be sent for privately. In \**Henry V*, however, Mistress Quickly tells us that 'the King has kill'd his heart' (il. i), and she later describes his death, in a tavern, in a speech which includes the famous line (as emended by Theobald) 'his nose was as sharp as a pen, and 'a babbl'd of green fields'. The Falstaff of *The Merry Wives of Windsor* is a diminished figure, whose attempts to mend his fortunes by wooing two citizens' wives simultaneously end in his discomfiture in Windsor Forest. It is this Falstaff, however, who is the subject of at least nine operas, including \*Verdi's *Falstaff* (1893), a n ^ \*Vaughan Williams's *Sir John in Love* (1929). \*Elgar's symphonic study *Falstaff* (1913) is based on the Henry plays. Falstaff is also the eponymous hero of a highly praised Rabelaisian novel (1976) by Robert Nye.

**Fanny Hill**, see MEMOIRS OF A WOMAN OF PLEASURE.

**Fanny Price**, a character in J. Austen's \**Mansfield Park*.

**FANSHAWE**, Anne, Lady (1625-80), née Harrison, wife of Sir Richard \*Fanshawe. She shared her husband's travels and her affectionate *Memoirs*, written between 1674 and 1676, were first printed in 1829: 'whatever was real happiness, God gave it me in him.'

**FANSHAWE**, Sir Richard (1608-66), poet, translator, diplomat, born in Hertfordshire and educated at Cambridge. He was a supporter of the Royalist cause, as was his wife Anne, whom he married in 1644 (see above). After the Restoration he served as ambassador in Portugal, then Spain, where he died. His first published work was a translation of \*Guarini's // *pastor fido* (*The Faithful Shepherd*, 1647): a reissue of



this the following year contained some of his own poems, including a delightful ode urging the pleasures of country living, some accomplished \*Spenserian stanzas, and sonnets from the Spanish, translated with much elegance. A selection from \*Horace (1652) was followed by the *Lusiads* of \*Camoës (1655), which he prepared in retirement during the Civil War.

**fantasy fiction**, see overleaf.

**FANTHORPE**, Ursula A. (skham) (1929- ), poet, born in Kent, and educated at Oxford. She was a teacher in Cheltenham before receiving critical acclaim and a wide readership for her first volume, *Side Effects* (1978), which was followed by *Standing to* (1982), *Voices off* (1984), *Neck Verse* (1992), and other volumes. Her poetry is lucid and accessible; her tone is both wry and lyrical, and her subject matter ranges from the classical to the historical and the domestic.

**farce**, a form of popular comedy with its distant roots in the improvisations which actors introduced into the text of medieval religious dramas (the word is derived from the word *farce*, stuffing). Later forms include the interludes performed in the 15th and 16th cents, and the classical farce of \*Molière, whose works were freely adapted by British dramatists. The 19th-cent. middleclass French farce, as practised by Eugène Labiche (1815-88), Georges Feydeau (1862-1921), and Georges Courteline (1858-1929), has also proved popular in adaptation. In England, the full-length home-grown farce emerged in the 19th cent.: Morton's \**Box and Cox* was a famous if isolated example, and \*Pinero also wrote several, including *The Magistrate* (1885), *The Schoolmistress* (1886), and *Dandy Dick* (1887). \*Gilbert

and Sullivan's farcical comic operas belong to the same period. *Charley's Aunt* (1892) by Brandon Thomas (1856-1914), a comedy with an excellent opportunity for cross-dressing (an Oxford undergraduate impersonates his own rich Brazilian aunt), is still frequently performed. The term 'farce' is now generally used to cover a form of theatre which employs ridiculous situations, mistaken identities, split-second timing, and marital misadventures (hence the term 'bedroom farce'): later exponents include Ben Travers (1886-1980), whose celebrated 'Aldwych farces' included *A Cuckoo in the Nest* and *Rookery Nook*, both 1926; Ray Cooney (1932- ), who wrote many plays for actormanager Brian Rix at the Whitehall; A. \*Ayckbourn, M. \*Frayn, Joe \*Orton, and T. \*Stoppard. Dario \*Fo is notable among those who have used the farce for serious political purposes. Television has produced a new genre of serial and surreal farce in the Monty Python series, and John Cleese's hotel comedy *Fawlty Towers*.

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**Farfrae**, Donald, a character in Hardy's \**The Mayor of Casterbridge*.

***Far from the Madding Crowd***, a novel by T. \*Hardy, published 1874. The title is a quotation from Gray's \**Elegy Written in a Country Church-Yard*.

The theme, which occurs in others of Hardy's novels, is the contrast of a patient and generous love with unscrupulous passion. The shepherd Gabriel Oak serves the young and spirited Bathsheba Everdene, owner of the farm, with unselfish devotion. She depends greatly on his support, but cannot regard

him as a suitor. Another of her admirers is a neighbouring farmer, Boldwood. The dashing Sergeant Troy loves one of Bathsheba's servants, Fanny Robin, but after a fatal misunderstanding deserts her and she eventually dies in childbirth in the workhouse. Troy has meanwhile captivated and married Bathsheba, but soon begins to neglect and ill-treat her.

When he hears of Fanny's death he leaves the farm, disappears, and is deemed to have been drowned.

Farmer Boldwood, now obsessed with Bathsheba, gives a party at which he pledges Bathsheba to marry him some time in the future. Troy reappears at the party and Boldwood, driven to madness by his reappearance, shoots him. Boldwood is tried and pronounced insane. Gabriel and Bathsheba are at last married.

Hardy made a stage version of the novel, which was eventually produced by the Hardy Players in Dorchester in 1924.

**FARJEON**, Eleanor (1881-1965), born in London into a highly literary Hampstead family, became well known as a children's writer after the success of *Martin Pippin in the Apple-Orchard* (1921, not originally written for children); she followed it with many volumes of poems, fantasies, stories, etc., and *A Nursery in the Nineties* (1935), reminiscences of her childhood. She was a close friend of E. \*Thomas: see her *Edward Thomas: The Last Four Years* (1958).

**FARMER**, Richard, see ESSAY ON THE LEARNING OF SHAKESPEARE, AN.

*Farmer's Boy, The*, see BLOOMFIELD, R.

**FARNOL**, (John) Jeffery (1878-1952), historical novelist,

whose tales of adventure and the open road, many of them set in the Regency period ( *The Broad Highway*, 1910; *The Amateur Gentleman*, 1913; and many others) were immensely popular; they show a debt both to \*Borrow and to \*Weyman.

**FARQUHAR**, George (1677-1707), born in Londonderry, was a sizar at Trinity College, Dublin, and became an actor, but gave up the stage in consequence of accidentally wounding a fellow player. He took to writing comedies, and produced *Love and a Bottle* in 1698, *\*The Constant Couple, or A Trip to the Jubilee* in 1699, *Sir Harry Wildairin* 1701, *The Inconstant* and *The Twin Rivals* in 1702, *The Stage Coach* (with \*Motteux) in 1704, *\*The Recruiting Officer* in 1706, and *\*The Beaux' Stratagem* in 1707. The last two are the best of his plays and are still regularly performed; *The Recruiting Officer* was used by \*Brecht as the basis of his *Pauken und Trompeten* (1955). They are marked by an atmosphere of reality and good humour, revealing the easygoing character of the author, though his satire is sometimes pungent. He is said to have been deceived by his wife, from love of him, about her fortune, but to have always treated her with tenderness and indulgence. He died in poverty. A present of 20 guineas from the actor Robert Wilks gave him the means of writing his last play, *The Beaux' Stratagem*, and he lived just long enough to hear of its success. (See RESTORATION.)

**FARRAR**, F(rederic) W(illiam) (1831-1903), philosopher and theologian, eventually dean of Canterbury, who, when a master at Harrow, published *Eric, or, Little by Little* (1858), an edifying story of school life, partly autobiographical, which achieved enormous success.

As well as many works of theology, he also wrote *Julian Home: A Tale of College Life* (1859) and *St Winifred's, or The World of School* (1862). (See also CHILDREN'S LITERATURE.)

**FARRELL**, J(ames) G(ordon) (1935-79), novelist. Born in Liverpool, the son of an accountant, he was educated at Rossall School and Brasenose College, Oxford, where, in his first term, he contracted poliomyelitis. He later travelled widely in America, Europe, and the East. His first novel, *A Man from Elsewhere* (1963), was set in France, his second, *The Lung* (1965), describes the experiences of a polio victim, and *A Girl in the Head* (1967) the desultory adventures of Count Boris Slattery in an English seaside town called Maidenhair. His first substantial novel, *Troubles* (1970), is set in Ireland, in the decaying Majestic Hotel, just after the First World War, against a background of Sinn Fein violence. *The Siege of Krishnapur* (1973, \*Booker Prize) deals with the events of the Indian Mutiny, in a characteristically ironic and comic vein. *The Singapore Grip* (1978) moves closer to the epic, blending real and fictitious characters and describing the fall of Singapore to the Japanese, an event which Farrell portrays as a deathblow to the British Empire. His last three novels involved considerable historical research, and all reflect a sense of the end of the empire and the stubborn, at times heroic, at times stupid, refusal of his characters to recognize the course of history. His most vivid creation is Major Brendan Archer, courteous, faithful, and chivalrous, holding fast to his own code of civilized conduct in increasingly violent circumstances: he appears in *Troubles* and again in *The*

*Singapore Grip*. Similarly the sardonic kindly rationalist Dr McNab from *The Siege* reappears in *The Hill Station* (1981), which was left unfinished when Farrell was accidentally drowned, shortly after moving from London to Ireland.

**D**uring the second half of the 20th cent,

fantasy fiction has become one of the most productive and commercially successful of literary genres in English. In one sense this is not surprising. Literature containing elements of the fantastic is as old as literature in English (or in any language), and includes such works as \**Beowulf*, with its fire-spewing dragon and man-eating ogres, *Sir \*Gawain and the Green Knight*, with its enchantresses and shape-shifting giant, or Sir Thomas \*Malory's *Le \*Morte D'Arthur*, Edmund \*Spenser's \**The Faerie Queene*, or Shakespeare's \**Midsummer Night's Dream* and \**The Tempest*, with their respective complements of enchanted swords, elvish knights, fairies, and wizards. The literature of the fantastic at any date can draw on a seemingly inexhaustible reservoir of concepts and characters from the age-old, international, and pre-literary

genre of the folk tale, or tale of wonder.

Literature of the fantastic should, however, be distinguished from fantasy fiction, a genre in some respects decisively modern. Readers and writers in a period dominated by science and by a rationalistic world-view face problems in entertaining such concepts as those listed above, now known or at least very generally thought to be impossible or nonexistent.

The problems were until recently increased by the low rating given to fantasy and the fantastic by practitioners of the realistic novel. In what one might call the post-Quixotic era (see CERVANTES), fantasy was marginalized into becoming a form for satire, for diversion, and above all for children.

Major writers within this marginal/non-adult mode include for instance George \*MacDonald and Lewis Carroll (see DODGSON). Fantasy fiction, however, began to win a kind of autonomy as early 20th-cent. authors ceased to try to locate elements of the fantastic within the real world, and followed the late romances of William \*Morris (1834-96) in creating frankly imaginary otherworlds as locations for their narratives. A major lead was given by the Irish writer Lord \*Dunsany (1878-1957), whose volumes of short stories began with *The Gods of Pegana* (1905), but whose most influential novel,

*The King of Elfland's Daughter*, did not appear until 1924. The location of Dunsany's fictions is characteristically unstated and impossible to determine.

They could be set on earth in the far and forgotten past, in the far and unknown future, in some simply unknown country, or on the borders of Elfland or Faerie. All these locations have been used by later fantasy authors, as have settings on other planets, in parallel universes, or in the byways of our own 'here and now'. The essence of fantasy fiction, however, is liberation from the constraints of what is known, coupled with a plausible and persuasive inner coherence. The reader of fantasy accepts the rules set up by the fiction, and ignores, or relishes, the contrast with the rules of everyday reality, often glimpsed in fantasy as a horrific world of tedium and mediocrity.

Fantasy fiction continued to be developed by writers such as E. R. Eddison (1882-1945), whose most popular work has remained *The Worm Ourobouros* (1922), which, after a rather awkward induction locating events on an imagined Mercury, tells a tale of war between Demonland and Witchland; or Mervyn \*Peake, whose Gormenghast trilogy is set for the most part within the politics and rituals of a single gigantic castle. Both these writers were, however, isolated figures. Fantasy fiction

began to create a readership for itself with the appearance of collective schools of writers, aware of each other's work and supporting regular publication in (usually) monthly magazines in the USA.

The first of these was the group centred on *Weird Tales*, a magazine which began publication in May 1923, and including primarily H. P. Lovecraft, Robert E. Howard, and Clark Ashton Smith. Of these Lovecraft (1890-1937) pioneered the tale which exploits an imaginary mythology, while Smith (1893-1961) created a series of imaginary lands in far past or far future, including Atlantis, Hyperborea, and Zothique. It was the work of Robert E. Howard (1906-36), however, which had the most influence on the future, through his creation of the character Conan the Barbarian, and his image of violent prehistoric civilizations in which warriors find themselves continually pitted against wizards and magicians. The subgenre of 'sword-and-sorcery' has remained prolific ever since, the best of its practitioners including Fritz Leiber (1910-92), with his Fafhrd and Gray Mouser series begun in 1939; Jack Vance (1916- ), whose *The Dying Earth* ( 1950) borrows its far future setting from Smith; John Brunner (1934-95), Larry Niven (1938- ), and Michael Shea (1946- ), authors respectively of *The Traveller in Black* (1971), *The Magic Goes Away* (1978), and *Nifft*

*the Lean* (1982). Howard's Conan stories have meanwhile been continued posthumously by several writers, as have stories based on Lovecraft's Cthulhu mythology.

The other major early fantasy magazine was the short-lived *Unknown*, which lasted for only 39 issues between 1939 and 1943. In this brief period, though, *Unknown* took up the challenge of relating fantasy to the real world of logic and science, its authors typically working from the premiss that magic could have been developed into a controllable technology and used in parallel with, or totally replacing, conventional science, in some imagined parallel universe. 'Worlds where magic works' were created in *Unknown* by Robert Heinlein (1907-88), and in particular by the Incomplete Enchanter series of L. Sprague de Camp (1907- ) and Fletcher Pratt (1897-1956), in which modern scientists find themselves able to move into the worlds of Norse, Finnish, or Irish mythology, or the romance settings of Spenser or Ariosto, and to establish themselves as magicians there by their (comically imperfect) understanding of magical law. The *Unknown* tradition has been continued since by such authors as Poul Anderson (1926- ) and Randall Garrett (1927-87). It is notable that all these authors have also been prominent in science fiction. Fantasy fiction in the manner of *Unknown* is a highly

rationalized and even argumentative mode.

The greatest influence within the fantasy genre, however, has been another maverick, J. R. R.

\*Tolkien. His first published fantasy, *The Hobbit* (1937), was written for children, but its three-volume successor *The Lord of the Rings* (1954-5) caught the attention for the first time of a mass adult readership and inspired generations of imitators. Tolkien used his expert scholarly knowledge of Old English and Old Norse to recreate the world of Germanic folk tale, with its dwarves, elves, trolls, barrow-wights, and wizards, as a consistent and coherent whole instead of a scattering of suggestive fragments. To this he added creatures of his own invention, such as hobbits, ents, and wraiths, a complete mythology, chronology, and cartography, and a compelling plot centred on the fear and rejection of power and the Ring.

Tolkien owed nothing to the American traditions mentioned above, and little to earlier authors such as Dunsany and Eddison. His work, however, inspired emulation, above all by its ambitious scope. Later authors have followed him in the urge to write nothing less than trilogies, and in recognizing the need to create otherworlds whose complexity far outruns the immediate needs of plot. Among the most significant of his followers are Stephen Donaldson (1947- ), whose seven-volume

*Chronicles of Thomas Covenant* sequence, begun in 1977, develops the ecological motif already strong in Tolkien; David Eddings (1931- ), with the Belgariad, Malloreon, and Elenium sequences begun in 1982, 1987, and 1989 respectively; and Michael Scott Rohan ( 1951- ), with his Winter of the World trilogy (1986-8).

Three other trends within fantasy fiction deserve brief mention. One is the continuing production of high-quality 'children's literature', or writing for young adults, as for instance in the four-volume Wizard of Earthsea sequence (1968-90) by Ursula \*Le Guin. A second is the revival, often by feminist authors such as Angela \*Carter, of the ancestral form of the \*fairy tale. The third is the continuing ability of fantasy writers to write comically, now best exemplified by the Discworld books of Terry Pratchett (1948- ). The first volume in this sequence, *The Colour of Magic* (1983), relied on overt parody of Leiber, Lovecraft, and others, with Howard and Tolkien not far away, but the series has gone on to create a world of its own.

Reasons for the popular appeal of fantasy fiction no doubt include discontent with the mundanity of everyday life in consumer societies, openly voiced in Le Guin's *The Beginning Place* (1980), and the associated yearning for more natural and colourful environments, as for instance in the Mythago Wood

sequence of Robert Holdstock (1948- ). Fantasy has, however, also shown itself ready to deal with questions of the utmost contemporary importance, in particular, with the nature and origins of evil.

T. H. \*White declared that the theme of his Arthurian fantasy *The Once and Future King*, written for the most part between 1938 and 1941, was to find 'an antidote to war', and the theme is powerful in the work of several of the authors mentioned above. Fantasy fiction has shown itself capable of dealing with topics which seem outside the range of the traditional realist novel, and speaks for and to a contemporary mass audience whose taste it has itself created.

See: Brian Attebery, *Strategies of Fantasy* (1992); Tom Shippey, *The Road to Middle-Earth* (2nd edn 1992); Tom Shippey (ed.), *The Oxford Book of Fantasy Stories* (1994); John Clute and John Grant (eds.), *The Encyclopedia of Fantasy* (1997).

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**FARRELL**, J(ames) T(homas) (1904-79), American naturalist novelist, Chicago-born, and best known in Britain for his trilogy about Studs Lonigan, a young Chicago Catholic of Irish descent. *Young Lonigan* (1932) describes his boyhood, *The Young Manhood of Studs Lonigan* (1934) his desultory career as house painter, small time crook, etc., and *Judgement Day* (1935) his unemployment during the Depression and early death from a heart condition aggravated by

poverty and poor living.

**Fashion**, Sir Novelty and Young, characters in Vanbrugh's *\*The Relapse*, who reappear in Sheridan's adaptation *\*A Trip to Scarborough*.

**fashionable novel**, or 'silver-fork school', a class of novel, popular c. 1825-50, which held up for admiration the lives of the wealthy and fashionable. \*Hook was one of the leaders of this highly successful school of writing. \*Hazlitt, in his essay on 'The Dandy School' (*^Examiner*, 1827), castigates the narrow superficiality of such novels which encourage the reader, he feels, only to 'the admiration of the folly, caprice, insolence, and affectation of a certain class'. \*Bulwer-Lytton (whose own *\*Pelham* was a celebrated example) held that the genre was influential in the paradoxical sense that its effect was ultimately to expose 'the falsehood, the hypocrisy, the arrogant and vulgar insolence of patrician life'. M. W. Rosa, in *The Silver-Fork School* (1936), discusses the work of S. \*Ferrier, T. H. \*Lister, \*Disraeli, P. \*Ward, Mrs \*Gore, and others, and argues that the school 'culminated in a single great book—*Vanity Fair*. (See also NOVEL, RISE OF THE.)

**FASTOLF**, Sir John (1380-1459), a successful soldier in the French wars of Henry IV and Henry V, who contributed towards the building of philosophy schools at Cambridge and bequeathed money towards the foundation of Magdalen College, Oxford. He figures prominently in the \*Paston Letters. In Shakespeare's *1 \*Henry VI*, however, he is presented as a coward who repeatedly betrays the heroic Talbot, is stripped of his Garter, and banished by the king. The

\*Folio text calls him \*'Falstaff', but from \*Theobald onwards it has become traditional to call him 'Fastolfe' to distinguish him from his similar but more purely fictitious namesake. To Shakespeare's audiences, however, the figures probably appeared identical, despite historical and chronological difficulties.

***Fatal Curiosity, The***, a tragedy in blank verse by \*Lillo, first produced by \*Fielding in 1736. It is based on an old story of a Cornish murder, but its plot is archetypal and appears in many literatures; Lillo's version influenced the German 'fate-drama', and \*Camus used it in *Le Malentendu* (1945).

Old Wilmot, under stress of poverty and urged by his wife, murders a stranger who has deposited a casket with them, only to find the victim is his son, supposed lost in a shipwreck.

***Fatal Dowry, The***, a tragedy by \*Massinger and \*Field, acted c. 1617-19, printed 1632. The play is based on one of the *controversiae* (or imaginary legal disputes) of Seneca the elder.

Charalois's father, the distinguished marshal of the duke of Burgundy, has died in debt, and his creditors refuse to allow his body to be buried. Charalois offers to go to prison if the creditors will release the body. The offer is accepted; Charalois goes to prison with his friend, the blunt soldier Romont. Rochfort, expresident of the parliament, touched by the piety of Charalois and the honesty of Romont, procures their release, and moreover gives Charalois his daughter Beaumelle to wife. She is presently found by Romont exchanging kisses with her former suitor, the meanspirited fop Novali. Charalois, at first incredulous,

presently himself finds Beaumelle and Novali together, and forcing a duel on the latter kills him. He calls upon Rochfort to judge his daughter. The father himself condemns her, and Charalois stabs her. But the father immediately turns on Charalois and upbraids him for his lack of mercy. Charalois is tried for the murder of Novali and Beaumelle and acquitted, but is killed by a friend of Novali, who in turn is killed by Romont.

Rowe's *\*The Fair Penitent* is founded on this play.

***Fatal Marriage, The, or The Innocent Adultery***, a tragedy by \*Southerne, performed 1694.

Biron, having married Isabella against his father's wish, is sent by him to the siege of Candy and reported killed. His widow is repudiated by the father and brought to misery. During seven years she is courted by Villeroy, and finally, from gratitude for his devotion and urged by Carlos, Biron's younger brother, she marries him. Biron, who has all this time been a captive, now returns and reveals himself to Isabella. Carlos, it now appears, had known that Biron was alive, but had concealed his knowledge, wishing to oust him from the succession. For the same reason he had urged the marriage of Isabella, in order finally to ruin her and her son in his father's estimation. Carlos waylays and mortally wounds Biron. Isabella, already distracted by the situation in which she finds herself, takes her own life. The guilt of Carlos is exposed.

The play is founded on A. \*Behn's novel *The Nun or The Perjur'd Beauty* but, unlike Mrs Behn's heroine, Southerne's Isabella is portrayed as a helpless victim, 'born to suffer' and condemned by fate to 'a long line of woe'. The role was originally played by Mrs \*Barry



with great effect, and was subsequently played by many leading actresses, including Mrs \*Cibber, Mrs \*Siddons, and Fanny \*Kemble. The play was revived by \*Garrick in 1757 as *Isabella, or The Fatal Marriage*; he cut out the comic sub-plot and made other minor alterations.

**Fata Morgana**, see MORGAN LE FAY.

**Father and Son**, see GOSSE.

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**Fathers of the Church**, the early Christian writers, a term usually applied to those of the first five cents. Sometimes the Greek and Latin Fathers are distinguished, the former including \*Clement of Alexandria, \*Origen, Cyprian, \*Athanasius, Basil the Great, Gregory Nazianzen, and \*Chrysostom; the latter \*Tertullian, \*Jerome, \*Ambrose, \*Augustine, \*Gregory (Pope Gregory I), and \*Bernard.

**Faulconbridge**, Robert and Philip, the legitimate and illegitimate sons of Sir Robert Faulconbridge in Shakespeare's *\*King John*. Philip's true father is \*Richard I (Coeur de Lion). See also under BASTARD.

**FAULKNER** (originally Falkner), William Cuthbert (1897-1962), American novelist, born in Mississippi, where his family had long been settled; he spent most of his life there, in the town of Oxford, and the history and legends of the South, and of his own family, were the material of his greater books. After a desultory education and working at various odd jobs, he met S. \*Anderson while working as a journalist in New Orleans, who encouraged him to write his first novel, *Soldier's Pay* (1926). This was followed by others, including *Sartoris* (1929), the first of the series

in which he describes the decline of the Compson and Sartoris families, representative of the Old South, and the rise of the crude and unscrupulous Snopes family. The principal setting of these novels is 'Jefferson'—a composite picture of several Mississippi towns—in the mythical Yoknapatawpha County. *The Sound and the Fury* (1929) is a narrative tour de force in which Faulkner views the decline of the South through several eyes, most remarkably those of Benjy Compson, a 33-year-old 'idiot'. The work is an astonishing display of technical brilliance written in a sombre and lyrical mood. *As I Lay Dying* (1930) is equally distinguished, and demonstrates Faulkner's comic as well as his tragic vision, in his account of the death of poor white Addie Bundren, and of her children's grotesque attempts to fulfil her wish to be buried in Jefferson. He made his name, however, not with these but with a more sensational work, *Sanctuary* (1931). *Light in August* (1932) and *Absalom, Absalom!* (1936) confirmed his reputation as one of the finest of modern novelists. Other important works include *The Hamlet* (1940), *Intruder in the Dust* (1948), and several volumes of short stories, collected in 1950. He was awarded the \*Nobel Prize in 1954. In England he found an early champion in Arnold \*Bennett, who wrote warmly of his work in the *\*Evening Standard*, having been introduced to it by R. \*Hughes, who wrote a preface for the 1930 English edition of *Soldier's Pay*.

**FAULKS**, Sebastian (1953- ), journalist and novelist, born in Berkshire and educated at Emmanuel College, Cambridge. His novels include *A Trick of the Light* (1984), *The Girl at the Lion d'Or* (1988, set in France

during the 1930s), *A Fool's Alphabet* (1992), and *Birdsong* (1993), a novel with a double time-scale set largely in France in the trenches during the First World War and dealing in part with the underground lives of sappers: there is a vivid account of the night before the battle of the Somme. *Charlotte Gray* (1998) explores Franco-British relations and the Nazi occupation of France during the Second World War through the heroine's quest for a missing English pilot. *The Fatal Englishman: Three Short Lives* (1996) is a collection of biographical essays linked by a common theme of early death, and a self-destructive impulse: the painter Christopher Wood; pilot and author Richard \*Hillary; and journalist Jeremy Wolfenden. **Faust**, the subject of the great dramas of \*Marlowe and \*Goethe, was a wandering conjuror, who lived in Germany about 1488-1541 (H. G. Meed, *Johann Faust*, 1930) and is mentioned in various documents of the period. (He is not to be confused with Johann \*Fust or Faust, the printer.) For Marlowe's play see DR FAUSTUS. *Faust*, the drama by Goethe, was begun by him about the year 1770 and not completed till just before his death in 1832. It consists of two parts, the first published 1808, the second 1832. It begins with a prologue in heaven, in which Mephistopheles obtains permission to try to effect the ruin of the soul of Faust, the Lord being confident that he will fail and predicting the ultimately positive conclusion at the end of Pt II. The play itself opens with a soliloquy by Faust, disillusioned with the world and despairing. Mephistopheles having presented himself, Faust enters into a compact to become his servant if

Faust should exclaim, of any moment of delight procured for him, 'Stay, thou art so fair.' Then follow the attempts of Mephistopheles to satisfy Faust, culminating in the incident of Gretchen (Margaret), whom Faust, at the devil's instigation, though not without some rebellion by his better self, seduces, bringing about her miserable death. This is the end of Pt I, Faust being left remorseful and dissatisfied. The story of Pt II is extremely complex and its symbolism obscure. It consists in the main of two portions, of which the first is the incident of Helen of Troy, originally written as a separate and complete poem. Helen, symbolizing perfect beauty as produced by Greek art, is recalled from Hades and ardently pursued by Faust, but finally reft from him. Euphorion, their son, personifying poetry and the union of the classical and the Romantic, and at the end representing Lord \* Byron, vanishes in a flame. In the second portion (Acts IV and V) the purified Faust, pursuing the service of man, reclaims from the sea, with the help of Mephistopheles, a stretch of submerged land. But Care attacks and blinds him. Finally satisfied in the consciousness of good work done, he cries to the fleeting moment, 'Ah, stay, thou art so fair', and falls dead. Hell tries to seize his soul, but it is borne away by angels. *Faustus, DoctOf*, see DR FAUSTUS. FAWCETT I FELL 354 FAWCETT, Millicent Garrett, see WOMEN'S SUFFRAGE. *Fawn, The*, see PARASITASTER, THE. **Feast of Fools**, a medieval festival originally of the subdeacons of the cathedral, held about the time of the

Feast of the Circumcision (1 Jan.), in which the humbler cathedral officials burlesqued the sacred ceremonies. A lord of the feast was elected, styled bishop, cardinal, abbot, etc., according to the locality (cf. BOY BISHOP). (See also FOOL.) The Feast of Fools had its chief vogue in the French cathedrals, but there are a few English records of it, notably in Lincoln Cathedral and Beverley Minster. See E. K. \*Chambers, *The Mediaeval Stage* (1903).

**Feathernest**, Mr, in Peacock's \**Melincourt*, a caricature of \*Southey.

**FEAVER**, Vicki (1943- ), poet, born in Nottingham. *Close Relatives* (1981), a series of portraits and acute, sympathetic observations of human relationships, introduced Feaver's characteristic style: deceptively plain language enlivened by taut rhythms and suddenly enlarged by boldly imaginative metaphors. *The Handless Maiden* (1994) is more clearly, though never dogmatically, feminist in theme, and also more emphatic in its use of myth, both as metaphor and in \*dramatic monologues such as 'Circe' and the celebrated 'Judith'. Feaver's craft and vigour have brought her many awards, particularly for individual poems.

**Feeble**, in Shakespeare's 2 \**Henry IV* {\\}. ii), one of the recruits brought before \*Falstaff, who is a 'woman's tailor', a phrase with bawdy connotations.

**Feenix**, Cousin, a character in Dickens's \**Dombey and Son*, the nephew of Mrs Skewton, and cousin of Edith, Dombey's second wife.

**FEINSTEIN**, Elaine (1930- ), novelist, poet, and translator, born in Bootle and educated at Newnham College, Cambridge. Her novels, which include *The*

*Circle* (1970), *Children of the Rose* (1975), and *The Shadow Master* (1979), show a development from the experimental towards the naturalistic; *The Survivors* (1982) is a saga about a Jewish immigrant family in Liverpool. A selection of her poems, *Some Unease and Angels* (1977), contains new work and work from earlier collections, and a selection of her notable translations ( pub. 1971) of the poetry of \*Tsvetayeva. A further volume of poems, *Badlands*, appeared in 1987, the same year as *A Captive Lion*, her biography of Tsvetayeva. Her life of \*Pushkin appeared in 1998. **Félibrige**, a literary movement founded in 1854 by seven Provençal poets under the leadership of Frédéric Mistral (1830-1914) to foster a renaissance of Provençal writing. Its most memorable products are Mistral's vernacular epics *Mireio* (1859) and *Calendan* (1867). It has served as an inspiration to a number of more recent movements favouring dispossessed languages and cultures.

**Felix Holt the Radical**, a novel by G. \*Eliot published 1866.

Set in 1832 in Loamshire, it vividly evokes the political ferment and corrupt electioneering tactics of the times. Harold Transóme arrives home after many years in the East to inherit the family estate on his elder brother's death, and startles his family by standing as a Radical candidate. Although good-natured and intelligent, his political convictions are not incompatible with 'treating' the local workers, and his character is strongly contrasted with that of Felix Holt, austere, idealistic, and passionate, who although educated has deliberately chosen the life of an artisan, and who aims

to stir his fellow workers to a sense of their own worth and destiny. The heroine, Esther, who supposes herself to be the daughter of old Lyon, the Independent minister, has an innate love of refinement, and when Felix chastises her for her frivolity she gains a new consciousness, and gradually falls in love with him. A complex and somewhat implausible chain of events reveals that Esther is in fact the heir to the Transóme estate; Harold woos her, from motives not entirely mercenary, and Esther is forced to choose between his worldly attractions, and poverty with Felix, who has been imprisoned for his rash but innocent involvement in a riot. She renounces her claim to the estate and chooses Felix. It is revealed to Harold at the end of the novel (the reader having known from the beginning) that he is not his father's son, but the son of the hated lawyer Jermyn; the account of the years of suffering of the proud and lonely Mrs Transóme, subjected in secrecy to a man she no longer respects, ever fearful of her son's discovery, befriended only by her faithful servant Denner, forms, in the view of \*Leavis, the most successful part of the book, though H. \*James (who found the whole plot clumsily artificial) declared that, although intensely drawn, she was dramatically superfluous. **FELL**, Dr John (1625-86), dean of Christ Church, Oxford, and bishop of Oxford, and an early promoter of the \*Oxford University Press, to the development of which he greatly contributed. Fell was author of a critical edition of Cyprian (1682), and edited with many arbitrary alterations the *Historia Universitatis Oxoniensis* of A. \* Wood. He is the subject of the wellknown epigram beginning 'I do not love you, Dr Fell', a

translation by T \*Brown of \*Martial, *Epigrams*, 1. 32. **FELL**, Margaret (1614-1702), an early leader of the Society of \*Friends, converted by G. \*Fox in 1652 during his stay at her home, Swarthmore, in Cumberland, which became the Friends' administrative centre. She was of gentry origin, a powerful character and an organizer of genius, who co-ordinated the growing movement, wrote copiously on religious and political issues, interceded personally with Charles II on behalf of persecuted Friends, and suffered grievous imprisonments in the 1660s. She became the first to enunciate the Friends' peace principles in 1660, 355 **FELLTHAM** | **FENTON** and claimed full spiritual equality for women in *Women's Speaking Justified* (1666). After the death of her first husband, Judge Thomas Fell, she married Fox in 1669, but chiefly lived and travelled apart from him, continuing her radical activities into her eighties. See M. M. Ross, *Margaret Fell: Mother of Quakerism* (1984 edn); B. Y. Kunze, *Margaret Fell and the Rise of Quakerism* (1994); S. Davies, *Unbridled Spirits* (1998). **FELLTHAM**, Owen (1623-68). He published a series of moral essays, *Resolves* (c.1620), when 18 years old, contributed *tojonsonus Virbius* (see JONSON), famously called Charles I 'Christ the Second', and published a *Brief Character of the Low Countries* (1652). *Female Quixote, The, or The Adventures of Arabella*, a novel by C. \*Lennox, published 1752. This vivacious and ironical work was probably the most consistent of the various attempts to reproduce the spirit of \*Cervantes in English. Arabella, the daughter of a marquis, grows up in a remote castle

into a beautiful young woman with a passion for reading romance and a determination to live herself in such a world. A naive delight in her own beauty leads her to assume that all men are her slaves, and potential abductors and ravishers; so that innocent men who find themselves in her company are constantly thrown into confusion by her impassioned accusations. Nevertheless she is benevolent and virtuous, and sharply contrasted with her envious, worldly female cousin. After many ludicrous events at home, she travels, with her devoted cousin Mr Glanville and other friends, to Bath and London, where her beauty and singularity lead to dreadful confusions, a duel, illness, and expected death. But the ferment subsides, and Arabella marries the patient, sensible Mr Glanville. The novel was successful and praised by \*Fielding.

**female, or feminine, rhymes**, see RHYME.

**feminist criticism**, a modern tradition of literary commentary and polemic devoted to the defence of women's writing or of fictional female characters against the condescensions of a predominantly male literary establishment. The beginnings of this movement are to be found in the journalism of Rebecca \*West from about 1910. More influential as founding documents are the essays of V. \*Woolf, notably \**A Room of One's Own* (1929) and *Three Guineas* (1938), and S. de \*Beauvoir's book *Le Deuxième Sexe* (1949; *The Second Sex*, 1953). In its developed form, the tradition was reborn amid the cultural ferment of the post-1968 period, especially in the United States. The misogynist or belittling attitudes of male critics and novelists were subjected to ironic scrutiny in Mary Ellmann's *Thinking*

*about Women* (1968) and to iconoclastic rage in Kate Millett's *Sexual Politics* (1970), the latter work berating D. H. \*Lawrence and N. \*Mailer in particular. Many feminist academics continued the investigation into stereotyped representations of female characters, for example in S. Cornillon (ed.), *Images of Women in Fiction* (1972). Concentration upon the offences of male writers tended to give way in the later 1970s to woman-centred literary histories seeking to trace an autonomous tradition of women's literature and to redeem neglected female authors. Influential examples of such work in America were Ellen Moers, *Literary Women* (1976), Elaine Showalter, *A Literature of Their Own* (1977), and Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic* (1979). By the beginning of the 1980s, feminist criticism was becoming more self-critical and internally differentiated: the mainstream of American feminist criticism eschewed 'male' literary theory and saw its own purpose as the affirmation of distinctly female 'experience' as reflected in writing; but black-feminist and lesbianfeminist critics objected that their own experiences were being overlooked. Meanwhile the value of 'experience' as a clue to women's writing was doubted by feminists allied to \*Marxist criticism, \*psychoanalytic criticism, and post-\*structuralism, especially but not exclusively in Britain and France. One such school, led by the French writers Julia Kristeva, Hélène Cixous, and Luce Irigaray, sought to define an *écriture féminine* (for which 'feminine writing' would be a misleading translation) on the basis of a psychological 'politics' of language itself: if language belongs not to women but

to a masculine social order, the distinctive female literary strategy will be to subvert it with bodily, even orgasmic, pulsations. British feminist criticism, although drawing upon both American and French approaches, has usually been more historical and sociological. Feminist criticism has thus become a varied field of debate rather than an agreed position. Its substantial achievements are seen in the readmission of temporarily forgotten women authors to the literary canon, in modern reprints and newly commissioned studies by feminist publishing houses such as Virago (1977) and the Women's Press (1978), in anthologies and academic courses.

**FÉNELON**, François de Salignac de la Mothe (1651-1715), French theologian and educator. Appointed archbishop of Cambrai, he wielded considerable influence at court until his political independence and his quietism—which earned the censure of \*Bossuet—relegated him to his diocese. His best-known works were written for his pupil, the duc de Bourgogne, grandson of Louis XIV: *Télémaque* (1699), a didactic romance modelled on Telemachus' voyage in the *Odyssey*, teaching the skills and virtues of the enlightened monarch, and *Dialogues des morts* (1712-30), presenting the lives of the heroes and statesmen of history for the edification of the prince.

**FENN**, G. Manville, see HISTORICAL FICTION.

**Fenton**, a spendthrift young gentleman in love with Anne Page in Shakespeare's *\*The Merry Wives of Windsor*.

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**FENTON**, James (1949- ), poet, reporter, and librettist,

born in Lincoln, educated at the Choristers' School, Durham, Repton, and Magdalen College, Oxford, where he won the \*Newdigate Prize for poetry with a sonnet sequence called 'Our Western Furniture'. He has worked as a political and literary journalist and as a freelance correspondent in Indo-China, as theatre critic of the *\*Sunday Times* and, from 1984 to 1986, as chief book reviewer for *\*The Times*. In 1994 he was elected professor of poetry at Oxford. Though he is predominantly a satirist, the main stylistic influence on his work is W. H. \*Auden. His first collection, *Terminal Moraine* (1972) displayed an imagination hungry for stimulus of all kinds, from politics to anthropology and horticulture. *The Memory of War* (1982), which reprinted several poems from the first volume and all those from his 1978 pamphlet *A Vacant Possession*, is similarly eclectic in its inspiration and exuberant in execution, although several pieces, grounded in his experiences as a reporter, display sombre authority in the contemplation of war and its aftermath. *Manila Envelope* (1989) was published from the Philippines, where he was working as a correspondent, and a collection of his reportage from Vietnam, Korea, and the Philippines, including his celebrated eyewitness account of the fall of Saigon, was also published in 1989 as *All the Wrong Places: Adrift in the Politics of Asia*. *Out of Danger* appeared in 1993 and won the Whitbread Award for poetry. He worked as librettist and translator for the 1985 musical adaptation of \* Hugo's *Les Misérables*. A collection of satirical poems, *Partingtime Hall*, written in collaboration with John \*Fuller, was published in 1987.

**Ferdinand**, (1) in Shakespeare's \**Love's Labour's Lost*, the king of Navarre; (2) in his \**The Tempest*, son of \* Alonso, king of Naples, and lover of \*Miranda; (3) in Webster's \**The Duchess of Malfi*, the brother of the duchess.

**Ferdinand Count Fathom**, *The Adventures of* a novel by T. \*Smollett, published 1753.

In his dedication Smollett outlines his ideas on form in the novel. It should create 'a large diffused picture' dominated by a central figure to which various groups and episodes are subordinated; within this framework digression may be permitted. In these *Adventures* the figure of Count Fathom, a deliberately created monster 'from the purlieus of treachery and fraud', is starkly contrasted with the noble Count de Melvil and his son Renaldo. Fate and coincidence play a decisive part in the story, much of which is written in a \*mock-heroic style. The character of the book changes considerably in the last quarter, which becomes self-consciously \*'romantic', in many ways anticipating the later \*Gothic novel.

Far from being a count, Ferdinand is the son of a camp-follower of Marlborough's army. While she is robbing the dead on the field of Peterwarad she saves Count de Melvil, who becomes Ferdinand's benefactor and brings the boy up with his own son. At 16 Ferdinand plans to seduce Melvil's daughter, and by the time he is 18 he is established in Vienna with his friend, the evil Ratchali, as womanizer, cheat, and social success. In London, again with Ratchali, he conquers fashionable society with his talents and charm, organizes a swindle in fake antiques, and

continues with his seductions, driving Elenor to Bedlam and Celinda to drink. After further successes in Bristol he is exposed cheating at cards, betrayed, and thrown into the debtor's prison. Freed by young Melvil, he shows his gratitude by creating bitterness between Melvil and his love Monimia, but fails in his attempt to rape her. As he cannot now return to high society, he takes up medicine, but his scandalous life and a legal action brought by a cleric ruin his repute. A rapid series of events bear down on him. In an attempt to escape he marries a wealthy widow, but he is again indicted and again imprisoned, when at last signs of remorse begin to appear. He now almost disappears from the story, the rest of which relates, with lachrymose sentiment and many *frissons* of horror (including a hint of necrophilia), the misfortunes and eventual joys of young Melvil and Monimia.

**FERGUSON**, Adam (1723-1816), one-time chaplain to the Black Watch, who succeeded \*Hume as Advocates' Librarian in 1757, was professor in turn of natural philosophy, moral philosophy, and mathematics at Edinburgh after 1764, and was a member of the \* Select Society and co-founder of the \*Royal Society of Edinburgh. His writings include *The Morality of Stage-Plays Seriously Considered* (1757), written in defence of J. Home's \**Douglas*, performed the previous year; *An Essay on the History of Civil Society* (1767), a pioneer work in political sociology; *The History of the Progress and Termination of the Roman Republic* (3 vols, 1783); and *Principles of Moral and Political Science* (2 vols, 1792). This last work carries further the analysis of human character begun in the *Essay*, and offers a

more ideological ethic than is found in other moralists of the period. Ferguson is also more explicit in the development of the sharp contrast between questions of fact and questions of value. In the *Essay* he has a discussion 'Of the History of Literature', in which he argues that poetry is a more original and natural form of literary expression than prose, and that all literature develops better in periods and contexts of great social activity than in leisure and solitude.

**FERGUSON**, Sir Samuel (1810-86), an important figure in the \*Irish Revival, who was educated at Trinity College, Dublin, and became the deputy keeper of the records of Ireland. Among many translations and works based on Gaelic legend, he published a widely praised elegy on Thomas Davis, a nationalist leader, in 1845; *Lays of the Western Gael* (1865); and an epic, *Congal* (1872), on the last stand of Irish paganism against Christianity. A long narrative poem, 'Conary', based on a bardic story, and a retelling of the legend of  
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\*Deirdre both appeared in 1880. *Ogham Inscriptions in Ireland, Wales, and Scotland*, his most important antiquarian work, was published in 1887. A biography, *Ascendancy of the Heart*, by R. O'Driscoll, appeared in 1976.

**FERGUSSON**, Robert (1750-74). He was obliged by poverty to leave St Andrews on his father's death, and subsequently worked as a clerk in the Commissary Office. His first poems were published in Ruddiman's *Weekly Magazine* (1771), in imitation of English models, and his first \*Scots poem, 'The Daft Days', appeared in 1772. A volume appeared in 1773 which

was to have a profound influence on \*Burns, who found himself inspired to 'emulating vigour': Fergusson's 'The Farmer's Ingle', a vernacular description of homely rustic life, is a clear foreshadowing of Burns's \*'The Cotter's Saturday Night'. Fergusson vividly evokes the street life, taverns, and amusements of Edinburgh, and mocks the established literary world in satirical attacks on Dr \*Johnson and \*Mackenzie ('The Sow of Feeling'). In 1773 he developed manic-depressive symptoms, and died not long after being shut up in the local Bedlam. An edition of his works in two volumes with a life by M. P. McDiarmid appeared in 1954-6.

*Ferishtah's Fancies*, a volume of poems by R. \*Browning, published 1884. The main part of the collection consists of 12 poems focused on the sayings of an imaginary Persian sage, Ferishtah, on various moral and religious topics. The device of a non-Christian speaker to suggest Christian teaching (Ferishtah with his parables recalls Jesus) had been used before by Browning, in such poems as 'Cleon' (see MEN AND WOMEN), but not in so systematic a format.

**FERLINGHETTI**, Lawrence (1920- ), American \*Beat poet. Although born in New York, he was the mainstay of the San Francisco Renaissance—the West Coast wing of the Beat movement. In 1953 he co-founded City Lights Books, a publishing house and bookstore that specialized in Beat poetry. He was arrested in 1956 for publishing \*Ginsberg's *Howl* and wrote a full account of the trial ('Horn on Howl') for the \* *Evergreen Review* (1957). His own work includes poetry collections such as *Coney Island of the Mind* (1958) as well as



two volumes of plays. Unlike many of his contemporaries he disapproved of the Beat's emphasis on the self and argued for a more directly political project with which they could be aligned. He was a fervent supporter of the Cuban Revolution and most famously composed the poem 'One Thousand Fearful Words for Fidel Castro' after his visit there in 1960. He also appeared in the Band's final concert, *The Last Waltz* (1978), reading his ersatz version of 'Our Father'.

**FERMOR**, Patrick Leigh (1915- ), travel writer, of English and Irish descent, educated at the King's School, Canterbury. In 1933 Fermor set off on foot for Constantinople: the journey was the subject of a planned trilogy of which two volumes, *A Time of Gifts* (1977) and *Between the Woods and the Water* (1985), have been published, the first covering the Hook of Holland to Hungary, the second Transylvania to the Danube. The historical imagination, the sense of place, and the evocation of youth, expressed in prose that ranges from the lyrical to the erudite, have been much admired. After leaving Constantinople, Fermor continued to live and travel in the Balkans and Greece: during the German occupation of Crete he lived for more than two years disguised as a shepherd and captured the commander of the German forces in Crete, an episode which became the basis of a film, *Met by Moonlight* (1956). After the war Fermor became director of the British Institute in Athens. His first travel book, *The Traveller's Tree* (1950), is a vivid account of a journey through the French Caribbean, where his novella, *The Violins of Saint-Jacques* (1953), is also set. His account of travels in the southern

Péloponnèse (*Mani*, 1958) and northern Greece (*Rommeli*, 1966) are at once erudite studies of local customs and dialect and evocations of village life. *A Time to Keep Silence* (1957) and *Three Letters from the Andes* (1991) originate in letters to his wife.

**FERRAR**, Nicholas (1592-1637), educated at and fellow of Clare College, Cambridge, a member of Parliament and active in the affairs of the Virginia Company. In 1625 he retired to \*Little Gidding, an estate belonging to his mother, and established there with his brother, his brother-in-law John Collett, and their families a religious community based on Anglican principles. Ferrar wrote little himself, but was a close friend of G. \* Herbert, who on his deathbed entrusted to him the manuscript of his poems *The Temple*, published 1633.

**Ferrars**, (1) Mrs, and her sons Edward and Robert, in \* *Sense and Sensibility* by J. Austen; (2) William, and his children Endymion and Myra, in \* *Endymion* by B. Disraeli.

**Ferrali**, or **Ferragus**, in \* *Orlando innamorato* and \* *Orlando furioso*, a Moorish knight of Spain, one of the suitors for the hand of \* Angelica, and the slayer of her brother \* Argalia.

**FERRERS**, George, see MIRROR FOR MAGISTRATES, A. *Ferrex and Porrex*, see GORBODUC.

**FERRIER**, James Frederick (1808-64), nephew of Susan \* Ferrier, educated at Edinburgh University and Magdalen College, Oxford. He studied German philosophy at Heidelberg and was successively professor of civil history at Edinburgh (1842-5) and of moral philosophy and political economy at St Andrews (1845-64). His idealistic philosophy, connected with that of

\*Berkeley, is set forth in *The Institutes of Metaphysic* (1854) and *Lectures on Greek Philosophy and Other Philosophical Remains* (mostly published in \*Blackwood's, 1838-43, and in volume form 1866). The principal positions of his philosophy are two: first, that

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'Along with whatever any intelligence knows, it must, as the ground or condition of its knowledge, have some cognisance of itself.' Nor can it know itself except in relation with objects. Mind and matter, *per se*, are unknowable. Secondly, that we can be ignorant only of what is capable of being known. From these positions he argues that it is necessary to 'conceive a supreme intelligence as the ground and essence of the Universal whole'. In substance, Ferrier's conclusions closely resemble those of \*Hegel, though reached independently and from a different starting point; \*De Quincey said that Ferrier produced 'German philosophy reflected through a Scottish medium'.

**FERRIER**, Susan Edmonstone (1782-1854), the daughter of an Edinburgh lawyer who was a friend of Sir W.

\*Scott. She was the successful author of three good novels of Scottish life: *Marriage* (1818), *The Inheritance* (1824), and *Destiny* (1831). Her object was avowedly to instruct, particularly on the subject of marriage, but her method lies in shrewd observation and comedy.

**Ferumbras**, or **fírumbras**. **Sir**, a Middle English metrical romance of 10,540 short lines related to the French Charlemagne romances *Fierabrás* and the *Destrucción de Rome*. It is one of the more artistic of the English romances of 'the matter of France', and

more distinguished than the version known from its 19th-cent. owner as the 'Fillingham Firumbras' (ed. M. I. O'Sullivan, EETS OS 198, 1935). The story tells of the capture by Ferumbras, the son of the sultan of Babylon, of Rome and the Holy Relics, of his combat and later friendship with Oliver, and of the conversion to Christianity of Ferumbras and his sister Floripas. The two become friends of Roland, Oliver, and Charlemagne, and Floripas marries Guy of Burgundy. The same story is told in *The Sowdone of Babylon*, a version from about 1400 of a lost French romance. Ed. S. J. Herrtage (EETS ES 34, 1879; repr. 1966).

**Feste**, in Shakespeare's *Twelfth Night*, \*Olivia's jester. His name, which indicates mirthfulness, occurs only once. He concludes the play with his song 'When that I was and a little tiny boy'.

**Festín de pierre**. **Le**, see DON JUAN.

**festivals, literary**. The first post-war literary festival took place in Cheltenham in 1949; this was a small-scale local occasion, which aimed to bring writers and readers together. A Writers' Conference in Edinburgh in 1962, attached to the well-established Edinburgh Festival of music and drama, was attended by \*Spender, \*Spark, \*Durrell, Rebecca \*West, Angus \*Wilson, and others, and achieved notoriety through lively debates on drugs and homosexuality: this was a landmark in the dawn of the \*performance age. Since then, scores of festivals have sprung up across the country, usually offering a week or fortnight of events, including readings, lectures, book signings, and writing workshops. Festivals range from the national (or international, as Cheltenham has now

become), to the local (for example, the Lancaster LitFest, established in 1978, which seeks primarily to promote local writing) or specialist (poetry at Aldeburgh or drama at the Royal Court Young Writers Festival). Among the most popular are the Edinburgh Book Festival, established in 1983, and the Hay-on-Wye Festival, established in 1988, both annual events. Others include Ways with Words, held annually at Dartington Hall in Devon, and the thrice-annual Ilkley Festival (est. 1973). Literary festivals grew in number and prominence, especially during the 1980s when their potential as effective publicity and marketing tools became apparent. Many major book launches are now accompanied by author appearances on the festival circuit. Both Toronto and Adelaide are well known for their successful international programmes.

**FET**, Afanasy Afanasevich (A. A. Shenshin) (1820-92), Russian lyric poet, and a close friend of \*Turgenev. His first volume of verse appeared in 1850, but by the late 1850s Fet's concern for 'pure art' and his themes from nature, which he describes with startling freshness, went out of fashion. In his last years four collections entitled *Evening Lights* were published and he found a new fame with the younger generation of Russian symbolist poets. The first selection of his poetry in English, *I Have Come to You to Greet You* (trans. James Greene), appeared in 1982.

**FEUCHTWANGER**, Lion (1884-1958), German Jewish novelist and playwright, best known as the author of *Die Hässliche Herzogin* (1923, *The Ugly Duchess*) and *Jud Süß* (1925, *Jew Süß*), a florid and operatic historical romance set in 18th-cent. Germany. He lived as an

expatriate in France, was interned by the Vichy government, then escaped to the USA, where he settled in Hollywood. *Jew Süß*, in a translation by W. and E. \*Muir (1927), was highly praised by Arnold \*Bennett in his *Evening Standard* column ('a complete picture of a complex social organism'), and became a best-seller. Feuchtwanger appears as a character in Christopher \*Hampton's play *Tales from Hollywood* (1983)-

**FEUERBACH**, Ludwig (1804-72), German philosopher and critic of the Bible, a disciple of \*Hegel. Feuerbach's most influential work was *Das Wesen des Christentums* (*The Essence of Christianity*, 1841), in which he asserted that Christianity is a man-created myth, satisfying man's need to imagine perfection: 'Man, by means of the imagination, involuntarily contemplates his inner nature; he represents it as out of himself. The nature of man, of the species. . . is God.' G. \*Eliot, who translated the work into English in 1854, wrote that she agreed with Feuerbach's religion of humanity, and her novels show the influence not only of Feuerbach's thought but also of his application of religious terms to a secular philosophy.

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**Fezziwig**, Mr and Mrs, characters in Dickens's \**A Christmas Carol*.

**Fiammetta**, the name given by \*Boccaccio to the lady he loved, and the title of one of his works.

**FICHTE**, Johann Gottlieb (1762-1814), German philosopher, a pupil of \*Kant, from whose dualism he subsequently dissented. He became professor of philosophy at Jena in 1794, but was accused of atheism and

dismissed. He subsequently lectured in Erlangen and Berlin. Fichte's philosophy is pure idealism. Though his philosophical system grew out of Kant's, it has the distinguishing feature that the thinking self, or *ego*, is seen as the only reality. This *ego*, in defining and limiting itself, creates the *non-ego*, the world of experience, as its opposite, the medium through which it asserts its freedom. He expounded this doctrine in his principal work, *Wissenschaftslehre (Doctrine of Knowledge, 1794)*. Influenced by the humiliation of Prussia in 1806-7, he became increasingly interested in the idea of nationhood, and sought reality, not in the *ego* but in the notion of a divine idea lying at the base of all experience, of which the world of the senses is the manifestation. His *Reden an die deutsche Nation (Speeches to the German Nation, 1814)* helped to arouse the patriotism of his contemporaries under the Napoleonic occupation. His view of history as the biography of its heroes greatly influenced \*Carlyle, particularly in the latter's lectures *On \*Heroes and Hero-Worship (1841)*, as did his idealism. See \*Sartor *Resartus* for Carlyle's use of Fichte's idea of the world of Appearances as a vesture under which lies the essence or Divine Idea.

**FICINO**, Marsilio (1433-99), Italian humanist and philosopher, and a highly influential exponent of Platonism. He translated into Latin many important works of \*Plato and the \*Neoplatonists (e.g. Porphyry, \*Plotinus, Proclus, and \*Dionysius the Areopagite), sought to establish an essential harmony between Platonism and Christianity, and under the patronage of Cosimo de'Medici was the leader of a 'Platonic Academy'

at Florence. His views influenced \*Reuchlin and \*Colet and were an inspiration to many English poets, including \*Sidney and \*Milton.

**Fidèle**, in Shakespeare's \**Cymbeline*, the name assumed by \*Imogen when disguised as a boy, suggesting her faithfulness.

**Fidessa**, in Spenser's \**Faerie Queene* (1. ii), the name assumed by the fair companion of \*Sansfoy, whom the \*Redcrosse Knight takes under his protection after slaying that 'faithlesse Sarazin'. She turns out to be the false \*Duessa.

**FIELD**, Eugene (1850-95), American journalist, poet, and bibliophile, born in Missouri. He wrote light verse for adults and children, and his collection *A Little Book of Western Verse* (1889), which contains 'Little Boy Blue' and 'Dutch Lullaby' (better known later as 'Wynken, Blynken and Nod'), had a considerable vogue in England.

**FIELD**, Michael, the pseudonym of Katharine Bradley (1846-1914) and her niece Edith Cooper (1862-1913). Bradley, born in Birmingham and educated at Newnham College, Cambridge, became deeply attached to her invalid sister's daughter Edith, and they shared their lives and studied and travelled widely together. Bradley published first under the pseudonym of Arran Leigh: together they adopted the name of Michael Field with the publication of *Callirrho, and Fair Rosamund* (1884). They produced more than 20 volumes of verse drama and poetry. Their early work draws sensuously and erotically on pagan classical themes: *Long Ago* (1889) deals with the story of Sappho. They had many acquaintances in the literary and artistic world, including

G. \*Meredith, \*Wilde, John \*Gray (who assisted their conversion to Roman Catholicism), and \*Ricketts, who illustrated some of their work. A selection from their journals was edited by T. Sturge \*Moore in 1933.

**FIELD**, Nathan (1587-1619/20), actor and dramatist, educated at St Paul's. He was impressed into the company of the Children of the Chapel, and probably succeeded to Shakespeare's place as actor and shareholder in the King's Men, c.1616. He wrote two comedies, *A Woman Is a Weathercock* (1609), which shows the influence of \*Jonson and includes a parody of a speech in *\*The Spanish Tragedy*, and *Amends for Ladies* (1610). He later collaborated with a number of other dramatists, including \*Fletcher and \*Massinger, and is best known for his share of Massinger's *\*The Fatal Dowry*.

**FIELDING**, Henry (1707-54), the son of a lieutenant (who later became lieutenant-general), born at Sharpham Park, the house of his maternal grandfather in Somerset. His mother died when he was 11, and when his father remarried Henry was sent to Eton. There he was happy, enjoyed his studies, and made lifelong friends of \*Lyttelton, who was to become a generous future patron, and of \*Pitt the elder. At 19 he attempted to elope with a beautiful heiress, but failing in this settled in London, determined to earn his living as a dramatist. Lady M. W. \*Montagu, a distant cousin, encouraged him, and in 1728 at Drury Lane his play *Love in Several Masques* was successfully performed. In the same year he became a student of letters at Leiden, where he remained about 18 months, greatly

enlarging his knowledge of classical literature. On his return to London he continued his energetic but precarious life as a dramatist, and between 1729 and 1737 wrote some 25 assorted dramas, largely in the form of farce and satire, and including two adaptations of \*Molière, *The Mock Doctor* and *The Miser*. In 1730 three of his plays were performed: *The Author's Farce*; *Rape upon Rape*, a savage satire on the practices of the law, embodied in Justice Squeezum; **FIELDING I FIELDING** 360

and the most successful of all his dramas, *\*Tom Thumb* (which was published in a revised form the following year as *The Tragedy of Tragedies, or The Life and Death of Tom Thumb the Great*), one of several extravagant burlesques modelled on Buckingham's *\*The Rehearsal*, of the turgid fashionable tragedies of the day. \*Hogarth designed the frontispiece, and a long and close friendship began. *Don Quixote*, a satire which is part a tribute to \*Cervantes, appeared in 1734. In the same year Fielding married Charlotte Cradock, who became his model for Sophia in *\*Tom Jones* and for the heroine of *\*Amelia*, and with whom he enjoyed ten years of great happiness until her death. His improvidence led to long periods of considerable poverty, but he was greatly assisted at various periods of his life by his close and wealthy friend R. \*Allen, who became, with Lyttelton, the model for Airworthy in *Tom Jones*. In 1736 Fielding took over the management of the New Theatre, for the opening of which he wrote the highly successful satirical comedy *Pasquín*, which aimed at various religious and political targets, including electioneering abuses. But *The Historical Register for iy^6*

was fiercer political satire than \* Walpole's government would tolerate, and the Licensing Act of 1737, introducing censorship by the lord chamberlain, brought Fielding's career in the theatre to an end.

He entered the Middle Temple and began to read for the bar. In 1739-40 he wrote most of the columns of the \**Champion*, a satirical and anti-Jacobite journal. In 1740 he was called to the bar but his health began to fail and he suffered acutely from gout. In the same year Richardson's \**Pamela* appeared and enjoyed tremendous popular success; in 1741 Fielding expressed his contempt in his pseudonymous parody *An Apology for the Life of Mrs \*Shamela Andrews*. Meanwhile, because of increasing illness, he was unable to pursue his legal career with any consistency. Instead, in 1742, he produced *The Adventures of \*Joseph Andrews and His Friend, Mr Abraham Adams*, for which he received from his publisher £185 11s. In 1743 his old friend \*Garrick put on Fielding's *The Wedding Day*, and in the same year Fielding published three volumes of *Miscellanies*, which included \**A Journey from This World to the Next* and a ferocious satire, *The Life and Death of \*Jonathan Wild the Great*. In 1744 he suffered a terrible blow in the death of his wife, and for a year or so he wrote little except a preface to his sister Sarah's novel \**David Simple*, and some journalism, particularly the *True Patriot* and the *Jacobite's Journal*. In 1746 he probably began *The History of Tom Jones, a Foundling*, and in 1747 caused some scandal by marrying his wife's maid and friend Mary Daniel. With the aid of Lyttelton, he was appointed JP for Westminster in 1748 and once again joined battle, now from the inside, with

legal corruption and the 'trading justices' who imposed and embezzled fines. In 1749 *Tom Jones* was enthusiastically received by the general public, if not by \*Richardson, \*Smollett, Dr \*Johnson, and other literary figures. In the same year his legal jurisdiction was extended to the whole county of Middlesex, and he was made chairman of the quarter sessions of Westminster. From his court in Bow Street he continued his struggle against corruption and lawlessness and, with his blind half-brother and fellow magistrate Sir John Fielding, strove to establish new standards of honesty and competence on the bench. He wrote various influential legal enquiries and pamphlets, including a proposal for the abolition of public hangings. In 1751 he published *Amelia*, which sold the best of all his novels. He returned to journalism in 1752 with the \**Covent-Garden Journal*, and published in 1753 a humane and exhaustive *Proposal for Making Effective Provision for the Poor*. He organized and saw successfully implemented a plan for breaking up the criminal gangs who were then flourishing in London. But his gout, asthma, and other afflictions were now so far advanced that he had to use crutches, and in 1754, in hope of improvement, he set off with his wife and one of his daughters for Portugal. \**The Journal of a Voyage to Lisbon*, published posthumously in 1755, describes in unsparing detail the departure and journey. He had prepared it for the press ('a novel without a Plot') before he died in Lisbon in October.

Fielding is generally agreed to be an innovating master of the highest originality. He himself believed he was 'the founder of a new province of writing' and

Sir W \*Scott commended him for his 'high notions of the dignity of an art which he may be considered as having founded'. His three acknowledged masters were \*Lucian, \*Swift, and Cervantes. In breaking away from the epistolary method of his contemporary Richardson, and others, he devised what he described as 'comic epics in prose', which may be characterized as the first modern novels in English, leading straight to the works of \*Dickens and \*Thackeray. The standard biography is M. C. Battestin, *Henry Fielding* (1989). The standard edition is the Wesleyan Edition (1967-) with 11 volumes printed as of 1997.

**FIELDING**, Sarah (1710-68), sister of H. \*Fielding. For much of her life she lived quietly near London, where she became part of S. \*Richardson's circle, and later near Bath. In 1744 she published her best-known work, *The Adventures of \*David Simple*, a 'Moral Romance', with (in its second edition of that year) a preface by her brother Henry. The book was only moderately successful, but sold well in France. *Familiar Letters between the Principal Characters in David Simple* followed in 1747, and in 1753 the sombre *Volume the Last*, completing the story of Simple. Her *The Governess* (1749) is a literary landmark, being the first English novel written for children. With Jane \*Collier she published *The Cry* (1754), a clever dialogue between Portia (the Solo) representing integrity, and an audience (the Chorus) representing malice and ignorance. The parallel of author against critic is implied throughout. There followed *The Lives of Cleopatra and Octavia* (1757), a series of dramatic monologues in

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which the subtle self-seeking of Cleopatra is contrasted with the honesty of Octavia. In 1759 appeared *The History of the Countess of Dellwyn*, tracing the disastrous relationship of an old husband and a young wife.

The light-hearted *History of Ophelia* (1760) relates the adventures of an ingenuous young woman constantly astonished by the unquestioned conventions of society. Translations of \*Xenophon's *Memorabilia* and *Apologia* appeared in 1762.

Sarah Fielding was one of the earliest of the English novelists to explore with close attention varying states of feeling and the roots of motive. Like her brother Henry, she seems to have been particularly interested in self-deception, but her gift was in following what her friend Richardson described as 'the finer springs and movements' of the heart. She was almost certainly the author of *Remarks on Clarissa* (1749).

**FIENNES**, Celia (1662-1741), granddaughter of the first Viscount Saye and Sele, probably born at Newton Toney near Salisbury. Nearly all that is known about her life is to be found in her Journal, of which an incomplete version was published in 1888 under the title *Through England on a Side Saddle in the Time of William and Mary*. A definitive edition, *The Journeys of Celia Fiennes*, ed. Christopher Morris, was published in 1947. Between 1685 and 1703 Celia Fiennes travelled into every county of England, and her Journal provided the first comprehensive survey of the country since \*Harrison and \*Camden. She recorded throughout what interested her: enclosures, mining, cloth manufacture, gardens, and domestic architecture; and while living in London she described in detail the coronations

of James II, William and Mary, and Anne.

**Fierabrás**, or **Fierebras**, see FERUMBRAS.

*fifine at the Fair*, a poem in alexandrine couplets by R. \*Browning, published 1872.

The speaker is Don Juan, who is strolling with his wife Elvire near Pornic in Brittany, where a fair is being held. Don Juan, attracted by the gypsy dancer Fifine, dissertates to Elvire on the nature of his feelings, contrasting the intense ephemerality of desire with the dull permanence of love, this initial theme then giving rise to a series of brilliant variations on the interconnected topics of knowledge, identity, and truth in life and art. The poem's interest in the casuistry of an overwrought self-consciousness has been attributed in part to Browning's bitterness in the aftermath of his quarrel with Lady Ashburton, which began in 1869 with a failed proposal of marriage (whether from him to her or vice versa is uncertain) and was still going on in 1871; Fifine would stand for Lady Ashburton in the interpretation, and Elvire for Elizabeth Barrett (\*Browning). But this background is not essential to a reading of the poem. Browning told his friend \*Domest that the poem was 'the most metaphysical and boldest he had written since *Sordello*, and [he] was very doubtful as to its reception by the public'. The comparison with \**Sordello* is illuminating: the poem may be regarded as Browning's mature return to the difficulty and splendour of the earlier work. The poem indeed proved baffling to the public and critics, though its modern critical standing is high.

**Figaro**, the barber in \*Beaumarchais's *Le Barbier de Seville* and hero of his *Le Manage de Figaro*, a witty

resourceful fellow, and a rebel against the abuses of the *ancien régime*.

**FIGES**, Eva (1932- ), novelist and feminist, born in Berlin. She came to England in 1939, and during the 1960s belonged to a circle of 'experimental' writers which also included B. S. \*Johnson, Alan \*Burns, and Ann \*Quin. Her novels are poetic and fragmented, her preferred form the \*interior monologue. They include *Winter Journey* (1967), *Days* (1974), *Waking* (1981), *Ghosts* (1988), and *The Tree of Knowledge* (1990), a fictionalized biography of John \*Milton's wife. Her non-fiction works include *Patriarchal Attitudes* (1970), a ground-breaking work of \*feminist social and literary criticism, and *Sex and Subterfuge: Women Writers to 1850* (1982).

**film**, literature of. In 1915 the American poet Vachel Lindsay published *The Art of the Moving Picture*. It was a controversial title for a book about a medium regarded as little more than a fairground attraction, and the seriousness of Lindsay's approach was the more remarkable for the cultural isolation in which he was writing.

The cinema established its intellectual credentials in Europe during the 1920s with the pioneering Soviet cinema of Eisenstein, Vertov, Dovzhenko, and Pudovkin; the avant-garde in France; and the Golden Age of silent cinema in Germany. Recognition of a new art led to the creation of institutions that provided the means of serious appraisal, notably the London Film Society, founded by Ivor Montagu and Hugh Miller in 1925, and the film magazine *Close-up* (1927-33).

The most significant 'school' of writing gathered



around the British Documentary Film Movement, under the leadership of its founder John Grierson (1898-1972); Grierson's didactic approach required that film should be written about as well as practised. In 1929, shortly before joining Grierson's film unit, Paul Rotha wrote the hugely influential *The Film till Now*, the first history of world cinema in English. In 1932 the documentarists found an unofficial mouthpiece in the Edinburgh-based magazine *Cinema Quarterly* (1932-5), which they later renamed *World Film News* (1936-8). Chief among its contributors were Grierson, Basil Wright, Edgar Anstey, and Arthur Elton.

The realistic cinema this group argued for was at odds with the escapist fare of the 1930s commercial film industry. This gulf between what the cinema could be and what it was represented a perennial dilemma for serious writers on the medium. 'I cannot help

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wondering whether from this great moneyed industry anything of value to the human spirit can ever emerge,' commented Graham \*Greene, who reviewed films for the *Spectator* during the second half of the 1930s.

The war years ushered in a new commitment. A. R. Manvell's *Pelican Film* (1944) and the *Penguin Film Review* (1946-9) enjoyed a large general readership. Among newspaper critics, Dilys Powell of the *Sunday Times* and Richard Winnington of the *News Chronicle* stood out, the one as compassionate as the other was caustic. In America James \*Agee contributed perceptive reviews for *Time* and the *Nation*. Like Greene, he joined the film-makers, writing several screenplays,

most notably *The African Queen* and the *Night of the Hunter*.

It took a new generation of writers from outside the establishment to challenge the industry. The group of Oxford students associated with the film magazine *Sequence*, who went on to revive a moribund *Sight and Sound*, included Gavin Lambert, Lindsay Anderson, Karel Reisz, and Tony Richardson. These were of the \*'Angry Young Men' generation, and (like the *Cahiers du cinéma* critics in France) they carried their philosophy into the making of film. They were chiefly responsible for the vitality of the British cinema in the 1960s.

The cinema's gain was film literature's loss. There were no voices of comparable insight to continue the *Sequence* tradition, and the link between the filmwriters and the film-makers was broken. The growth of the academic study of film in the 1970s and 1980s encouraged the pedestrian and the dogmatic. Endless books on the cinema—whether they propounded auteur theory or semiotics or cultural studies—forsook the intelligent general reader for arcane interpretation. In these years the most persuasive writing on film belonged to individual voices. Basil Wright wrote the superb one-volume history *The Long View* (1974), and David Thomson the idiosyncratic and personal *Biographical Dictionary of the Cinema* (1975). The collections of Pauline Kael's writings for the *New Yorker*, which had begun in 1965 with *Lost It at the Movies*, remained essential reading; Michael Powell contributed the baroque and brilliant *A Life in Movies* (1986) and David Sherwin, who had collaborated with

Lindsay Anderson on *If.., O Lucky Man!*, and *Britannia Hospital*, produced his comic masterpiece *Going Mad in Hollywood* (1996). But as the cinema became increasingly conformist and formulaic in the 1990s,

these landmarks came to seem as isolated as Vachel Lindsay's book had been in 1915.

**FILMER**, Sir Robert (c.1590-1653), a defender of the divine right of kings. His *Patriarcha, or The Natural Power of Kings*, written 1638, published 1680, was attacked and ridiculed by \*Locke in his first *Treatise of Government* (1690). He also opposed the witch-hunting mania.

*filostrato*, a poem in *ottava rima* on the story of Troilus and Cressida, by \*Boccaccio (1335), of special interest as the source of Chaucer's *Troilus and Criseyde*.

**FINCH**, Anne, see WINCHILSEA.

*fíngal*, an Ancient Epic Poem, in *Six Books: Together with Several Other Poems, Composed by Ossian, the Son of Fingal. Translated from the Galic Language* (1762), and *Temora, an Ancient Epic Poem, in Eight Books* (1763)-

These epics, which purported to be translated from an ancient Gaelic original, were in fact largely the work of J. \*Macpherson; the first was based loosely on various old ballads and fragments, the second was entirely invented. Macpherson transforms the legendary Irish hero \*Finn or Fionn into the Scottish Fingal, ignores various episodes and characters in the original Fenian and Ossianic stories (including \*Grainne, Finn's faithless wife, and her lover Diarmid, who do not appear at all), and brings together Fingal and Cuthullin (the Irish \*Cuchulain) who according to

legend were divided by centuries. Morven, Fingal's kingdom in the north-west of Scotland, is Macpherson's invention. The original Finn MacGoul, whether historical or mythical, is usually assigned to the 3rd cent. AD; he was the son of Comhal, and father of Ossian the warrior bard; he was also leader of the Fianna or \*Fenians, a semi-mythical military body said to have been raised for the defence of Ireland against the Norse. Fingal is pictured by Macpherson as fighting both the Norwegians and the Romans under Caracalla—'Caracul, King of the World'. The astonishing sway of Macpherson's version is indicated by the fact that even \*Gibbon took the trouble to discuss it; he writes (though with some irony) of 'the tenderness, the elegant genius of Ossian', and contrasts the 'untutored Caledonians, glowing with the warm virtues of nature' with 'the degenerate Romans, polluted with the mean vices of wealth and slavery'. The appeal of *Fingal* lay in its \*primitivism, its qualities of the \*sublime, and its sentiment. H. \*Blair found that it conformed to the rules of \*Aristotle, and bestowed upon it such epithets as 'grand. . .pathetic. . .serious. . .grave. . .wild and romantic. . . sublime and tender'. In fact Macpherson conformed a little too closely to the rules, and the Homeric, biblical, and Miltonic echoes in his work helped to draw attention to its lack of authenticity.

**FINLAY**, Ian Hamilton (1925- ), Scottish poet, graphic artist, and sculptor, born in Nassau in the Bahamas and brought up in Scotland. He became widely known in the 1960s as a leading figure in the \*concrete poetry movement, and has published many handsome and innovative pamphlets and volumes of verse in association

with his own Wild Hawthorn Press and other little presses. His creation of a sculpture garden at Stonypath, Little Sparta, in southern Scotland is celebrated for its combinations of nature, word,

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image, and artefact, and its reconciliation of the classical with the modern.

**Finn**, or **Fionn**, the principal hero of the southern or later cycle of Irish legends, also called the Fenian or Ossianic cycle. Finn MacCoul has been thought a historical personage by some modern authorities; others regard him as mythical. He was the son of Cumal (Comhal) and father of Ossian, and is supposed to have lived in the 3rd cent. AD, a contemporary of King Cormac. The king appointed him chief of the Fianna (pron. Fèna) or \* Fenians, a military body composed of men of exceptional strength and prowess, of whose heroic or romantic deeds there are endless tales. Finn was chosen their leader not for surpassing physical qualities, but on account of his truth, wisdom, and generosity. He is said to have perished in an affray with mutinous Fenians in AD 283.

For the story of Finn, Grainne, and Diarmid see GRAINNE; see also FINGAL.

**Finn**, Phineas, hero of A. Trollope's novels \**Phineas Finn* and \**Phineas Redux*.

*Finnegans Wake*, a prose work by J. Joyce, published 1939. It is written in a unique and extremely difficult style, making use of puns and portmanteau words (using at least 40 languages besides English), and a very wide range of allusion. The central theme of the work is a cyclical pattern of history, of fall and resurrection

inspired by \*Vico's *Scienza nuova*.

This is presented in the story of Humphrey Chimpden Earwicker, a Dublin tavern-keeper, and the book is apparently a dream-sequence representing the stream of his unconscious mind through the course of one night. Other characters are his wife Anna Livia Plurabelle, their sons Shem and Shaun, and their daughter Isabel. In the relationships of these characters all human experience, mythical and historical, is seen to be historically subsumed. In spite of its obscurity it contains passages of great lyrical beauty, and also much humour.

*fínnsburh. The Fight at* (known as 'The Finnsburh Fragment', to distinguish it from the 'Finnsburh Episode' in \**Beowulf*), a 48-line fragmentary poem in Old English dealing with part of the tragic tale of Finn and Hildeburh, a later part of which is sung by the *scôp* in *Beowulf*, II. 1063-1159. An attempt is made to heal the long-standing feud between the Danes and the Frisians by the marriage of the Frisian king Finn to Hildeburh, the sister of Hnaef who is king of the Half-Danes. Apparently after a period of peace, the feud breaks out again in a bloody battle at Finn's court and Hnaef is killed, as is his nephew, the son of Finn and Hildeburh. The beginning of this battle is the subject of the fragment; the *Beowulf* episode seems to begin almost immediately after its end as Hildeburh laments the tragedy. After an uneasy winter truce, during which the Danes have to remain as guests of Finn, the slayer of their leader, the Danes gain vengeance by killing Finn when the spring comes. The fragment is included by F. Klaeber in his edition of *Beowulf* (1922,

etc.) and in other editions such as Wrenn's; see also interpretation in Part III of R. W. \*Chambers's *Beowulf: An Introduction* (rev. C. L. Wrenn, 1959, 245-89).

**FIONA MACLEOD**, see SHARP, W

**Fiordes pina**, in \**Orlando furioso*, a princess who falls in love with \*Bradamante, being led by her armour to take her for a man.

**FIRBANK**, (Arthur Annesley) Ronald (1886-1926), novelist, son of Sir Thomas Firbank, MP (1850-1910), and grandson of Joseph Firbank (1819-86), a wealthy self-made railway contractor; he derived from the latter an income which enabled him to travel extensively and to pay for the publication of most of his own work. His education was largely private until he went to Trinity Hall, Cambridge, where he took no examinations, but met R. H. \*Benson, who received him in 1907 into the Roman Catholic Church. He had already published in 1905 a volume of two stories, *Odette dAntrevernes* (revised version, 1916) and *A Study in Temperament*; this was followed by several novels: *Vainglory* (1915); *Inclinations* (1916); *Caprice* (1917, the story of the spectacularly brief and dazzling theatrical career of the daughter of a rural dean); *Valmouth* (1919, set in a watering place dominated by the erotic and manipulative black masseuse Mrs Yajñavalkya); *Santal* (1921, set in North Africa); and *The Flower beneath the Foot* (1923). A play, *The Princess Zoubaroff*, was published in 1920. The first of his novels to be financed by a publisher, not by himself, was *Prancing Nigger* (1924), which appeared under that title in America, and under his own preferred title,

*Sorrow in Sunlight*, in Britain; set in the West Indies, 'with a brilliant background of sunlight, sea, and as tropical' as he could make it, it describes the social aspirations and adventures of a black family, the Mouths. (In this novel he himself appears, characteristically, as the name of an orchid, 'a dingy lilac blossom of rarity untold'.) His last finished work, *Concerning the Eccentricities of Cardinal Pirelli* (1926), appeared shortly after his death, from a disease of the lungs, in Rome; other posthumous publications include *The Artificial Princess* (1934) and *The New Rythum and Other Pieces* (1962); the latter includes a very early work, *Lady Appledore's Mésalliance*, and chapters from an unfinished novel, set in New York, on which he was working when he died.

Dandy, aesthete, exotic, homosexual, and habitué of the \*Café Royal, Firbank received little encouragement as a writer during his lifetime (except from such pro-Modernists as the \*Sitwells), but nevertheless succeeded in creating a distinctive 'Firbankian' style, in both life and works. His use of dialogue, his oblique narration, his highly coloured fantasies, and his intense concentration of language and image are now

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seen as truly innovative, and some writers have claimed that he did more to liberate the novel from 19th-cent. concepts of realism than \*Joyce himself. Those who show traces of his influence include E. \*Waugh, I. \*Compton-Burnett, \*Gerhardie, and M. \*Spark. See *Ronald Firbank: A Memoir* (1930) by I. K. Fletcher, and Brigid \*Brophy's appreciative critical biography *Prancing Novelist* (1973). *The Early Firbank*

(1991) collects all his writings up to 1908.

**Fir BolgS**, legendary early invaders of Ireland, according to tradition of an Iberian tribe, who were driven into Arran, Islay, and the Hebrides by the \* Milesians.

**FIRDAUSI**, Abul Kasim Mansur (c.950-1020), Persian poet and author of the *Shahnama* (or *Shanameh*), the great epic which recounts the legendary history of the ancient kings and heroes of Persia. It is known to English readers principally through M. \*Arnold's version of one of its main incidents, \*'Sohrab and Rustum'.

*fírumbras*, *Sir*, see FERUMBRAS.

**FISCHER**, Tibor ( 1959- ), novelist, born in Stockport of Hungarian parents, and educated at Cambridge. His first novel, *Under the Frog*, is a tragicomic account of life in Hungary after the war and during the revolution of 1956, seen in part through the eyes of a travelling basketball team. This was followed by *The Thought Gang* (1994), in which a failed philosopher and a onearmed bank robber combine forces to form 'The Thought Gang', and plan the ultimate bank robbery. *The Collector Collector* (1997) is the anecdote-filled tale of a garrulous Sumerian bowl with a mischievous streak and a memory full of fantastic stories.

**FISHER**, St John (1469-1535), educated at Michaelhouse (absorbed in Trinity College, 1546), Cambridge, of which he was appointed master in 1497. He became chancellor of the university and bishop of Rochester, 1504, and was president of Queens' College, Cambridge, from 1505 to 1508. He was a patron of \*Erasmus and induced him to lecture on Greek at Cambridge from 1511 to 1514. He wrote three treatises

against the Lutheran Reformation and was fined for denying the validity of the divorce of Queen Catherine, 1534. He was committed to the Tower for refusing to swear to the Act of Succession, and the pope did not improve his chances of escape from death by sending him a cardinal's hat while he was in prison. Fisher was deprived, attainted, and beheaded for refusing to acknowledge \*Henry VIII as supreme head of the Church. His Latin theological works were issued in 1597 (republished 1967); his English works, edited by J. E. B. Mayor, appeared in 1876. His English prose style showed a great advance, in point of rhetorical artifice and effect, on that of his predecessors. He was canonized in 1935 and is commemorated on 22 June.

**Fisher**, Roy, see JAZZ POETRY.

**FitzBoodle**, George Savage, one of \*Thackeray's pseudonyms. As the narrator of the *FitzBoodle Papers*, published in \**Fraser's Magazine* 1842-3, FitzBoodle, a bachelor clubman, tells the story of his own amorous misadventures.

**FITZGERALD**, Edward (1809-83). FitzGerald, whose parents owned estates in England and Ireland, was the third son in a family of eight and was born in Suffolk, where he spent most of his life. He was educated at the King Edward VI Grammar School, Bury St Edmunds, and Trinity College, Cambridge. He never engaged in any profession or made any extended travels, but often visited London. His quirky but engaging personality made him much beloved by many close friends, who included \*Thackeray, Alfred and Frederick \*Tennyson, and \*Carlyle. He lived for 16 years in a cottage on his family's estate at Boulge, and for the last 23 years of his

life he was based in Woodbridge. In these years he spent much time sailing with Lowestoft fishermen off the Suffolk coast. His first published book (1849) was a biography of the Quaker poet Bernard Barton, whose daughter he afterwards married; the middle-aged couple were incompatible and separated after a few months. In 1851 he published *Euphranor, a Dialogue on Youth* and later he produced translations of plays by \*Calderon, \*Aeschylus, and \*Sophocles, a collection of aphorisms, and a selection of \*Crabbe's poetry. His only celebrated work is his free translation of *The Rubáiyát of \*Omar Khayyam* (1859). His other translations from Persian included Attar's *Bird Parliament* and Jami's *Salaman and Absal*. He was a prolific and delightful letter writer, whose anecdotes of his literary friends have been a gold mine to biographers. His *Collected Letters*, which had previously appeared in selected versions, was published in 1980, ed. A. M. and A. B. Terhune.

**FITZGERALD**, F(rancis) Scott (Key) (1896-1940), American novelist and short story writer, born in Minnesota and educated at Princeton, where, as a friend and contemporary of E. \*Wilson, he aimed for stardom in the social, athletic, and literary fields. His first novel, *This Side of Paradise* (1920), made him instantly famous; shortly after its publication he married the glamorous Zelda Sayre, and together they embarked on a life of high living, big spending, and party-going, fortified by a view of themselves as representative figures of the 'Jazz Age'. He published stories in fashionable periodicals such as the *Saturday Evening Post*, *Vanity Fair*, and the *Smart Set*, in which he

chronicled the mood and manners of the times; these were collected as *Flappers and Philosophers* (1920) and *Tales of the Jazz Age* (1922), the latter including his child's-eye fantasy of extravagance, 'The Diamond as Big as the Ritz'. *The Beautiful and Damned* (1922), a novel about a wealthy, doomed, and dissipated marriage, was followed by *The Great Gatsby* (1925), widely considered his finest work. This is the story of shady, mysterious financier Jay Gatsby's romantic and de365

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destructive passion for Daisy Buchanan, played against a backdrop of Long Island glamour and New York squalor; the story is narrated by the innocent outsider Nick Carraway, Gatsby's neighbour and Daisy's distant cousin, who observes from a distance as adultery, hard drinking, fast driving, and finally murder take their toll, as the age of 'miracles, art and excess' turns to ashes. More short stories followed (*All the Sad Young Men*, 1926; *Taps at Reveille*, 1935), but by this time Zelda was suffering from mental breakdown, Scott from the effects of their violent lives, and *Tender is the Night* (1934, but later in various revised versions) records, through the story of American psychiatrist Dick Diver and his schizophrenic wife Nicole, his own sense of impending disaster. This novel, with its Riviera setting and cast of predominantly idle, wealthy expatriates, was not well received in the America of the Depression, and Fitzgerald's own 'crack-up' accelerated, as Zelda failed to recover: he died in Hollywood, of a heart attack, after working as a screenwriter, leaving his last novel, *The Last Tycoon*, unfinished. It appeared in 1941, edited by E. Wilson, and was

followed by a posthumous collection (1945), in which he records that 'ten years this side of forty-nine, I suddenly realised that I had prematurely cracked', and analyses his own deterioration. See *The Far Side of Paradise* (1951, rev. 1965), a biography by A. Mizener.

**FITZGERALD**, Penelope Mary (1916-2000), only daughter of the essayist and humorist E. V. \*Knox. She was born in Lincoln and educated at Wycombe Abbey and Somerville College, Oxford. In 1941 she married Desmond Fitzgerald (d. 1976). Her first book was a biography of the \* Pre-Raphaelite painter Edward \*Burne-Jones (1975), which was followed by a composite biography of her father and his three brothers (1977). In the same year she published her first novel, *The Golden Child*, a murder mystery involving an exhibition of Egyptian treasures in a London museum. *The Bookshop* (1978) describes life in a small Suffolk community, while *Offshore* (1979), which draws on the author's own experiences and which won the \*Booker Prize for fiction, is about life among a group of houseboat-owners on the Thames during the 1960s. This was followed by *Human Voices* (1980), a gently comic story of the BBC during the Second World War; *At Freddie's* (1982), set in a West End stage school; *Innocence* (1986), which has an Italian setting; *The Beginnings of Spring* (1988), the story of an Englishman born and living in Moscow whose wife suddenly leaves him without explanation; and *The Gate of Angels* (1990), a love story set in Edwardian Cambridge. *The Blue Flower* (1996) recreates the life of the German Romantic poet Novalis (F. L. \*Hardenberg). She also

wrote a biography of the poet Charlotte \*Mew and her circle, published in 1984.

**Fitzpiers**, Edred, a character in Hardy's *\*The Woodlanders*, **FITZRALPH**, Richard (d. 1360), frequently referred to as 'Armachanus', chancellor of Oxford (1333) and archbishop of Armagh (1347). He was greatly admired as a preacher, attacked the friars, and was arraigned before the pope at Avignon in 1357 to defend his opinions, which he did in his *Defensio Curatorum*. He was regarded as the official spokesman of the secular clergy against the friars, and he wrote a treatise against the friars' doctrine of obligatory poverty, *De Pauperie Salvatoris*, in which he discussed 'dominion' or 'lordship', taking a view on the subject similar to that later adopted by \*Wyclif. See K. Walsh, *A Fourteenth-Century Scholar and Primate: Richard Fitzralph in Oxford, Avignon and Armagh* (1981).

**Fitzrovia**, a term coined to describe the area north of Oxford Street, London, which centred first on the Fitzroy Tavern, 'a largish pub on the corner of Charlotte Street', and which was, in the words of A. \*John (*Finishing Touches*, 1964), 'the Artist's Quarter, its only rival being Chelsea'; its focus then moved, according to Julian Maclaren-Ross (*Memoirs of the Forties*, 1965), to the Wheatsheaf. Dylan \*Thomas, W \*Empson, Tambimuttu of *\*Poetry London*, W \*Lewis, G. \*Orwell, and many of the characters observed by A. \* Powell were among its habitués.

**FITZROY**, Vice-Admiral Robert (1805-65). He commanded the *Beagle* in the surveying expedition to Patagonia and the Straits of Magellan (1823-36), having C. \*Darwin as naturalist for the last five

years; like Darwin, he wrote a narrative of the voyage. He was governor of New Zealand 1843-5. He became chief of the new meteorological department of the board of trade in 1854, suggested the plan of the Fitzroy barometer, and instituted a system of storm warnings, the first British weather forecasts. He died by his own hand.

**FITZSTEPHEN**, William, author of a Latin life of \*Becket (c.1180), which contains a valuable account of early London first printed in \*Stow's *Survey of London* (1598). It was translated by H. E. Butler in F. M. Stenton, *Norman London: An Essay* (1934).

**Fizkin**, Horatio, in Dickens's \* *Pickwick Papers*, the Buff candidate in the Eatanswill election.

*F.J., The Pleasant Fable of Ferdinando jeronimi and Leonora de Valasco*, normally referred to, from its running headline, as *The Adventures of Master F.f.*; a novella by G. \*Gascoigne, supposedly translated 'out of the Italian riding tales of *Bartell'd*, but probably his own invention.

It concerns the love affair between F.J., a Venetian, and the lady of the house where he is staying in Lombardy. The love affair is pursued and discussed in a large number of letters and poems; after enjoying Leonora's favours for a time, F.J. is supplanted by her secretary, and returns to Venice, 'spending there the rest of his dayes in a dissolute kind of lyfe'. The novella

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exists in two versions: the first, printed in *A Hundreth Sundrie Flowres* in 1573, is set in the north of England, is frankly erotic, and has every appearance of being a *roman à clef*. The second, printed in *The Posies of*

*George Gascoigne* (1575), is more fully Italianate and has been to some extent expurgated.

**Flamineo**, a character in Webster's \**The White Devil*.

**FLANAGAN**, Mary (1943- ), novelist and short story writer, born in America to Irish parents, resident in England since 1969. Flanagan's work thrives on the tension between her characters' often transgressive behaviour and her own immaculate, disciplined prose. Her novels *Trust* (1987) and *Rose Reason* (1991) have a Jamesian leisure and complexity; *Bad Girls* (1984) and *The Blue Woman* (1994) are punchy collections of stories; *Adèle* (1997) a disturbingly erotic novella.

**Flashman**, a character in *Tom Brown's Schooldays* by Thomas \*Hughes, revived in a series of humorous novels by George MacDonald Fraser (see HISTORICAL FICTION).

**FLATMAN**, Thomas (1637-88), educated at Winchester and New College, Oxford, much esteemed as a painter of miniatures; he also wrote poetry. *Poems and Songs* (1674) contains 'A Thought of Death', 'Death, a Song', and 'The Dying Christian to his Soul', the last of which was imitated by \*Pope.

**FLAUBERT**, Gustave ( 1821-80), French novelist, one of the masters of 19th-cent. fiction, born in Rouen, the second son of a physician. His first published novel, *Madame Bovary* (1857), the story of the adulteries and suicide of a doctor's wife in provincial Normandy, is notable for its rigorous psychological development, and manifests the qualities that mark all of his mature work: authenticity of detail, an impersonal narrative method, a precise and harmonious style. Certain passages in *Madame Bovary* having been judged to



be offensive to public morals, Flaubert, his publisher, and his printer were tried but acquitted. Ancient Carthage is minutely recreated in his next novel, *Salammbô* (1862), for which he undertook detailed researches. *L'Éducation sentimentale* (1869), Flaubert's 'moral history of the men of my generation', charts the progress and decline of the successive amours, enthusiasms, and ambitions of Frédéric Moreau and his circle of friends, against the background of Paris in the 1840s. The unfinished and posthumously published *Bouvard et Pécuchet* (1881), relating the various projects and experiments of two retired copying clerks, was to form 'a sort of farcical critical encyclopaedia'. His three stories, *Trois Contes* (1877, 'Un coeur simple', 'La Légende de Saint-Julien l'Hospitalier', 'Hérodiade') are set respectively in his own period, in the Middle Ages, and in biblical antiquity: the first (in which the simple servant Félicité, after a lifetime of pious drudgery, confuses the Holy Ghost with a stuffed parrot) is the best known. The fantastic visions of *La Tentation de Saint-Antoine* (1874) had exercised him intermittently over more than 25 years. Flaubert's *Correspondence* (1873- ), which contains searching reflections on the art of fiction and the life of the novelist, has earned him the reputation of the exemplary artist.

**Flavius**, the faithful steward of \*Timon of Athens in Shakespeare's play.

**FLAXMAN**, John (1755-1826), English neo-classical sculptor and draughtsman. Flaxman was steeped in the writings of \*Winckelmann, and his linear style is influenced by Greek vases and classical reliefs. He

designed very many funerary sculptures, of which the most famous is the monument to the earl of Mansfield (1793-1801, London, Westminster Abbey). From 1787 to 1794 he studied in Rome and here created a series of illustrations to the *Iliad* and the *Odyssey* (\*Pope's translation, published 1793) which won him an immense reputation throughout Europe. His illustrations to Dante's *Divina commedia* (1793) were commissioned by T \*Hope and praised by \*Goethe (1799).

Flaxman maintained a lifelong friendship with \*Blake; the two artists influenced one another, and Blake engraved Flaxman's illustrations to \*Hesiod in 1817. He was created professor of sculpture at the Royal Academy in 1810, and his lectures were published posthumously in 1829.

**Fleance**, son of \*Banquo in Shakespeare's \**Macbeth*, who escapes (ill. iii) from Macbeth's hired killers in fulfilment of the witches' prophecy that Banquo's issue will be kings.

**FLECKER**, James (Herman) Elroy (1884-1915), educated at Uppingham and Trinity College, Oxford, where he was influenced by the last flowering of the \*Aesthetic movement. In the course of a career in the consular service (which further emphasized his love of the East), he produced several volumes of lyrical romantic verse, some of which was included in \**Georgian Poetry*: his collections include *The Bridge of Fire* (1907), *Forty-Two Poems* (1911), and his best-known collection, *The Golden Journey to Samarkand* (1913). He also published *The Grecians* (1910), a dialogue on education, and an experimental, highly individual novel, *The King of Alsander* (1914). Flecker died of

tuberculosis. The work for which he is best remembered, the poetic Eastern play *Hassan*, was published posthumously in 1922, and his other play, *Don juan*, in 1925.

**FLECKNOE**, Richard (d. 1678), a lay brother, said to have been a Roman Catholic priest, a writer with an interest in experimental forms, many of whose works were published privately. His *Miscellanea* (1653) includes a defence of the stage (in his 'Discourse upon Languages') and a lament for the theatres silenced under the Commonwealth. His *Ariadne* (1654) is probably the first English opera, though the music

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(which he composed himself) is lost; its preface, which discusses the use of recitative and the art of writing words for music, shows that he was familiar with current developments in Italy. His *Love's Dominion* (1654), a pastoral with songs, was performed privately on the Continent, and acted after the Restoration under the title *Love's Kingdom*. Its reputation for insipidity, and Marvell's earlier satire ('Flecknoe, an English priest at Rome', 1645), suggested to Dryden his attack on Shadwell, *Mac Flecknoe*.

**Fledgeby**, in Dickens's *Our Mutual Friend*, a cowardly villain, who conceals his moneylending business under the description 'Pubsey and Co.'

**Fleet Prison**, in the neighbourhood of the present Farringdon Street, London, alongside the Fleet river. It was built in the time of Richard I, and long afterwards served as a place of imprisonment for persons condemned by the Star Chamber. After the abolition of the latter in 1640, it served mainly as a debtors' prison,

until demolished in 1848, and it figures as such in Dickens's novels, notably *Pickwick Papers*.

**Fleet Street**, previously the headquarters of London journalism, takes its name from the old Fleet river, which, running south from Hampstead, along the line of the Farringdon Road, flowed into the Thames at Blackfriars, passing under the Fleet Bridge at what is now Ludgate Circus. In its upper course it appears to have been known as the Hole Bourne (Holborn), or the Turnmill Brook. Boats could ascend the Fleet as far as the Holborn Bridge as late as the 16th cent. (\*Stow).

\*Wren's plan for rebuilding London after the Great Fire proposed to canalize it as far as Holborn Bridge.

**FLEMING**, Ian Lancaster (1908-64), journalist and thriller writer, educated at Eton and Sandhurst; he subsequently worked for Reuters and as foreign manager of Kemsley newspapers. His first novel, *Casino Royale* (1953), introduced his handsome, tough, romantic hero James Bond, who subsequently appeared in many other adventures with exotic settings, including *Live and Let Die* (1954), *Diamonds Are Forever* (1956), *From Russia with Love* (1957), *Goldfinger* (1959), and *On Her Majesty's Secret Service* (1963). Bond also appeared in many highly popular films, which mingle sex and violence with a wit that, for some, renders them intellectually respectable: these include *Dr No* (1962), *From Russia with Love* (1963), and *Goldfinger* (1964). See also SPY FICTION.

**FLEMING**, (Robert) Peter (1907-71), journalist and travel writer, brother of Ian \*Fleming, was educated at Eton and Christ Church, Oxford. He wrote regularly for the *Spectator* (in later years as 'Strix') and *The Times*,

but is remembered largely for his travel books, which include *Brazilian Adventure* (1933), a characteristically light-hearted and debonair account of a search party in the Mato Grosso, and *News from Tartary* (1936), an account of an overland journey from Peking to Kashmir.

**Fleming**, (1) Rose and Agnes, characters in Dickens's *\*Oliver Twist*; (2) Archdeacon, in Scott's *\*The Heart of Midlothian*; (3) Lady Mary, in his *\*The Abbot*; (4) Sir Malcolm, in his *\*Castle Dangerous*; (5) Paul, in Longfellow's *Hyperion*; (6) Farmer, Rhoda, and Dahlia, in Meredith's *Rhoda Fleming*.

**Fleshly School of Poetry**, see ROSSETTI, D. G., and BUCHANAN, R.

**FLETCHER**, Giles, the elder (1546-1611), educated at Eton and King's College, Cambridge, of which he became a fellow, 1568; he was sent as envoy to Russia in 1588. He published *Of the Russe Common Wealth*, a pioneering account of Russian government, in 1591. His *Licia, or Poèmes of Love* (1593) is notable both for being one of the first sonnet sequences to follow the publication of *\*Astrophel and Stella* (1591) and for having a dedication in which he sets out his belief that 'a man may write of love, and not bee in love, as well as of husbandrie, and not goe to plough.' He was the uncle of John \*Fletcher and father of Giles and Phineas \*Fletcher. His English works were edited by Lloyd E. Berry (1964).

**FLETCHER**, Giles, the younger (1586-1623), the younger son of Giles \*Fletcher the elder, educated at Trinity College, Cambridge. He was rector of Alderton, Suffolk, and a poet of the Spenserian school

whose allegorical treatment of religious themes is said to have influenced \*Milton. His principal work was *Christs Victorie, and Triumph in Heaven, and Earth, over, and after Death* (1610). His works and those of his brother Phineas (below) were edited by Boas in two volumes, 1908; he is generally considered the better poet.

**FLETCHER**, John (1579-1625), born at Rye in Sussex, where his father (subsequently chaplain at the execution of \*Mary Queen of Scots and bishop of Bristol and of London) was then minister. John Fletcher was nephew of Giles \*Fletcher the elder and cousin of Giles the younger and Phineas \*Fletcher. He was educated at Corpus Christi College, Cambridge, and, his father dying (in debt and under royal displeasure) in 1596, he was left to make his own way in the world. Little is known of his early life; about 1606 he began to write plays in collaboration with F. \* Beaumont, and, before his death of the plague, he produced some 15 plays with Beaumont, some 16 of which he was sole author, and collaborated with \*Massinger, \*Rowley, \*Middleton, \*Jonson, \*Chapman, \*Shakespeare and others in the writing of many other works.

The principal plays of which Fletcher was probably sole author are: *\* The Faithful Shepherdess* (printed not later than 1610); *Wit without Money*, a comedy, printed 1639; *\*Valentinian*, perf. 1610-14; *\*The Loyal Subject*, acted 1618; *The Mad Lover*, acted ?1616; *\*The Humor* | **FLETCHER** | **FLORIMELL** 368  
*ous Lieutenant*, acted 1619; *Women Pleased*, a comedy, perf. C.1620; *\*The Wilde Goose Chase*, perf. 1621; *The Pilgrim*, a comedy, perf. 1621; *The Island Princess*, a

romantic comedy, perf. 1621; *Monsieur Thomas*, a comedy, perf. 1619, printed 1639; *\*The Woman's Prize*, written 1604-17; *A Wife for a Month*, a romantic drama, perf. 1624; *\*Rule a Wife and Have a Wife*, perf. 1624; *\*The Chances*, written c.1617.

Plays certainly or probably by Beaumont and Fletcher are: *Four Plays in One*, four short plays (two founded on \*Boccaccio, one on \*Bandello, one an allegory about false and true friends) probably acted C.1608 (possibly with collaboration from N. \*Field); *The Scornful Lady*, perf. 1610, printed 1616; *\*Philaster*, written 1609; *\*The Maid's Tragedy*, written 1610-11; *\*A King and No King*, perf. 1611; *The Coxcomb*, a romantic comedy, perf. 1612; *Cupid's Revenge*, a tragedy based on material in the second book of Sidney's *\*Arcadia*, perf. 1612, printed 1615; *The Captain*, a comedy, perf. 1612-13; *The Honest Man's Fortune*, printed 1647; *\*Bonduca*, perf. 1613-14; *The Knight of Malta*, a tragicomedy performed before March 1619, printed 1647; *^Thierry King of France*, printed 1621 (with Beaumont and Massinger); *Love's Cure* (later rewritten by Massinger, printed 1647).

Probably by Fletcher and some other dramatists: *Love's Pilgrimage* and *The Double Marriage*, comedies, printed 1647; *Sir John Van Olden* *\*Barnavel*, perf. 1619; *\*The False One*, perf. c. 1620; *The Little French Lawyer*, *\*The Custom of the Country*, and *The Laws of Candy*, all printed 1647; *\*The Spanish Curate* and *\*The Beggar's Bush*, both perf. 1622. In all the above Fletcher certainly or probably collaborated with Massinger. The romantic drama *\*The Lover's Progress*, perf. 1623, was later revised by Massinger. *The Maid in the Mill* was written

by Fletcher and Rowley (licensed 1623). *\*The Elder Brother*, printed 1637, is thought to have been written by Fletcher and revised by Massinger. *The Fair Maid of the Inn* was probably the result of a collaboration between Fletcher and Massinger, possibly with assistance from Jonson, \*Webster, and Rowley. *The Nice Valour*, a comedy, printed 1647 (which contains the lyric 'Hence all you vain delights', which suggested \*T1 Penseroso'), was probably by Fletcher and Middleton. *\*The Bloody Brother, or Rollo, Duke of Normandy* ( perf. C.1616) is by Fletcher, Jonson, Chapman, and Massinger. *The Noble Gentleman*, a comedy, acted 1626, is probably by Fletcher, possibly with Beaumont or Rowley. Fletcher also collaborated with Shakespeare in *\*The Two Noble Kinsmen* and *\*Henry VIII*. The attribution of various plays in the Beaumont and Fletcher canon by use of versification and idiom tests was pioneered by F. G. Fleay, in 'On Metrical Tests as Applied to Dramatic Poetry' (1874), and his successors in the field include E. H. C. Oliphant (*The Plays of Beaumont and Fletcher*, 1927); C. Hoy ('The Shares of Fletcher and His Collaborators in the Beaumont and Fletcher Canon', in *Studies in Bibliography*, 1956-7, 1958-62); and B. Hensman, *The Shares of Fletcher, Field, and Massinger in Twelve Plays of the Beaumont and Fletcher Canon* (1974). An edition of the works under the general editorship of F. Bowers is in preparation, ten volumes having appeared, 1966-96. Meanwhile the standard edition remains that of A. Glover and A. R. Waller (10 vols, 1905-12), and various works have been edited separately (see under individual entries).

**FLETCHER**, Phineas (1582-1650), the elder son of Giles \*Fletcher the elder, educated at King's College, Cambridge, and rector of Higay, Norfolk. Like his brother Giles (above), he was a poet of the Spenserian school.

His chief work, *The Purple Island* (1633), is an allegory of the human body and mind; *The Locusts, or Apollyonists* (1627) is a violently anti-Catholic piece with a conclave in hell thought by some to have influenced \*Milton. *Brittain's Ida* (1628), attributed to \*Spenser, appears to be his. The works of Giles and Phineas were edited in 2 vols, 1908-9, by Boas.

**Flintwinch**, a character in Dickens's *\*Little Dorrit*. His wife was known as Affery.

**Flite**, Miss, a character in Dickens's *\*Bleak House*.

**Flodden**, or **Floddon Field**, the battle of Flodden, in Northumberland, fought on 9 Sept. 1513, when the earl of Surrey on behalf of Henry VIII (then in France) defeated James I Vof Scotland, the latter being killed on the field. It was made the subject of poems, of rejoicing or lament, on both sides of the border. \*Skelton's 'Agaynst the Scottes' is a rude song of exultation of the English victory, and several English ballads appeared. On the Scottish side there is the beautiful lament 'The Flowers o' the Forest', of which the most popular version is by J. \*Elliot: see also COCKBURN, A. The battle is described in the sixth canto of Scott's *\*Marmion: A Tale of Flodden Field*.

**FLORENCE OF WORCESTER** (d. 1118), a monk of Worcester, traditionally regarded as the author of the *Chronicon ex Chronicis* (based on the work of Marianus, an Irish monk, as well as on a lost version of the *\*Anglo-Saxon Chronicle* up to 1130) from its beginning

to 1117, when it was continued by other hands to its end in 1295. A modern view regards the *Chronicon* as the work of John of Worcester, the claims of the name of Florence being on the material of the Chronicle up to 1117, not on its writing. For all matters relating to the medieval chronicles, see A. Gransden, *Historical Writing in England c.^o-c.i^oj* (1974).

*Florent*, see GOWER, J., and CANTERBURY TALES, 6.

**Flores and Blancheflour**, see FLORIS AND BLANCHE FLOUR.

**Fiorimeli**, in Spenser's *\*Faerie Queene*, Bks III and IV, the type of chastity and virtue in woman. She is in love with the knight Marinell, who 'sets nought' by her. She takes refuge from her pursuers in the sea and is imprisoned by Proteus. Finally the heart of Marinell is 369 FLORIO I FO

touched by her complaint, and Neptune orders Proteus to release her.

**FLORIO**, John (c.1553-1626), son of an Italian Protestant refugee, born in London and educated at Magdalen College, Oxford. After a spell as tutor to the earl of Southampton he was reader in Italian to Anne of Denmark, wife of James I ( 1603), and groom of the privy chamber from 1604. His interesting collections of Italian-English dialogues, *Firste* and *Second Frutes*, were followed in 1598 by an Italian dictionary entitled *A Worlde of Wordes*; it was revised and augmented as *Queen Anna's New World of Words* (1611). His most important work was his translation from \* Montaigne: *Essayes or Morali, Politike and Millitarie Discourses* (1603, 1613). Not only did Florio make Montaigne's work available in English, but he displayed great resourcefulness and ingenuity in the

process of translation. Florio's friends included \*Daniel and \*Jonson, and some have thought that Shakespeare ridiculed him in \**Love's Labour's Lost*. Certainly Shakespeare drew on Florio's version of Montaigne, in \**The Tempest* and elsewhere. Florio has also been suggested as the earliest translator of the \**Decameron*. There is a book on him by F. A. \*Yates (1934)-

***Floris and Blancheflour***, a Middle English metrical romance in 1,083 lines from the first half of the 13th cent., based on a 12th-cent. French original and surviving in four later manuscripts, all of which lack the opening lines.

Floris and Blancheflour are brought up together: he is the son of a Saracen king and she the daughter of a Christian lady who has been captured and brought to the king's court. They fall in love and Blancheflour is banished. Floris sets off to find her, equipped with a precious cup and a magic ring which prove instrumental in his finding her and their ultimate marriage by consent of the emir. The story, which has analogues in the \**Arabian Nights* and elsewhere, is the subject of \*Boccaccio's *Filocolo*. The English romance is one of the most popular and 'romantic' of its genre. See editions by A. B. Taylor (1927) and in D. B. Sands, *Middle English Verse Romances* (1966), 279-309.

**Florizel**, in Shakespeare's \**The Winter's Tale*, the prince of Bohemia who falls in love with the rustic \*Perdita. 'Florizel' was the name adopted by George IV, when prince of Wales, in his correspondence with Mary \*Robinson, the actress, with whose performance as Perdita he had been captivated.

**Flosky**, Mr, a character in Peacock's \**Nightmare Abbey*, who illustrates the transcendentalism of \*Coleridge.

***Floure and the Leaf, The***, a 15th-cent. allegory in 595 lines of rhyme-royal, formerly attributed to \*Chaucer and included by Skeat in *Chaucerian and Other Pieces*, appended as vol. vii to his edition of Chaucer. The votaries of the flower and the leaf were the two parties in the mannered, courtly debates on love in the French poetry of writers such as \*Deschamps. In the English poem, the poet wandering in a grove sees the white company of knights and ladies of the leaf (Diana, goddess of chastity) and the green company of the flower (Flora), 'folk that loved idleness' and had delight 'of no businesse but for to hunt and hauke and pley in medes'. It has the rather limited charm of its tradition, and it was modernized by \*Dryden in his *Fables Ancient and Modern*. There is an edition by D. A. Pearsall (1962).

**'Flowers of the Forest, The'**, see ELLIOT, J., and COCKBURN, A.

**FLUDD**, Robert (1574-1637), educated at St John's College, Oxford, and on the Continent; he became a fellow of the Royal College of Physicians in 1609, and had a successful practice. He entered the debate on the authenticity of the \*Rosicrucian texts with his defence, *Apologia*, in 1616, and was deeply interested in Hermeticism and Neoplatonism, which he held to be of greater authority than \*Aristotle and \*Galen. His views on the universe as macrocosm-microcosm attracted much controversy, but despite his own mystical views on the circulation of the blood, he was the first to defend W. \*Harvey's *De Motu Cordis*.

The standard biography is by J. B. Craven, 1902; see also *The English Paracelsians* (1965) by A. G. Debus and *The Rosicrucian Enlightenment* (1972) by F. A. \* Yates.

**Fluellen**, a pedantic but courageous Welsh captain in Shakespeare's \**Henry V*.

**Flute**, in Shakespeare's \**A Midsummer Night's Dream*, a bellows-mender, who takes the part of Thisbe in the play of 'Pyramus and Thisbe'.

**flyting**, derived from the Old English word *flitan*, to quarrel or dispute, was a verse contest in obloquy, practised in particular by the Scottish poets of the early 16th cent. The most famous example is the 'Flyting of \*Dunbar and Kennedie'.

**FO**, Dario ( 1926- ), Italian playwright, actor, director, and political activist, born in Varese in northern Italy. He has written and produced many classical \*farces and comedies, often in collaboration with his wife Franca Rame: many of these have been performed worldwide in various adaptations and translations. Well known among them are *Morte accidentale di un anarchico* (1970; *Accidental Death of an Anarchist*, 1979), inspired by a 1969 bomb explosion in Milan and the subsequent death in police custody of innocent suspect Pino Pinelli; *Non si paga, non si paga!* (1970; *Can't Pay, Won't Pay*); and *Clacson Trombette & Pernacchi* (1981; *Trumpets and Raspberries*, 1984), a comedy which uses a mistaken identity ploy to explore political corruption and the workings of the Fiat corporation. Fo was awarded the \*Nobel Prize in 1997.

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***Foedera, Conventiones et Cujuscunqve Generis Acta Publica***, a collection of public records in 20

volumes, by \*Rymer and Robert Sanderson, published 1704-35. The documents (treaties, letters, etc. between kings of England and foreign states and sovereigns) extend down to 1654, and provide for the first time a printed record of the central documents of English history.

**FOGAZZARO**, Antonio (1842-1911), Italian novelist and essayist. His humour and powers of characterization are at their best in *Piccolo mondo antico* (*The Little World of the Past*, 1895), set north of Lake Lugano during the last ten years of Austrian rule, and reflecting the author's Catholic preoccupations. Owing to his unorthodoxy two of his novels, *77 santo* (*The Saint*, 1905) and *Leila* (1910), were placed on the \*Index Expurgatorius.

**FOLENGO**, Teophilo (1491-1544), an Italian monk, who under the pseudonym 'Merlin Coccai' wrote a long burlesque-heroic poem, *Opus Macaronicum*, in •macaronic Latin hexameters. Its hero is Baldus, who has for followers the giant Fracassus and the cunning Cingar. Rabelais's \*Panurge is partly modelled on the latter.

**folios and quartos, Shakespearian.** Shakespeare's earliest published plays are referred to as folios or quartos according to the folding of the printed sheets and therefore the size of the book: folios being large, tall volumes and the quartos smaller and squarer. Of about 750 copies of the First Folio printed between Feb. 1622 and Nov. 1623 and sold, probably for 15 shillings each unbound, by the \*Jaggards, some 250 survive, 80 or so in the Folger Shakespeare Library and five, the next largest collection, in the British

Library. A second Folio was issued in 1632, containing 'An Epitaph on . . . Shakespeare' by \*Milton, which was his first published poem. A third Folio was issued in 1663, whose second impression of 1664 contained *Pericles* and six apocryphal plays; the fourth and last Folio was published in 1685. Except for the text of *Pericles* none of the Folios later than the first has any textual integrity.

Thirty-six plays, 18 printed for the first time, were arranged by \*Heminges and Condell into sections of comedies, histories, and tragedies for Fi. It was dedicated to William Herbert, earl of Pembroke, and Philip Herbert, earl of Montgomery, and contains the \*Droeshout portrait and a list of 'the Principali Actors in all these Playes', together with commendatory verses by contemporaries including \*}onson.

During his lifetime 18 of Shakespeare's plays were published in quartos, and *Othello* appeared in 1622. Following A. W. \*Pollard's analysis, it has generally been thought that over half of those quartos are 'bad' ones. The traditional explanation for this was that their texts are extremely corrupt as a result of their reconstruction from memory by a member, or members, of their cast. Thus, Qi of *The Merry Wives of Windsor* (1602) is probably based on the recollections of the actor who played the part of the Host. Some 'bad' quartos, for example *The First Part of the Contention* (1594) and *The True Tragedy of Richard Duke of York* (1595), were once thought of as source plays (for 2 and 3 *Henry VI*); similarly the quarto *The Taming of a Shrew* (1594) may be 'bad' and the Folio text, *The Taming of the Shrew*, is 'good'. In two cases, *Romeo and Juliet* (1597)

and *Hamlet* (1603), 'good' second quartos were soon issued (in 1599 and 1604-5 respectively) to correct the 'bad' first quartos. The nature and number of these 'bad' quartos has been much disputed and hypotheses about their origins have included the possibility that they derive from shorthand accounts taken down by members of the theatrical company or of the audience, that they represent authorial first drafts, and that they represent shortened or altered versions of the play made for various circumstances, such as provincial touring.

Textual criticism and bibliography have largely been concerned with establishing relationships between the 'good' quartos (and in some cases the 'bad' ones as well) and their versions in the Folio, to determine on which text an editor is to base his edition. In trying to establish this relationship scholars have mainly sought to determine the nature of the copy of which the printers made use. The chief types of copy which have been distinguished are: (1) 'foul papers', that is an original authorial draft, as in Qi of *A Midsummer Night's Dream* (1600); (2) a fair scribal copy, as in F's text of *The Tempest*; (3) a prompt copy from the theatre, as in F's text of *As You Like It*; (4) a memorial text, as discussed above; and (5) a reconstructed text, that is one based on an early quarto but where some kind of manuscript copy has also been used as in the case of F's *Richard III*. There is still much disagreement about the nature of these categories and into which ones the plays in their various quarto and folio versions belong.

The fullest accounts of Fi are W. W. \*Greg's *The Shakespeare First Folio* (1955) and C. \*Hinman's *The*



*Printing and Proof-Reading of the First Folio of Shakespeare* (1963); see also his Norton Facsimile of F (1968; 2nd edn, 1996). Sixteen facsimiles of quartos were issued in the Oxford Shakespeare Quarto Facsimiles series, ed. W. W. Greg and C. Hinman (1939-75) and the series has been continued by the \*Malone Society. Stanley Wells and Gary Taylor, *William Shakespeare: A Textual Companion* (1987) provides a valuable introduction to the subject.

**folklore**, the traditional beliefs, legends, and customs current among the common people; and the study of them. The term was first introduced by W. J. \*Thoms in the *Athenaeum* (1846).

**folk song**, a song, origin usually unknown, that is handed down orally from generation to generation, evolving as it does so at the whim of individual performers, and often existing in different forms in 371 FOMORS I FOOL

different parts of the country. In England the first person to make any systematic attempt at recording the material in this field was \*Percy in the middle of the 18th cent.; he was concerned only with the poetry, but interest in the music followed naturally enough. The end of the 19th and the beginning of the 20th cents saw an immense increase of activity in the collection, transcription, and publication of folk songs, before the rapidly increasing industrialization and urbanization of the whole country effectively wiped them out for ever. See also SHARP, C; GRAINGER, P.; HOLST; VAUGHAN WILLIAMS.

**Fomors**, the sea-giants of Gaelic mythology. They are represented as more ancient than the gods (the \*Tuatha Dé Danann), and as having been ousted by

them and destroyed at the battle of Moytura (C. Squire, *Mythology of the British Islands*, 1905). See also BALOR.

**Fondlewife**, one of the characters in Congreve's *\*The Old Bachelor*.

**FONTANE**, Theodor (1819-98), German travel writer and novelist. His travel writing includes an account of his first summer in London (*Ein Sommer in London*, 1954) and many volumes describing travels in Germany. He is best known for the novels *Frau fenny Treibel* (1892), an ironic criticism of middle-class hypocrisy and small-mindedness, and *Effi Briest* (1895), the story of a spoiled but charming girl who marries an older man on the advice of her parents and because she is infatuated with the idea of marriage and social status. Effi's adultery, discovered by her stiff husband several years later, is punished by his banishing her and indoctrinating their child against her.

Fontane has been compared to \*Flaubert and \*Tolstoy in his handling of the theme of adultery.

**FONTENELLE**, Bernard le Bovier (1657-1757), French man of letters. The nephew of \*Corneille, he was a man of wide curiosity and learning. His varied output is notable for his *Dialogues des morts* (1683), a deceptively light-hearted attack on received ideas, and for his *Entretiens sur la pluralité des mondes* (1686), a graceful introduction to contemporary astronomical ideas and speculations, which represented the first true case of scientific popularization. His demystifying influence strongly marked the early phase of the \*Enlightenment.

**Fonthill Abbey**, see BECKFORD, W.

**food**, the literature of. This has a relatively short history. Guillaume Tirel, called 'Taillevent' (d. 71395), \*s

the only medieval cook about whose life anything is known. The first great French cookery book, *Le Cuisinier françois*, was published in 1651 by François Pierre de la Varenne. Menon (first name unknown) was a mid-18th-cent. chef who seems to have invented the phrase 'La nouvelle cuisine' in a book of that name in 1742; François Marin was an author-chef associated with Menon. François Massialot (1660-1773), one of the few chef-writers whose dates are known, recorded courtly recipes, but acknowledged the culinary needs of the bourgeoisie. The ideas of Antonin Carême (1784-1833) on the architectural appearance of food dominated the 19th cent. Up to this point, it is to be doubted whether many cooks could read: the books must have been intended for other, literate members of the household. Alexis Soyer (1809-58) was a chef and social reformer who wrote recipes for all classes who could read. Georges Auguste Escoffier (1846-1935) was the first businessman-chef: his contribution was to codify thousands of recipes. Neither of these, and few of their successors, were literary writers, but compilers of practical manuals, as was Mrs Beeton (1836-65) whose name remains well known: her famous book on *Household Management* (1861) first appeared in the *Englishwoman's Domestic Magazine*, 1859-61, and was many times reprinted under various titles. The first modern non-recipe food writing is probably that of Jean Anthelme Brillat-Savarin (1755-1826), lawyer and gastronome, whose *La Physiologie du gout* (1825) contains several of the most famous aphorisms about food such as 'The destiny of nations depends on how they nourish themselves.'

Most of the canon of food literature was written in the 20th cent. In Britain there were those who were principally providers of recipes, such as E. \*David and J. \*Grigson, and their heirs such as Claudia Roden (1936- ) with *A Book of Middle Eastern Food*, 1968; *The Book of Jewish Food*, 1997. But literary writing about food is more closely allied with journalism than with cookery books, and outstanding practitioners include Alan Davidson (1924- ), author of several magnificently researched books on fish, and Americanborn Paul Levy (1941- ), whose *The Official Foodie Handbook* (1984, with Ann Barr) caught the mood of the 1980s and remains an interesting social document. (Literary food writing has been more common in North America than in Britain.) Of many distinguished general books on food, mention might also be made of Dorothy Hartley's historical survey *Food in England* (1954), and Patience Gray's Mediterranean essays *Honey from a Weed* (1986). Descriptions of food and meals have been used to delineate characters, set social background, and advance the plots of novels throughout the history of the form: \*Dickens, \*Trollope, V. \*Woolf, and many others have written memorable food scenes. A recent genre of fiction where food is at the centre has produced works such as John Lanchester's *The Debt to Pleasure* (1996), which features a foodie serial killer, and novels by \*Esquivel and \*Allende have included recipes as part of the text. **fool, the**, a character appearing in various forms in English drama, most notably in the works of Shakespeare and his contemporaries. The character has a

variety of origins, from the medieval court jester to the licensed clown of the \*Feast of Fools. He appears in

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numerous incarnations in Shakespeare: as the simpleton (the clown in \**The Winter's Tale*), the rogue (\**Autolycus*) and the wise court jester (\**Touchstone* in \**As You Like It*), licensed to speak his wisdom, however satirically and however disrespectful. He is also related to the Arlecchino of the \* *commedia dell'arte*.

Richard \**Tarlton* was the most famous comic actor of his day, known for his talent for improvised doggerel; he played the main comic parts in the Queen's Company of players until his death in 1588; he is believed to have been the inspiration for the character of \**Yorick* in \**Hamlet*. In Shakespeare's company the part of the fool was played by William \**Kemp* until his retirement c.1599, when he was replaced by Robert Armin, a somewhat more subtle actor for whom Shakespeare probably wrote the more complex parts of the fool in \* *King Lear* and \* *Feste* in \**Twelfth Night*. In their day, these three were among the best-loved actors in their company. They were closely associated with the parts they played, and Kemp's own name often appeared in the place of the characters' in early copies of the plays.

***Foot of Quality, The***, a novel in five volumes by H. \**Brooke*, published in Dublin 1765-70 and in London 1766-70.

In this unusual and impassioned work, which was highly influential in its day, Harry Clinton, the Fool of Quality, born in the later 17th cent., is the second son of

the earl of Moreland; the narrative follows his education, growth, and manhood. The most important adult in his world is not his decadent father but his merchant uncle, Mr Clinton (sometimes Fenton), whose enlightened views on Harry's education (much influenced by \**Rousseau's Emile* and \**Locke's On Education*) guide the boy's growth into a wise and generous adult. Clinton is more than a merchant, for he carries a hint of kingly or even divine power. Harry is protected from calamity largely by his innocence, but Clinton possesses an omnipotence which enables him to rescue the unfortunate, such as Hammel Clement and his family, from terrible misfortune and destitution; and a philosophy which reconciles human wretchedness with divine providence. The various episodes, which are interrupted by much literary and philosophical digression (as well as by curious discussions between the author and a 'friend' on passages in the book itself ) fluctuate between extremes of the euphoric and the despairing, and the tone of the narration is held at a high level of tearful, ecstatic, or nostalgic sensibility.

The book appealed greatly to \**Wesley* and to \**Kingsley* (who found it 'more pure, sacred and eternal than anything since the *Faerie Queene*, and who drew on it for his own novel \**Yeast*); both produced new editions of it. (See also SENTIMENTAL NOVEL and **BILDUNGSROMAN**.)

**FOOTE**, Samuel (1720-77), actor and dramatist, who spent three years at Oxford, where he dissipated a fortune. He then turned to the stage, and as an actor was particularly successful in comic mimicry; acting in

his own plays, he caricatured his fellow actors and other well-known persons, often savagely. He wrote a number of dramatic sketches, depending for their success on topical allusions, of which *Taste* (1752) was the first. *The Minor* (1760), a satire directed against the Methodists in which Foote mimicked \*Whitefield as 'Dr Squintum', was his most powerful work. Other works include *The Liar* (1762), *The Patron* (1764, depicting \*Dodington), and *The Mayor of Garret* (1764). In *The Maid of Bath* (1771) Foote pilloried Squire Long, the unscrupulous sexagenarian lover of Miss Elizabeth Linley, who was to marry \* Sheridan. *The Nabob* (1772) was aimed at the directors of the East India Company and *Piety in Patterns* (1773) ridiculed \*sentimental comedy and Richardson's \**Pamela*. Foote had a leg amputated in 1766, after falling off his horse, but this did not quell his spirit; he received as compensation a patent for a theatre and built the new Haymarket in 1767. He was known to his contemporaries as 'the English Aristophanes'. His works were collected in 4 vols (1770-86).

**Fopling Flutter**, Sir, a character in Etherege's \**The Man of Mode*.

**Foppington**, Lord, a character in Vanbrugh's comedy \**The Relapse* and Sheridan's \**A Trip to Scarborough*; also in C. Cibber's \**The Careless Husband*.

**Ford**, and Mrs Ford, characters in Shakespeare's \**The Merry Wives of Windsor*.

**FORD**, Ford Madox (formerly Ford Hermann Hueffer) (1873-1939), the son of Dr Francis Hueffer, a music critic of \**The Times*, and grandson of Ford Madox Brown; much of his childhood was spent in \*Pre-

Raphaelite circles, an inheritance which deeply affected him and towards which he expressed ambiguous feelings in both critical and fictional works. His first published works were fairy stories (*The Brown Owl*, 1892, etc.). In 1894 he eloped with and married Elsie Martindale, an act which was prelude to a turbulent emotional life. In 1898 he met \*Conrad and they collaborated in various works including the novels *The Inheritors* (1901) and *Romance* (1903); for some years they worked in happy intimacy, united by their faith in 'the novel as a work of Art', although from 1901 their relationship deteriorated: Ford's own published recollections of it are revealing but not reliable. During a diverse and productive literary career Ford published over 80 books, both fiction and non-fiction, and developed his own theory of 'Impressionism' in the novel. His *Fifth Queen* trilogy (1907, 1907, 1908), described by Conrad as 'a noble conception—the swan song of Historical Romance', describes in ornate and colourful prose the fate of Catherine Howard, wife of \*Henry VIII, portrayed as an earnest, innocent Catholic idealist. In 1908 Ford embarked on two significant enterprises, an affair with the glamorous and emancipated novelist Violet \*Hunt, which was to involve him in scandal and in complex, unsuccessful divorce proceedings; and the founding of the *English Review*, which he edited for 15 months, with much éclat but also with much financial and personal stress. In 1915 Ford published what he himself regarded as his finest achievement, his 'one novel', \**The Good Soldier*, and in the same year enlisted in the army: he

was invalided home from France in 1917 and changed his name from Hueffer to Ford in 1919. The war inspired a volume of poems (1918), sketches, and propaganda pieces written for his friend \*Masterman; also, more significantly, his other major work of fiction now known as *Parade's End* (or sometimes, after its hero, as the 'Tietjens' tetralogy), which was published in four parts between 1924 and 1928. Ford began writing it in Paris, whither he moved in 1922 and where he founded in 1924 the *Transatlantic Review*, in which he published work by \*Joyce, \*Pound, G. \*Stein, E. E. \*Cummings, and others. During his last years, which were spent in France and America, he published several volumes of autobiography and reminiscence (including *Return to Yesterday*, 1931, and *It Was the Nightingale*, 1933) and a final characteristically personal and ambitious volume of criticism, *The March of Literature* (1938). He died in Deauville. As a writer he has been more studied than read, a neglect due partly, perhaps, to the diversity of his output, and partly to his own unsettled emotional and eccentric personality, which has somehow obscured the outlines of his achievements; as an editor he has long been regarded as a highly influential figure whose devotion to literature and ready appreciation of originality and quality in others (see MODERNISM) did much to shape the course of 20th-cent. writing. See *The Saddest Story* (1971), a biography by A. Mizener.

**FORD**, John (1586-after 1639), born in Devon, and admitted to the Middle Temple in 1602. He probably spent many years there, since he is called 'Master John Ford, of the Middle Temple' as late as 1638. His earliest

work was non-dramatic (1606-20), but he wrote all or a substantial part of 18 plays, of which seven have been lost. Between 1621 and 1625 he collaborated with \*Dekker and others in at least five plays including *The Witch of Edmonton*. After 1625 Ford probably worked alone. His chief plays are *The Lover's Melancholy* (1629), *Love's Sacrifice* (1633), *Tis Pity She's a Whore* (1633), *The Broken Heart* (1633), *Perkin Warbeck* (1634), *The Lady's Trial* (1639). Ford's plays are predominantly concerned with human dignity, courage, and endurance in suffering. He explores melancholy, torture, incest, delusion, but always seriously and objectively, through 'the distinct personal rhythm in blank verse which could be no one's but his alone' (T. S. \*Eliot). He is described in William Heminges's 'Elegy on Randolph's Finger':

Deep in a dump Jack Ford alone was got  
With folded arms and melancholy hat.

The standard edition is still *The Works of John Ford*, ed. Gifford, rev. Dyce (1869), but there are modern editions of *Tis Pity She's a Whore* (ed. Bawcutt, 1966; Morris, 1968; Roper, 1975), *The Broken Heart* (ed. Spencer, 1980), *Perkin Warbeck* (ed. Anderson, 1965). **FORD**, Richard (1796-1858), educated at Winchester and Trinity College, Oxford. He contributed to various periodicals; in articles published in the *Quarterly Review* and *Penny Magazine* he was largely responsible for introducing English readers to Velazquez. He is remembered as author of the remarkable *A Handbook for Travellers in Spain* (1845) which owes its survival to his unrivalled knowledge of the Spain of his day, acquired through travels, often on horseback, between

1830 and 1834, and to its individual style, rich with anecdote and local idiom, with frequent allusions to the Peninsular War. Ford was a friend of \*Borrow, encouraged him with \**The Bible in Spain* and *Zincali*, and recommended Murray to publish these works.

**FORD**, Richard (1944- ), American novelist and writer of short stories, born in Jackson, Mississippi. He is best known for his novel *The Sportswriter* ( 1986) and its sequel *Independence Day*, for which he was awarded the \*Pulitzer Prize for fiction (1995). These two novels, wistfully lyrical and sharply realistic by turns, tell the story of Frank Bascombe, novelist turned eponymous sportswriter, who by the second novel has quit his job and moved into the real estate market. Ford is the author of three other novels, including *The Ultimate Good Luck* (1981). His collection of short \*stories *Rock Spring* ( 1988) has much in common with the \*'Dirty Realism' of Raymond \*Carver and others.

**Foresight**, the foolish old astrologer in Congreve's \**Love for Love*.

**Forest, The**, a collection of miscellaneous short poems, odes, epistles, and songs, by \*Jonson, printed in the folio of 1616, including 'To Penshurst' and the songs 'Drink to me only with thine eyes' and, from \* *Volpone*, 'Come, my Celia, let us prove'. The title was suggested by Latin *silva*, which can mean both 'collection' and 'wood'.

**FORESTER**, C(ecil) S(cott) (Cecil Lewis Troughton Smith) (1899-1966), principally remembered for his seafaring novels set during the Napoleonic wars, featuring Horatio Hornblower, introduced in 1937 in *The Happy Return*, and rising by degrees over

subsequent volumes to the rank of admiral. Forester gives an account of his own creation in *The Hornblower Companion* (1964). His other works include *Brown on Resolution* (1929) and *The African Queen* (1935; filmed 1951, with a screenplay by J. \*Agee).

**formalism**, a term applied, usually pejoratively, to any creative performance in which technique or manner

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seems to have been cultivated at the expense of substance; or to critical approaches that disregard the subject matter of a work in favour of discussing its formal or stylistic features. More positively, formalism as a critical principle may be defended as a way of understanding art or literature primarily through its techniques rather than as a mere vehicle for personal expression or for moral and political doctrines. Formalism thus exists in continuous dispute with a range of biographical, social, and religious modes of criticism that show more interest in the 'message' of an art than in the medium. Just as in literary \*Modernism a 'formalist' emphasis on creative technical experiment is prominent, so in modern literary criticism formalism has been a powerful principle, notably in the \*New Criticism of the mid-20th cent. Outside the Englishspeaking world, the most important such critical tradition has been that of the 'Russian formalists'— a label applied to two groups of linguistic and literary scholars active in St Petersburg and Moscow in the period 1915-30, led by Roman Jakobson (1896-1982) and Victor Shklovsky (1893-1984). Repudiating the mainly psychological and historical methods of previous Russian critics, they inaugurated a new 'scientific'

approach to literature that focused upon the linguistic 'devices' and conventions—from metre to plot-structure—by which literature distinguishes itself from ordinary uses of language. They thus attempted to arrive at an objective account of 'literariness' through formal linguistic analysis, and of its principal effects through the concept of \*defamiliarization. Stalin's suppression of intellectual life led to a recantation by Shklovsky in 1930, but Jakobson had earlier emigrated to Czechoslovakia, where he helped to found in 1926 the Prague Linguistic Circle, which became a major link between Russian formalism and the emergence of the broader ^structuralist movement. Meanwhile in Russia the arguments of the formalists had influenced, partly through strong disagreement, the work of \*Bakhtin and his group. In the West, the work of Shklovsky and his associates, Boris Tomashevsky, Boris Eikhenbaum, and Vladimir Propp, was rediscovered in the 1960s; Propp's work in particular encouraged the development of \*narratology.

**FORMAN**, Simon (1552-1611), physician and astrologer, who in his *Bock of Plaies* (preserved in a manuscript in the Bodleian Library, Oxford) records and comments on visits to performances of Shakespeare's \* *Macbeth* and \**The Winter's Tale* at the Globe Theatre in 1611 and to an unspecified \**Cymbeline*. See also ROWSE.

*Fors Clavigera*; *Letters to the Workmen and Labourers of Great Britain*, by \*Ruskin, was issued monthly from Jan. 1871 to March 1878, then at irregular intervals: two numbers appeared in 1880, four in 1883, the last three in 1884.

*Fors Clavigera* was a continual challenge, deliberate and serious, to the supporters of and apologists for a capitalist economy. The obscurity of the title suggests how little he wished to ingratiate himself with the working classes; he analyses the letters of 'clerks, manufacturers and other' in the 'Notes and Correspondence' section as mercilessly as the writings and speeches of his more famous enemies; only \* Whistler sued for libel. Ruskin's tactics were demonstrative rather than discursive. He delivers lessons in 'the principles and plans of political economy' by setting events from contemporary history and his own immediate experience against the nobler human possibilities expressed in literature and art. *Fors Clavigera* became the mouthpiece of Ruskin's Guild of St George.

**FORSTER**, E(dward) M(organ) (1879-1970), the only child of Edward Morgan Forster, architect, who died in 1880, and of Alice 'Lily' Whichelo (1855-1945). His boyhood was dominated by women, among them his influential great-aunt and benefactress Marianne Thornton, whose father had been a leading member of the \*'Clapham Sect'; on her death in 1887 she left him £8,000 in trust. His happiest childhood years (1883-93) were spent at Rooksnest, Stevenage, a house he evokes in \* *Howards End*. In 1893 he and his mother moved to Tonbridge, and Forster attended Tonbridge School, where he was deeply unhappy and developed a lasting dislike of public-school values. In 1897 he went to King's College, Cambridge, where he found congenial friends; the atmosphere of free intellectual discussion, and a stress on the importance of personal

relationships inspired partly by G. E. \*Moore, was to have a profound influence on his work. In 1901 he was elected to the \* Apostles and largely through them was later drawn into closer contact with \*Bloomsbury. A year of travel in Italy with his mother and a cruise to Greece followed, providing material for his early novels, which satirize the attitudes of English tourists abroad, Baedeker in hand, clinging to English *pensionari*, and suspicious of anything foreign. On his return from Greece he began to write for the new *Independent Review*, launched in 1903 by a group of Cambridge friends, led by G. M. \*Trevelyan; in 1904 it published his first short story, 'The Story of a Panic'. In 1905 he completed \* *Where Angels Fear to Tread*, which was published the same year, and spent some months in Germany as tutor to the children of the Countess \*von Arnim. In 1906, now established with his mother in Weybridge, he became tutor to Syed Ross Masood, a striking and colourful Indian Muslim patriot, for whom Forster developed an intense affection. \**The Longest Journey* appeared in 1907, \**A Room with a View* in 1908, and *Howards End*, which established Forster as a writer of importance, in 1910. In 1911 he published a collection of short stories, mostly pastoral and whimsical in tone and subject matter, *The Celestial Omnibus*. In 1912-13 he visited India for some months, meeting Masood in Aligarh and travelling with him. In 1913 another significant visit to the home of E. \*Carpenter 375 FORSTER I FORSYTE SAGA near Chesterfield resulted in his writing *Maurice*, a novel with a homosexual theme which he circulated privately; it was published posthumously in 1971. It

did not as he had hoped open a new vein of creativity, and the outbreak of war further impeded his career. He worked for a while at the National Gallery, then went to Alexandria in 1915 for the Red Cross; his *Alexandria: A History and a Guide* was published somewhat abortively in 1922 (almost the entire stock was burned) and reprinted in revised form in 1938. In Alexandria he met \*Cavafy, whose works, on his return to England in 1919, he helped to introduce; an essay on Cavafy appears in *Pharos and Pharillon* (1923). In 1921-2 he revisited India, working as personal secretary for the maharajah of the native state of Dewas Senior for several months. The completion of \**A Passage to India* (1922-4), which he had begun before the war, was overshadowed by the death of his closest Egyptian friend Mohammed, but when the novel appeared in June 1924 it was highly acclaimed. Forster's fears that this would be his last novel proved correct, and the remainder of his life was devoted to a wide range of literary activities; over many years he took a firm stand against censorship, involving himself in the work of PEN and the NCCL, of which he became the first president, campaigning in 1928 against the suppression of R. \*Hall's *The Well of Loneliness*, and appearing in 1960 as a witness for the defence in the trial of the publishers of \**Lady Chatterley's Lover*. In 1927 he delivered the Clark Lectures at Cambridge printed the same year as *Aspects of the Novel*; his tone in these was in his own words 'informal, indeed talkative', and they contain the celebrated comment, 'Yes—oh dear yes—the novel tells a story.' \*Leavis, representing the new school of Cambridge criticism, found the lectures



'intellectually null', but they were a popular success, and King's offered him a three-year fellowship and, in 1946, an honorary fellowship and a permanent home. In 1928 *The Eternal Moment*, a volume of pre-1914 short stories, whimsical and dealing with the supernatural, appeared. He wrote two biographies, *Goldsworthy Lowes Dickinson* (1934) and *Marianne Thornton* (1956). *Abinger Harvest*, essays named after the village in Surrey in which Forster inherited a house in 1924, appeared in 1936, *Two Cheers for Democracy* in 1951, *The Hill of Devi*, a portrait of India through letters and commentary, in 1953. Between 1949 and 1951 he worked with Eric Crozier on the libretto for \*Britten's opera *Billy Budd*. He spent his last years in King's College, and was awarded the OM in 1969. *Maurice* was followed by another posthumous publication, *The Life to Come* (1972), a collection of short stories, many with homosexual themes, including the tragic story 'The Other Boat' written 1957-8. See biography by P. N. Furbank (2 vols, 1977-8); *Selected Letters*, ed. M. Lago and P. N. Furbank (1983, 1985).

**FORSTER**, John (1812-76), educated at Newcastle Grammar School, University College London, and the Inner Temple, and called to the bar in 1843. His career in journalism began as editor of the shortlived *Reflector* owned by E. \*Moxon and he became drama critic for *True Sun* in 1832, eventually leading to editorship of *Foreign Quarterly Review*, 1842-3, *Daily News*, 1846, and *Examiner*, 1847-55. He was engaged for a short time in 1835 to Letitia \*Landon, but married Eliza Colburn, the wealthy widow of the publisher Henry Colburn, in 1856. He was the literary associate

and close friend of Leigh \*Hunt, C. \*Lamb, W. S. \*Landor, \*Bulwer-Lytton, and \*Dickens: from 1837 on he read in manuscript or proof everything Dickens wrote. His earliest biographical work, *Lives of Eminent British Statesmen* (1836-9) in Lardner's *Cyclopedia*, was followed by various political lives partly reprinted as *Historical and Biographical Essays* (1858). His popular literary biographies include *Life and Adventures of Oliver Goldsmith* (1848; rev. 2 vols, 1854), *Landor* (2 vols, 1869), *Dickens* (3 vols, 1872-4), and the first volume of a scholarly life of \* Swift (1875). He is recognized as the first professional biographer of 19thcent. England. His business acumen plus activities as a man of letters made his assistance valued by many. Landor, Dickens, and \*Carlyle appointed him their literary executor.

**FORSTER**, Margaret (1938- ), novelist and biographer, born in Carlisle, educated at Carlisle County High School and at Somerville College, Oxford. Her first novel, *Dame's Delight* (1964), was followed by the highly successful *Georgy Girl* ( 1965; film script with P. \*Nichols 1966), the story of a large and awkward young woman who wins unexpected admiration. Several comedies of contemporary life and manners followed, but she reached a new plane with later works, such as *Mother Can You Hear Me?* (1979), a sombre evocation of motherhood, portrayed through the intense but painful cross-generation connections between frustrated, working-class, dying Mother, living in the West Country, her London-based schoolteacher daughter Angela, and Angela's daughter Sadie. *Have the Men Had Enough?* (1989) is an even more painful and angry

account of old age and senile dementia and their impact on family life, as Grandma, a Scottish Presbyterian, deteriorates from a semi-independent routine of devoted home care to death in a psychiatric geriatric hospital. Non-fiction works include an 'autobiography' of \*Thackeray (1978) and lives of E. B. \*Browning (1988) and D. \*du Maurier. *Hidden Lives* (1995) is a poignant family memoir, and *Shadow Baby* (1996) is a fictional offshoot from it. She is married to Hunter Davies (1936- ), author, walker, Wordsworthian, broadcaster, journalist.

***Forsyte Saga, The***, a sequence by J. \*Galsworthy, published 1922.

The three novels containing the story, *The Man of Property* (1906), *In Chancery* (1920), and *To Let* (1921), with two interludes, 'Indian Summer of a Forsyte' (1918), and *Awakening* (1920), appeared together in

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1922 as *The Forsyte Saga*, tracing the fortunes of three generations of the Forsyte family. The Forsyte sequence *A Modern Comedy* (1929) is often (but incorrectly)

included under the title of the *Saga*. In his preface Galsworthy describes his use of the word 'saga' as ironic, yet at the same time indicates that he is exposing a primal tribal and acquisitive urge.

Soames Forsyte, a successful solicitor, the nephew of 'old Jolyon', lives in London surrounded by his prosperous old uncles and their families. He marries the penniless Irene and builds a country house for her, Robin Hill; when she falls in love with its architect, Bosinney, Soames asserts his rights over his property and rapes her. Bosinney is killed in a street accident and

Irene returns to Soames. *In Chancery* describes the growing love of young Jolyon, Soames's cousin, for Irene; Irene's divorce from Soames and her happy marriage with Jolyon; and the birth of their son Jon. Meanwhile Soames marries Annette Lamotte and they have a daughter, Fleur. In *To Let* Fleur and Jon fall in love; Jon's father feels compelled to reveal the past of Irene and Soames, and the agonized Jon, in spite of Fleur's Forsyte determination, rejects her. She marries Michael Mont, the heir to a baronetcy, and when young Jolyon dies Irene leaves to join Jon in America. The desolate Soames learns that his wife is having an affair with a Belgian, and discovers that Irene's house, Robin Hill, is empty and to let. *The Forsyte Saga* was successfully serialized for television in 1967.

**FORSYTH**, Frederick, see SPY FICTION.

**FORTESCUE**, Sir John (?i394-?i476), chief justice of the King's Bench under Henry VI, and the earliest English constitutional lawyer. He was a Lancastrian during the Wars of the Roses but, having been captured at Tewkesbury in 1471, was pardoned and made a member of the council on recognizing Edward IV (1471). His principal works were a Latin treatise, *De Natura Legis Naturae* (1461-3), distinguishing absolute from constitutional monarchy; an English treatise on the same subject (*Monarchia or The Difference between an Absolute and a Limited Monarchy*); a Latin treatise, *De Laudibus Legum Angliae* (1471); and an English work, *On the Governance of England* (1470s; ed. C. Plummer, 1885). His recantation of his Lancastrian views is contained in *A Declaration upon Certain Wrytinges* (1471-3). See *Works*, ed. Lord Clermont

(2 vols, 1869), containing a short biography.

**Fortinbras**, prince of Norway in Shakespeare's *\*Hamlet*, whose name, 'strong-in-arm', suits his military temperament.

**FORTINI**, Franco, pseudonym of Franco Lattes (1917- ), Italian poet and Modernist critic. His poems have been translated by M. \*Hamburger; the best are in *Foglio di via (Expulsion Order, 1946)*, *Poesia ed errore (Poetry and Error, 1959)*, *Una volta per sempre (Once and for All, 1963)*, and *Questo muro (This Wall, 1973)*. His essays and his left-wing critique of communism, and especially of \* Socialist Realism, have posed the problem of poetry and political commitment.

**Fortnightly Review** (1865-1934), an influential and respected literary periodical, which retained its high standard throughout its existence. G. H. \*Lewes, the first editor, required that all articles be signed, thus breaking a long tradition of anonymity in reviews. The contents were miscellaneous, but the *Review* is largely remembered for its literary value. Almost all numbers ran a serialized novel; the first contained a chapter of Trollope's *\*The Belton Estate* and a part of \*Bagehot's *The English Constitution*. Positivist and anti-orthodox, Lewes and his successor John \*Morley published work by \*Thackeray, G. \*Eliot, M. \* Arnold, T. H. \*Huxley, \*Meredith, D. G. \*Rossetti, L. \*Stephen, \*Pater, and \*Hardy, among others. In the 20th cent, work published included that of H. \*James, \*Gissing, \*Kipling, H. G. \*Wells, \* Joyce, and \*Pound. In 1934 it changed its name to the *Fortnightly*, under which title it survived until 1954. It was then incorporated in the *\*Contemporary Review*.

**Fortunate Mistress, The**, see ROXANA.

**Fortunatas' purse**, the subject of a European 15thcent. romance, translated into many languages and dramatized by \*Dekker. For the story see OLD FORTUNATOS.

**Fortunes of Nigel, The**, a novel by Sir W. \*Scott, published 1822.

The novel is set in i7th-cent. London and tells the story of a young Scots nobleman, Nigel Olifaunt, who comes to claim repayment of a debt owed to his father by the king, James VI and I. The king's portrait is one of the book's highlights, as are those of the other historical characters and the vivid descriptions of Alsatia drawn by Scott from his reading of the Elizabethan and Jacobean dramatists.

**FOSCO**, Count, a character in Wilkie Collins's *\*The Woman in White*.

**FOSCOLO**, Ugo (1778-1827), Italian poet, tragedian, and critic. He was the first modern Italian poet of exile, and the writer of his generation who was most sensitive to the crisis of his age. In 1797 he wrote an ode to Bonaparte as Liberator, but when later that year Napoleon's Treaty of Campoformio handed over Venetian independence to the Austrians, Foscolo was bitter at the betrayal. Nevertheless he fought with the French throughout Napoleon's occupation of northern Italy. In 1804, with the plan to invade England, he was stationed in northern France where he fell in love with an Englishwoman by whom he had a daughter, 'Floriana'. After Napoleon's defeat and the reoccupation of northern Italy by the Austrians in 1814, Foscolo went into exile, first in Switzerland; then, from 1816, in London where, tended by his daughter, he was to die in

poverty. He wrote tragedies in imitation of \* Alfieri and  
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intensely lyrical neo-classical sonnets (1802). In the  
first Romantic Italian novel, *Ultime lettere di Jacopo  
Ortis* (*Last Letters of Jacopo Ortis*, 1802, rev. 1814),  
inspired by Goethe's *Werther* (see WERTHERISM), the  
hero chooses suicide, having lost both his love and his  
political hopes after the Treaty of Campoformio. His  
greatest work is *Dei sepolcri* (*Of Sepulchres*, 1807), a  
295-line poem influenced by T. \*Gray. This poem deals  
with the tension between the modern poet's prophetic  
'interrogation' of history and his exile from the society  
with which he is at odds. In his last years he contributed  
critical essays—notably on \*Dante, \*Petrarch, and  
\*Tasso—to the \* *Edinburgh Review*, \* *Quarterly Review*,  
and \**New Monthly Review*. He died in Turnham Green,  
London.

**FOUCAULT**, Michel (1926-84), French historian, born  
in Poitiers. He studied in Paris at the École Normale  
Supérieure before pursuing a varied academic career  
in Poland, Sweden, Tunisia, and France, culminating in  
his chair in the history of systems of thought at the  
Collège de France. His early work, notably *Folie et  
déraison: histoire de la folie à l'âge classique* (*Madness  
and Civilization*, 1961), *Les Mots et les choses* (*The  
Order of Things*, 1966), and *l'Archéologie du savoir* (*The  
Archaeology of Knowledge*, 1969), is devoted to the  
history of institutions (scientific, medical, penal, etc.)  
and the \*discourses on which their power is founded. It  
expresses a libertarian distrust of the ways in which  
modern institutions since the \*Enlightenment regulate  
knowledge and submit people to the control of

'experts'. His *Surveiller et punir* (*Discipline and Punish*,  
1975) examines the history of punishment and imprisonment  
in this light. His later work includes an  
incomplete project for a history of sexuality: the first  
volume (1976) argues against the Freudian view that  
sexuality was 'repressed' in the 19th cent., proposing  
instead that sex became controlled by medical discourse.  
His visiting professorships in California furthered  
his strong influence on American historical and  
literary studies, notably the \*New Historicism and the  
work of \*Said. He died of an AIDS-related illness. See  
STRUCTURALISM AND POST-STRUCTURALISM.

**FOULIS** (originally Faulls), Robert ( 1707-76), a barber's  
apprentice in Glasgow. With his brother Andrew he  
visited Oxford and France in 1738-40, collecting rare  
books, and started as bookseller and printer in Glasgow.  
He printed for the university their first Greek book  
( 1743) and the 'immaculate' \*Horace (1744). He issued  
a number of other remarkable books, the fine folio  
\**Iliad* of 1756, the ^*Odyssey* (1758), the Olivet \*Cicero  
(1748-9), the small folio \*Callimachus (1755), the  
quarto edition of \*Gray (1768), and \**Paradise Lost*  
(1770). (See James MacLehose, *The Glasgow University  
Press*, 1931, and Philip Gaskell, *A Bibliography of the  
Foulis Press*, 2nd edn 1986.)

**'Four Ages of Poetry, The'**, a literary essay by \*Peacock,  
published 1820. It makes ironic use of the argument  
advanced by 18th-cent. cultural historians such as  
\*Winckelmann, that as society progresses, poetry  
deteriorates in inevitable stages. Shelley's reply, a  
\* *Defence of Poetry*, takes Peacock's charges seriously,  
and argues that poetry in modern times continues to

play an important social role, through advocating the ideal and stimulating the life of the mind.

**FOURIER**, Charles (1772-1837), French social reformer. Persuaded that the competitive principles of civilization had created unhappiness by establishing inequality of wealth and repressing human passions, Fourier advocated a system of social reorganization, generally known as *Fouriérisme*, which was to ensure the maximum of co-operation in the interests of personal and collective harmony. To this end he proposed the regrouping of society into communities, or *phalanges*, of about 1,600 persons. Each *phalange* was to be a co-operative enterprise providing for the subsistence of all its members, and dividing its remaining revenues among them according to capital invested, labour, and talent. The internal organization of the community would allow for variety of occupation and a large measure of sexual freedom.

Fourier's major works are *Théorie des quatre mouvements* (1808), *Traité de l'association domestique agricole* (1822), *Le Nouveau Monde industriel* (1829-30).

**Four Quartets**, a poem in four parts by T. S. \*Eliot, published as a whole in New York in 1943. The first part, 'Burnt Norton', was the final poem in *Collected Poems 1909-35* (1936); 'East Coker', 'The Dry Salvages', and 'Little Gidding' first appeared in the *New English Weekly* in 1940, 1941, and 1942 respectively, and were then published separately in pamphlet form by Faber and Faber.

The four quartets represent the four seasons and the four elements; the imagery of the first centres on a

Cotswold garden, that of the second round a Somerset village (whence Eliot's own ancestor had departed in 1669 for the New World), the third mingles the landscapes of Missouri and New England, the landscapes of Eliot's youth; and the fourth uses as symbol \*Little Gidding, the home of N. \*Ferrar. But all are concerned with time past and time present, with the wartime London of the Blitz as well as the England of \*Julian of Norwich and Sir T \*Elyot. These were the first of Eliot's poems to reach a wide public (they were seen as a unifying force in the war years), and they succeeded in communicating in modern idiom the fundamentals of Christian faith and experience. For a discussion of their sources and composition, see H. \*Gardner, *The Composition of Four Quartets* (1978), in which she describes the whole work as an 'austere and rigorously philosophic poem on time and time's losses and gains'.

**Four Sons of Aymon**, see AYMON.

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**Fourth Estate, the**, the press. The use of the expression in this sense is attributed by \*Carlyle (*On \*Heroes and Hero-Worship*) to \*Burke, but not traced in his speeches. A correspondent to *N. & Q.* (1st series, 11. 452) attributes it to \*Brougham.

**Four loas, The**, a symbolic poem by \*Blake, originally entitled *Vaia*, written and revised 1795-1804, described by John Beer (*Blake's Humanism*, 1968) as 'a heroic attempt to write the first psychological epic'. It presents characters familiar from Blake's earlier symbolic works (\*Urizen, \*Los, \*Enitharmon, \*Orc, and others), elaborating his cosmic mythology in a framework

of a 'Dream of Nine Nights'; this framework was possibly suggested by Young's *\*Night Thoughts*, which Blake was illustrating at the same period. The Four Zoas appear to represent the four human faculties, once united, but then at war with one another until the final radiant vision of joy and peace when the eyes of the Eternal Man 'behold the depths of wondrous worlds' and around his tent 'the little children play among the wooly flocks'.

**FOWLER**, Henry Watson (1858-1933) and Francis George (1870-1918), lexicographers and grammarians; joint authors of *The King's English* (1906), *The Concise Oxford Dictionary* (1911), and *The Pocket Oxford Dictionary* (1924). *A Dictionary of Modern English Usage* (1926; 2nd edn 1965, ed. Sir E. Gowers) is the work of H. W. Fowler.

**FOWLES**, John Robert ( 1926- ), novelist, educated at Bedford School and New College, Oxford, where he read French. He worked as a schoolteacher before embarking on a career as a full-time writer. His first novel, *The Collector* (1963), a psychological thriller, consists largely of the laconic first-person narration of a repressed clerk and butterfly collector who spends a fortune won on the football pools on the kidnapping of an art student, Miranda; the novel ends with her death and his plans to add another specimen to his collection. This was followed by *The Aristos* (1965), an idiosyncratic collection of notes and aphorisms aimed at a 'personal philosophy', and *The Magus* (1966, revised version 1977), a novel set largely on the Greek island of 'Phraxos', where British schoolmaster Nicholas D'Urfe, half guest and half victim, is subjected to a series of

mysterious apparitions and tableaux which, despite their naturalistic explanations, give the novel a narrative complexity and mythological dimension faintly suggestive of \*magic realism. *The French Lieutenant's Woman* (1969) is a semi-historical novel, set largely in Lyme Regis in 1867; wealthy amateur palaeontologist Charles Smithson, engaged to conventional Ernestina Freeman, falls under the spell of eccentric, sensual, apparently 'fallen' Sarah Woodruff, a lady's companion, who is believed to have been deserted by the French lover of the title. His pursuit of Sarah breaks his engagement, but Sarah eludes him, and when he finds her again (in the protection of D. G. \*Rossetti) she has become a \*New Woman. The novel is notable for the author's intrusive commentary and suggestion of alternative endings, an aspect represented in \* Pinter's screenplay by a double action of film-within-film. *The Ebony Tower* (1974) is a collection of novellas; *Daniel Martin* (1977) is a long, self-searching, semi-naturalistic, semi-experimental account of screenwriter Daniel and his relationships with Hollywood, capitalism, art, and his sister-in-law, set in a wide variety of locations, ranging from opening sequences in Devon and Oxford to a closing sequence in the ruins of Palmyra; *Mantissa* (1982) consists largely of extended erotic fantasy on the subject of *la femme inspiratrice*, with mythological undertones. *A Maggot* (1985) is an 18th-cent. murder mystery that makes use of contemporary documents. *The Tree* (1992), which contains recollections of Fowles's childhood and explores the impact of nature on his life and work, was followed by *Tessera* (1993).

**FOX**, Caroline (1819-71), diarist, of an old Quaker family, born at Falmouth, whose *Memories of Old Friends* (1882, ed. Horace N. Pym: extracts from journals and letters which cover the years 1835-71) contains vivid recollections of \*Sterling, the \*Carlyles, Elizabeth Fry, the Coleridges, and other eminent Victorians. Her turn of mind was predominantly serious and reflective, but she could also be very entertaining, as her account of an evening in 1842 with the Carlyles discussing \*Swedenborg bears witness.

**FOX**, Charles James (1749-1806), a great Whig statesman and orator, who first made his mark by speeches against \*Wilkes in 1769. He was one of the managers of the proceedings against \*Hastings, and a constant opponent of the policy of \*Pitt. Sir G. \*Trevelyan described him as 'our first great statesman of the modern school' (*The Early History of Charles James Fox*, 1880). He was a man of great personal charm, noted for his scholarship but also for his gambling and drinking and the bad influence he exercised over the prince of Wales. He was elected a member of Dr Johnson's \*Club (1774). See *Charles James Fox* (1992) by L. G. Mitchell.

**FOX**, George (1624-91) <sonor" a Leicestershire weaver and founder of the Society of \*Friends, or Quakers. Fox abandoned church attendance and left home in 1643 in search of enlightenment. As an itinerant apostle he preached the Inner Light of Christ, interrupting church services and causing riots and disturbances: he was a magnetic preacher and attracted a large following. Margaret \*Fell's home at Swarthmoor, Ulverston, became his headquarters from 1652 and he married her in 1669. He travelled widely in the British Isles, the

New World, and Holland and suffered imprisonments at Launceston, Lancaster, Scarborough, and Worcester. He was a compulsive controversialist, attacking the \*Ranters, the state Church, the law, and prejudice against women preachers in innumerable epistles and pamphlets. His *Journal*, revised by a committee under 379 FOXE I FRAMLEY PARSONAGE the superintendence of \*Penn and published in 1694, describes in vividly idiomatic and abrasive prose his spiritual journey and the trials and schisms of the movement.

**FOXE**, John (1516-87), the martyrologist, was born at Boston, Lincolnshire, and was educated at Oxford, where he became a fellow of Magdalen College but resigned his fellowship in 1545, being unwilling to conform to the statutes in religious matters. In 1554 he retired to the Continent, and issued at Strasbourg his *Commentarii* (the earliest draft of his \**Actes and Monuments*). From 1555 to 1559 he was employed at Basle as reader of the press by Oporinus (Herbst), who published Foxe's verse drama *Christus Triumphans* in 1556, his appeal to the English nobility on toleration in 1557, and the first issue of his *Rerum in Ecclesia Gestarum . . . Commentarii* in 1559. On his return to England he was ordained priest by Grindal in 1560, and in 1564 joined John \*Day, the printer, who in 1563 had issued the English version of the *Rerum in Ecclesia Gestarum . . . Commentarii* as *Actes and Monuments*, popularly known as the *Book of Martyrs*. He became a canon of Salisbury in 1563, but objected to the use of the surplice and to contributing to the repairs of the cathedral. He preached at Paul's Cross a famous

sermon, 'Of Christ Crucified', in 1570. His edition of the canon laws *Reformatio Legum* appeared in 1571. He was buried in St Giles's Church, Cripplegate. Four editions of the *ycies and Monumenís* (1563, 1570, 1576, and 1583) appeared in the author's lifetime; of the posthumous issues, that of 1641 contains a memoir of Foxe, attributed to his son.

**FOX**, William Johnson (1786-1864), independent Unitarian preacher, orator, journalist, drama critic, and editor. He was important in a literary context for his association with the *Monthly Repository*, originally a Unitarian periodical, but which under his ownership and editorship (from 1831) encouraged and published many of the leading writers of the day, including \*Browning, \*Martineau, and J. S. \*Mill. He sold it in 1836 to his friend and protégé R. H. \*Horne. He continued to write and speak extensively and effectively on public matters, and in 1847 became MP for Oldham.

**Fradubio**, in Spenser's *\*Faerie Queene* (1. ii. 32 *et seq.*), 'the doubter', the lover of Fraelissa; he doubts whether her beauty is equal to that of \*Duessa. Duessa transforms Fraelissa into a tree, obtains Fradubio's love, and when he discovers her deformity, turns him also into a tree.

**FRAME**, Janet Paterson (1924- ), New Zealand novelist, poet, and short story writer, born in Oamaru of Scottish parentage. Her childhood was overshadowed by the death (by drowning) of her two sisters. She was educated at Otago University and trained as a teacher at Dunedin Teachers' Training College but was misdiagnosed as a schizophrenic and spent several harrowing

years undergoing treatment, including long spells in hospital and electric shock therapy, experiences that coloured her subsequent work as a writer. Her first book, *The Lagoon* (1952), was a collection of stories and was followed by a novel, *Owls Do Cry* (1957, published in Britain in 1961), in which many of the circumstances of her own life are mirrored in those of the Withers family, who are also the subject of *Faces in the Water* (1961) and *The Edge of the Alphabet* (1962). On a grant from the New Zealand Literary Fund she travelled to Europe and spent a number of years living in England before returning to New Zealand after the death of her father. *Scented Gardens for the Blind* appeared in 1963. Subsequent novels, all of which display her gifts as a stylist, are *The Adaptable Man* (1965), *A State of Siege* (1966), *The Rainbirds* (1968), the futuristic *Intensive Care* (1970), *Daughter Buffalo* (1972), *Living in the Maniototo* (1979), and *The Carpathians* (1988). She has published three volumes of autobiography—*To the Island* (1982), *An Angel at My Table* (1984), and *The Envoy from Mirror City* (1985). These were made into a film by Jane Campion under the title of the second volume. Two further collections of short stories were published as *The Reservoir and Other Stories* (1966) and *You Are Now Entering the Human Heart* (1983). Her only volume of poetry, *The Pocket Mirror*, appeared in 1967.

**Framley Parsonage**, a novel by A. \*Trollope first published 1861, the fourth in the \*'Barsetshire' series. Mark Robarts is an ambitious young clergyman. At the age of 26 Lady Lufton helped him to the comfortable living at Framley, but he has now become involved



with the unreliable Whig member of Parliament, Mr Sowerby of Chaldicotes, and hopes for further preferment from Sowerby's patron, the duke of Omnium. Robarts rashly guarantees some bills for Sowerby, and as an indirect gesture of gratitude Sowerby pulls strings to acquire for Robarts a prebendary stall at Barchester, but when the bills fall due, Sowerby makes no attempt to pay them. He is by this time in considerable financial difficulty and, after an abortive attempt to marry the money of the patent-medicine heiress Miss Dunstable, his career ends in ruin. Mark Robarts becomes liable for the full amount of the debts and has to appeal to his original patron, Lady Lufton. This is doubly embarrassing for the Luftons, as young Lord Lufton has fallen in love with Robarts's sister Lucy. At first Lady Lufton vehemently opposes the match, and hopes to interest her son in Griselda Grantly, daughter of the archdeacon. Griselda, however, marries the wealthy Lord Dumbello, and Lady Lufton and Lucy are thrown together by the illness of Mrs Crawley, wife of a neighbouring clergyman. In nursing her Lucy shows her true worth, and Lady Lufton removes her opposition to the match; Mark Robarts's debts are paid as a gesture of goodwill. The novel is remarkable for the first appearance of the proud, impoverished curate Mr Crawley.

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**FRANCE**, Anatole, the pseudonym of Jacques-Anatole-François Thibault (1844-1924), French novelist and man of letters, the son of a Parisian bookseller. As writer, journalist, and editor he became a leading figure in French literary life from about 1890. His first

successful novel, *Le Crime de Sylvestre Bonnard* (1881), was followed by *La Rôtisserie de la reine Pédauque* (1893) which, with its companion volume *Les Opinions de M. Jérôme Coignard* (1893), attempts a fictionalized revival of the mind and sensibility of 18th-cent. France. Social and political satire dominate the four novels which introduce the observant and disenchanted provincial professor M. Bergeret and which together form the *Histoire contemporaine* (1897-1901). *L'île des pingouins* (1908) gives a fanciful and satirical version of the evolution of human society and institutions. Many consider *Les Dieux ont soif* (1912), a study of fanaticism during the French Revolution, to be his finest novel. His numerous tales, variously exotic, philosophical, and satirical, were collected in, notably: *L'Etui de nacre* (1892), *Crainquebille* (1901), and *Sur la pierre blanche* (1905). Anatole France provided a somewhat fictionalized account of his childhood and early years in *Le Livre de mon ami* (1885), *Pierre Nozière* (1899), *Le Petit Pierre* (1918), and *La Vie en fleur* (1922). He was awarded the \*Nobel Prize for literature in 1921.

**Francesca da Rimini**, see PAOLO AND FRANCESCA. **FRANCIS**, Sir Philip (1740-1818), the son of the Philip Francis who was \*Gibbon's schoolmaster. He was educated at St Paul's School with Woodfall, subsequently publisher of the letters of \*Junius. From 1762 to 1772 he was a clerk in the war office, and became one of the four newly appointed councillors of the governor-general of India in 1774. He left India in 1780 and assisted \*Burke in preparing the charges against \*Hastings.

Recent research tends to confirm the long-standing identification of Francis as the author of the letters of Junius, although Woodfall always denied it, and the letters themselves show some malignity towards Francis's friends and benefactors.

**FRANCIS OF ASSISI, St**, Giovanni Francesco Bernardone (1181/2-1226). He experienced as a young man two serious illnesses and a spiritual crisis on a military expedition, in consequence of which he lived for a time in solitude and prayer and devoted himself to the relief of the poor, the sick, and the lepers. He was joined by disciples, the first members of the Franciscan order for which he drew up the rule in 1209, the principal characteristic of which was humility, in token of which they called themselves 'Friari Minori'. He preached in Italy, and went to the Holy Land and Spain. The special notes of his teaching were poverty and love of nature (St Francis preaching to the birds is a favourite painter's subject). Two years before his death, after a period of fasting on Mount Alverno, he is said to have discovered on his body the stigmata, the marks made by the nails of Christ's Crucifixion. Two 13th-cent. biographies of him were written, by Bonaventura and by Thomas of Celano. The *Fioretti de San Francisco* (*Little Flowers of St Francis*) is a 14th-cent. Italian narrative, partly legendary, of the doings of St Francis and his first disciples. See *Penguin Book of Italian Verse* (ed. G. Kay, 1958) for his 'Cantico delle creature'. He occurs with St Dominic, the founder of the Dominicans, in \*Dante's *Paradiso*, xii. See A. Fortini, *Francis of Assisi*, trans. H. Moak (1981); *Little Flowers of St Francis*, trans. H. E. Manning (1864), rev. R. Huddleston

(1926, 1953).

*Frankenstein, or The Modern Prometheus*, a \*Gothic tale of terror by M. \*Shelley, published 1818. In her preface she records that she, \*Shelley, and \*Byron had spent the wet summer of 1816 in Switzerland reading German ghost stories; all three agreed to write tales of the supernatural, of which hers was the only one to be completed. She also records that the original concept came to her in a half-waking nightmare.

Technically an \*epistolary novel, told through the letters of Walton, an English explorer in the Arctic, the tale relates the exploits of Frankenstein, an idealistic Genevan student of natural philosophy, who discovers at the University of Ingolstadt the secret of imparting life to inanimate matter. Collecting bones from charnel-houses, he constructs the semblance of a human being and gives it life. The creature, endowed with supernatural strength and size and terrible in appearance, inspires loathing in whoever sees it. Lonely and miserable (and educated in human emotion by studies of \*Goethe, \*Plutarch, and \**Paradise Lost*), it turns upon its creator, and, failing to persuade him to provide a female counterpart, eventually murders his brother, his friend Clerval, and his bride Elizabeth. Frankenstein pursues it to the Arctic to destroy it, but dies in the pursuit, after relating his story to Walton. The monster declares that Frankenstein will be its last victim, and disappears to end its own life. This tale inspired many film versions, and has been regarded as the origin of modern \*science fiction, though it is also a version of the myth of the \*Noble Savage, in which a nature essentially good is corrupted by ill-treatment. It

is also remarkable for its description of nature, which owes much to the Shelleys' admiration for \*Wordsworth, \*Coleridge, and in particular the \**Ancient Mariner*.

**FRANKLIN**, Benjamin (1706-90), born in Boston, Massachusetts, the son of a tallow chandler, largely self-educated. He was apprenticed at the age of 12 to his half-brother, a printer, to whose *New England Courant* he contributed, but they later quarrelled and he went off to seek independence in Philadelphia. In 1724 he travelled to England, hoping to buy equipment for his own printing press, and worked in a London printing house for some months, returning to Philadelphia in 1726. Four years later he set up his own press, from which he issued the *Pennsylvania Gazette*, and, by thrift and hard work, became prosperous. He acquired a wide reputation by his occasional writings, especially *Poor Richard's Almanack* (1733-58), the best known of American \*almanacs, which followed the British pattern of mixing practical information with satiric prognostications, aphorisms, proverbs, etc. He was active as a public figure, founding the American Philosophical Society and the academy that became the University of Pennsylvania, and he also became well known for his practical interest in natural philosophy; his experiment with lightning and electricity, using a kite to demonstrate their identity, was famous, and he also invented the Franklin stove and a new kind of clock. In 1757 he travelled to England as agent for the colonies, where he mixed widely in intellectual society (his friends including \*Burke, \*Hume, Adam \*Smith,

\*Strahan, and J. \*Priestley) and contributed greatly to the controversies that caused the breach with England; he returned home in 1774 and, after helping to draft the Declaration of Independence, travelled to France as ambassador, where he was enthusiastically welcomed. Upon his return in 1785 he continued to be active in public affairs, and signed the Constitution as a member of the Federal Constitutional Convention. His *Autobiography*, which he began to write in England, at Twyford, in 1771, and which breaks off with an account of his return to England in 1757, was published in England in 1793 (translated from the French), in America in 1818. Franklin's prose was much admired in England; \*Jeffery (1806, *Edinburgh Review*) praised its 'force and clearness', and \*Lecky (*History of England in the Eighteenth Century*) described it as 'always terse, luminous, simple, pregnant with meaning, eminently persuasive'. D. H. \*Lawrence, however, deplored 'middle-sized, sturdy, snuff-coloured Doctor Franklin' and his thrift and orderliness: 'He tries to take away my wholeness and my dark forest, my freedom' (*Studies in Classic American Literature*, 1923).

**FRANKLIN**, Sir John (1786-1847), Arctic explorer, and author of two *Narratives* (1823 and 1828) of voyages to the Polar Sea. His final voyage of discovery in *Erebus* and *Terror* in search of the North-West Passage began in 1845, and resulted in disaster. Numerous relief expeditions were sent out including one organized by his widow which found a record of the expedition proving that Franklin had discovered the North-West Passage. '**Franklin's Tale, The**', see CANTERBURY TALES, 12. **FRASER**, Lady Antonia, née Pakenham (1932- ),

biographer, broadcaster, anthologist, and writer of mystery stories, educated at Lady Margaret Hall, Oxford. She married H. \*Pinter in 1980. Her readable and scholarly biographies include lives of \*Mary Queen of Scots (1969), \*Cromwell (1973), and King James I of England (1974). Her female detective Jemima Shore was introduced in *Quiet as a Nun* (1977), and has since appeared in several mystery novels and in a television series. *The Gunpowder Plot: Terror and Faith in 1605* was published in 1997.

**FRASER**, George MacDonald, see HISTORICAL FICTION.

**FRASER**, George Sutherland, see NEW APOCALYPSE.

*Fraser's Magazine* (1830-82), a general and literary Tory journal of high standing, founded by \*Maginn and Hugh Fraser, which provided some competition for \*Blackwood's. Unlike *Blackwood's*, the \*Edinburgh, or the ^Quarterly it was not owned by a publisher of books, and prided itself that it could not therefore be accused of partisanship in its reviews. Among notable contributors were J. \*Hogg, \*Coleridge, \*Southey, \*Peacock, \*Carlyle, \*Ainsworth, \*Thackeray, and \*Ruskin. J. A. \*Froude was editor from 1860 to 1874, but the journal had by then declined in influence and repute.

*Fraternitie of Vacabondes*, a tract printed by John Awdely (fl. 1559, d. 1575), published in 1565 in two parts, the first dealing with thieves' cant and the devices of beggars to excite compassion; the second with the methods employed by well-dressed impostors.

**FRAUNCE**, Abraham (1758-92/3), educated at Shrewsbury School. Under the patronage of P. \*Sidney he involved himself in contemporary movements,

such as Ramism (see RAMUS), in logic, rhetoric, and metrics. His most interesting work, *The Arcadian Rhetorike* (1588), illustrates rhetorical tropes with examples from Sidney's \*Arcadia, side by side with \*Tasso, \*Du Bartas, and \*Boscán. Other works include *The LawiersLogike* (1588), *The Countesse of Pembrokes Emanuel* (1591), and *The Countesse of Pembrokes Yvychurch* (1591).

**FRAYN**, Michael (1933- ), novelist and playwright, educated at Kingston Grammar School and Emmanuel College, Cambridge. He worked for some years as a humorous columnist for the ^Manchester Guardian, then for the ^Observer. His novels include *The Russian Interpreter* (1966), *Towards the End of the Morning* (1967, a comedy of Fleet Street life and London middleclass domestic mores), *A Very Private Life* (1968, a satiric anti-utopian fantasy), *Sweet Dreams* (1973), *The Trick of It* (1989), and *Headlong* (1999). His stage comedies include *Alphabetical Order* (1975, pub. 1976), again with a background of journalism; *Donkeys' Years* (1976, pub. 1977), based on a college reunion; *Noises Off* (1982), a farce of theatre life; *Benefactors* (1984); and *Wild Honey* (pub. 1984, perf. 1986), adapted from an untitled play by Anton \*Chekhov. *Copenhagen* (1998) is a tense, lucid drama about the unexplained meeting in 1941 in occupied Denmark of German physicist Werner Heisenberg and his Danish mentor Niels Bohr: the play explores their attitudes towards nuclear power, war guilt, uncertainty, and choice.

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**FRAZER**, Sir James George (1854-1941). He was appointed

to the first named chair of social anthropology in Liverpool, in 1907, but spent most of his life in Cambridge, where he was fellow of Trinity from 1879. Often regarded as one of the founders of modern anthropology, he did much to popularize his own field of study and to make its agnostic tendencies acceptable, although his methods (he relied on secondary sources) and many of his conclusions are now unacceptable.

*The Golden Bough* (of which the first volume appeared in 1890, and the twelfth and last in 1915, followed by *Aftermath, a Supplement* in 1936) is a vast and enterprising comparative study of the beliefs and institutions of mankind, offering the thesis that man progresses from magical through religious to scientific thought. Its discussion of fertility rites, the sacrificial killing of kings, the dying god, the scapegoat, etc., and its analysis of the primitive mind, caught the literary imagination, and its influence may perhaps be seen more lastingly in the works of D. H. \*Lawrence, T. S. \*Eliot, \*Pound, and others than in works of scholarly anthropology. Frazer's many other works include *Totemism and Exogamy* (1910) and *Folklore in the Old Testament* (1918), and he also published translations with commentary of Pausanias (1898) and the *Fasti* of \*Ovid (1929).

**Frederick**, the usurping duke in Shakespeare's *Ms You Like It*.

**FREDERICK THE GREAT**, of Prussia (1712-86), military genius, able administrator, and a man of considerable culture, who established the nationhood of Prussia. He has strong links with the French Enlightenment: \*Rousseau kept Frederick's picture in his room, and

\*Voltaire and Frederick were for a time mutually admiring correspondents. Several of his poems were published in London with great success. He was the subject of a biography by T. \*Carlyle, entitled *The History of Frederick II of Prussia Called Frederick the Great* (6 vols, 1858-65), in which he is described as 'a questionable hero' who nevertheless was able to emerge from a 'century opulent in accumulated falsities'. The work was a labour of many years of what Carlyle himself described as 'horrid struggles'; after finishing it, characteristically, he says he 'sank into new depths of stupefaction and dull misery of body and mind'.

**free indirect style**, a way of narrating characters' thoughts or utterances that combines some of the features of third-person report with some features of first-person direct speech, allowing a flexible and sometimes ironic overlapping of internal and external perspectives. Free indirect style (a translation of French *style indirecte libre*) dispenses with tag-phrases ('she thought', etc.), and adopts the idiom of the character's own thoughts, including indicators of time and place, as *She'd leave here tomorrow*, rather than 'She decided to leave that place the next day'. The device was exploited by some 19th-cent. novelists such as \*Austen and \*Flaubert, and has been widely adopted thereafter.

**FREEMAN**, E(dward) A(ugustus) (1823-92), historian and controversialist. Endowed with private means, which he supplemented by regular writing for the \* *Saturday Review*, he spent much of his life in the study of medieval and ancient history, but he was handicapped

by prolixity and a marked aversion to public libraries, a trait shared by many Victorian scholars (e.g. \*Carlyle, \*Buckle). His best-known work is his gigantic *History of the Norman Conquest* (5 vols, 1867-79), and its sequel on *The Reign of William Rufus* (2 vols, 1882). Here his Whig belief in the excellence of the British constitution as it had developed from the Conquest was at odds with his deep affection and respect for Anglo-Saxon culture, which also led him to write in a curiously archaic style, eschewing Latin derivations wherever possible. In his hands, therefore, the events of 1066 emerge as a happy tragedy. He was a man of violent temperament and warm emotions, capable of close friendships (for instance with W. \*Stubbs and J. R. \*Green), but guilty of almost paranoid hatreds which are not rationally explicable, particularly for C. \*Kingsley and J. H. \*Froude. His aversion to blood sports also involved him in public controversy with A. \*Trollope, and all his work is infected with anti-Semitism and a violent though selective xenophobia.

**free verse**, a term loosely used from the early years of the 20th cent, to describe many forms of irregular, syllabic, or unrhymed verse, freed from the traditional demands of \*metre: also known as *\*vers libre*. The origins of free verse have been variously described, but its widespread adoption in English is commonly associated with \*Imagism. Practitioners have included poets as varied as \*Rilke, T. S. \*Eliot, \*Pound, and D. H. \*Lawrence.

***French Revolution, The: A History***, the work by which T \*Carlyle established his reputation, written in London 1834-7, published 1837.

It is in three volumes, 'The Bastille', 'The Constitution', and 'The Guillotine'; it opens with the death of Louis XV in 1774, covers the reign of Louis XVI, the period which included the assembly of the States General, the fall of the Bastille, the Constituent and Legislative Assemblies, the flight of the king to Varennes, the Convention, the trial and execution of the king and queen, the reign of terror, the fall of Robespierre, and extends to 5 Oct. 1795, when Bonaparte quelled the insurrection of the Vendémiaire, the title of the last chapter being 'The Whiff of Grapeshot'. It is a work of great narrative and descriptive power, with a notable gallery of portraits (Mirabeau, Lafayette, Danton, Robespierre), and impressive set pieces; it was greatly admired by \*Dickens, and was in part the inspiration of *\*A Tale of Two Cities*.

3§3 FRENCH REVOLUTION | FRIAR'S TALE

***French Revolution, Reflections on the***, by E. Burke, see REVOLUTION IN FRANCE.

**FRENEAU**, Philip Morin (1752-1832), the 'poet of the American Revolution', and miscellaneous writer, editor, and journalist, born in New York and educated at the College of New Jersey (later Princeton). He lived for a while (1775-8) in the West Indies, where he wrote poems inspired by the tropical atmosphere and landscape, and in 1780 during the Revolutionary War was captured by the British, an experience which prompted the bitter satire of his poem *The British Prison-Ship* (1781), one of his many attacks on the British. His not wholly prosperous career as a writer was interspersed with periods at sea as a ship's master (1784-90 and

1803-7). His first collection of verse, *Poems* (1786), was followed by various volumes of essays, poems, etc., and he wrote widely for newspapers and periodicals, some of which he also edited. His verse ranged from the satirical and patriotic to works such as 'The Wild Honey Suckle' (1786), a nature poem of delicacy and sensitivity which heralds \*Romanticism.

**FRERE**, John Hookham (1769-1846), educated at Eton and Caius College, Cambridge. He was a friend of \*Canning, an MP, and an official of the Foreign Office, who occupied many important positions at home and abroad. While at Eton Frere wrote a translation of \**Brunanburh*, and was one of the founders of the *Microcosm* periodical (1786-7). He contributed some accomplished humorous verse to the \**Anti-Jacobin*, including most of 'The Loves of the Triangles' (a parody of E. \*Darwin). He collaborated in \*Ellis's *Specimens of the Early English Poets* (1801), and in \*Southey's *Chronicle of the Cid* (1808); his translations from the *Poema del Cid* were said by \*Coleridge to be 'incomparable'. He was one of the founders of the \**Quarterly Review* in 1809, and an adviser to John \*Murray the publisher. He is, however, chiefly remembered as the inspirer of the style, stanza, and idiom of Byron's \**Beppo* and \**Don Juan*. In the Italian verses of \*Pulci he found a verse form and a colloquial voice which he felt could be adapted to English, and in 1817 he published the first two cantos of his mock-epic *Prospectus and Specimen of an Intended National Work . . . by William and Robert Whistlecraft. . . Relating to King Arthur and His Round Table*. It gave \* Byron what he wanted, and he describes *Beppo* as 'in or after the

excellent manner of Mr Whistlecraft'. Frere also published lively metrical versions of \* Aristophanes: *Frogs* (1839); *Acharnians*, *Knights*, and *Birds* in 1840; and *Theognis Restitutus* (1842).

**FREUD**, Esther (1963- ), novelist, born in London, a former actress who achieved immediate success with her first novel *Hideous Kinky* ( 1992). It tells of a child's upbringing in Morocco at the hands of her bohemian mother, and was widely praised for the authenticity of its young narrator's voice. Set in an abandoned London tower block, *Peerless Flats* (1993) offered a slightly bleaker portrait of dysfunctional families. *Gaglow* (1997) told the parallel stories of an impoverished single mother and her East German ancestors, and like its predecessors was distinguished by a prevailing generosity of spirit, pierced by frequent shafts of irony.

**FREUD**, Sigmund (1856-1939), born at Freiberg in Moravia, and known as the creator of psychoanalysis, a science (or, as some claim, a mythology) which has had an incalculable effect both on literature and on literary theory. Freud, after studying with the neurologist Charcot in Paris, practised for many years in Vienna, until Hitler's invasion of Austria drove him to London, where he died. His theories of the normal and abnormal mind were evolved originally from his study of neurotic ailments. His many contributions to knowledge include his studies of the development of the sexual instinct in children, his descriptions of the workings of the unconscious mind and of the nature of repression, and his examinations and interpretations of dreams. Many of his concepts have become universally familiar in a vulgarized form, e.g. the Oedipus

complex, the death wish, the family romance, penis envy, \*phallic symbolism, and the formulation of the divisions between the 'Id, the Ego and the Superego'. Such phrases rapidly acquired a currency even among those who had not read the works of Freud, and direct or indirect influence is frequently hard to ascertain. A characteristic case is that of D. H. Lawrence's *\*Sons and Lovers* (1913), considered by many a classic example of a novel about the Oedipus complex; Lawrence himself claimed not to have read Freud, and dismissed the theory of complexes as 'vicious half-statements of the Freudians' (1916, on a review in the *Psychoanalytic Review*), but his wife Frieda was greatly interested in psychoanalysis and claimed that they discussed Freud's theories together. L. \*Strachey, in *Elizabeth and Essex* (1928), produced what is possibly the first consciously Freud-oriented biography; its many successors include Leon Edel's life of H. \*James. The significance for both biographers and novelists of Freud's stress on the formative experiences of childhood is obvious; equally obvious is the importance to poets and prose writers such as \*Joyce of Freud's theories of word association, although Joyce (possibly for Freudian reasons) always indignantly repudiated the influence of Freud, whose work he certainly knew. Freud's works were made available in English by James Strachey, Lytton's brother, who was responsible for the *Standard Edition of the Complete Psychological Works of Sigmund Freud* (24 vols, 1953-73)- The works reveal Freud himself as a writer of great distinction. (See PSYCHOANALYTIC CRITICISM.) See also Ernest Jones, *The Life and Works of Sigmund Freud* (1953-7) and R. Clark,

*Freud: The Man and the Cause* (1980).

**Friar Bacon and Friar Bungay**, see FRIER BACON, AND FRIER BONGAY.

**'Friar's Tale, The'**, see CANTERBURY TALES, 7.

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**Friar Tuck**, one of the principal characters in the legend of \* Robin Hood; the fat, jovial, and pugnacious father confessor of the outlaw chief. He figures in Scott's *\*Ivanhoe* and in Peacock's *\*Maid Marian*. See \*Ritson's *Robin Hood* (2 vols, 1795, a collection of songs, ballads, etc., with a full introduction) and *The Outlaws of Medieval England* (1961) by M. Keen. (See also BALLAD.)  
**Friday**, Man, see ROBINSON CRUSOE.

**FRIEL**, Brian (1929- ), Irish playwright, born Omagh, Co. Tyrone. The suspicious, often despairing, sensibility of Brian Friel's plays maybe traced to the experience of growing up as a Catholic outsider in Protestantdominated Northern Ireland. His great theme is the gulf between private experience and the public world. The public record history, theory, shared memories, even language itself is, in his work, always untrustworthy. Friel began as a short story writer and retains a strong interest in monologue and direct narration, evident in such plays as *Faith Healer* (1979) and *Molly Sweeney* (1994). His first international success, *Philadelphia, Here I Come!* (1964), in which different actors play the main character's public and private selves, established both his reputation and his central concerns. Typically, as in *Translations* (1980) and *Dancing at Lughnasa* (1990), the world on stage is about to implode, a way of seeing that gives substance to his identification as an Irish \*Chekhov. He has also



adapted works by Chekhov and \*Turgenev.

***Friend***, a weekly periodical edited and largely written by S. T. \*Coleridge in the Lake District, 1809-10.

It was the first to publish early sections of Wordsworth's \**Prelude*. In its final three-volume book form of 1818, Coleridge transformed it into a substantial series of interlinked essays 'to aid in the formation of fixed principles in politics, morals, and religion, with literary amusements interspersed'. Vol. i contains a notable defence of 'free communication' in the press; vol. ii attacks Jacobin theories of the 'Rights of Man'; vol. iii expounds the 'Principles of Method'.

**Friends, Society of**, a religious society founded in 1648-50 by G. \*Fox, distinguished by faith in the Inner Light; the spiritual equality of men and women; refusal of oaths; plain egalitarian dress, language, and manners; and antagonism to paid clergy and forms of worship. The movement was regarded as subversive by both the Protectorate and the restored monarchy, and heavily persecuted. Each member was also a minister, and the message was carried to Holland, Rome, America, and Turkey. Margaret \*Fell first enunciated the peace principle for which Friends are famous, at the Restoration, when a quietist ethic succeeded the revolutionary phase. Quakerism encouraged literacy among people of all ranks: 650 Friends published 3,853 documents before 1700, 82 of the authors being women. The Society has pioneered social reform. Its nickname 'Quakers' reflected the derisive public reaction to the 'quaking' convulsions of early Friends when seized by the power of the Inner Light. See also: PENN, NAYLER, BARCLAY, R.

***Friendship's Garland***, a collection of essays in letter form by M. \*Arnold, originally printed in the \**Pall Mall Gazette*, published 1871.

The principal imaginary correspondent is a Prussian, Arminius, Baron von Thunder-ten-Tronckh (a descendant of a character in Voltaire's \**Candide*), and through him Arnold expresses his mockery of the English \*philistine as represented by Bottles, a wealthy manufacturer; of narrow Liberal reform as represented by the 'deceased-wife's-sister' Act; of the \**Daily Telegraph* and its naive patriotism, and of English foreign and educational policy. Arminius believes in the application of 'Geist' or 'Intelligence', which the English persistently undervalue, and teases 'poor Arnold' for his supposed 'infatuation about everything English'.

***Frier Bacon, and Frier Bongay, The Honorable Historie of***, a comedy in verse and prose by R. \*Greene, acted 1594. The play is partially based on a prose pamphlet *The Famous Historie of Fryer Bacon*, embodying legends relating to R. \*Bacon and T. \*Bungay.

Bacon with the help of Friar Bungay makes a head of brass, and, conjuring up the devil, learns how to give it speech. It is to speak within a month, but 'if they heard it not before it had done speaking, all their labour should be lost'. After watching day and night for three weeks, Bacon hands over the duty to his servant Miles and falls asleep. The head speaks two words, 'Time is'. Miles, thinking his master would be angry if waked for so little, lets him sleep. The head presently speaks again, 'Time was'; and finally, 'Time is past', when it falls down and breaks. Bacon awakes, and heaps curses

on Miles's head. The tale is diversified with the pleasant story of the loves of Edward prince of Wales (afterwards Edward I) and Lord Lacy for the fair Margaret, the keeper's daughter of Fressingfield, and the prince's surrender of her to Lacy. There is also an amusing scene where Bacon, Bungay, and a German rival display their respective powers before the German emperor and the kings of England and Castile.

**FRISCH**, Max (1911-91), Swiss playwright, diarist, and novelist, also a qualified architect. His best-known plays are *Biedermann und die Brandstifter* (originally written for radio: *The Fire-Raisers*, 1958), a satire on the passivity of the middle class as represented by the man who tolerates, even abets, criminal arson in his own home, and *Andorra* (1961). The novel *Homo Faber* (1957) concerns the helplessness of a technologist to control the events of his life. Coincidences which defy statistical analysis pursue him like the Furies in a Greek tragedy. From the 1960s onwards Frisch published several short stories and essays of an autobiographical nature. His diaries, some previously published, appeared as *Tagebuch 1946-49* (1950) and *Tagebuch 1966-71* (1972).

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**FROISSART**, Jean (C.1337-C.1410), French chronicler and poet. He travelled widely in western Europe, collecting material for his future histories. In 1361 he was received in England by Edward III, and visited Scotland. In 1366 he accompanied the \*Black Prince to Bordeaux, and in 1368 the duke of Clarence to Milan. He revisited England in 1394-5. His chronicles record the chivalric exploits of the nobles of England and

France from 1325 to 1400. They were translated into English by John Bouchier (Lord \*Berners) in 1523-5. As author of lively personal *lais* and ballades he had some influence on \*Chaucer.

**FROST**, Robert Lee (1874-1963), poet, born in San Francisco of New England stock. He was taken at the age of 10 to the New England farm country of which his poetry was to be so deeply expressive. He spent some time at both Dartmouth College and Harvard, but left to teach, edit a country paper, learn to make shoes, and to farm. In 1912 he came to England with his wife and family, where he published his first volumes of poems, *A Boy's Will* (1913) and *North of Boston* (1914), which contains 'Mending Wall' and 'The Death of the Hired Man'; he met the \*Georgian poets, and formed a particularly close and fruitful friendship with E. \*Thomas, whom he was to describe as 'the only brother I ever had'. Upon his return to New England in 1915 he settled in New Hampshire and continued to write poetry, supporting himself by successive teaching appointments in several colleges. His volumes include *Mountain Interval* (1916), which contains 'Birches' and 'The Road Not Taken'; *New Hampshire* (1923); *Collected Poems* (1930); *A Witness Tree* (1942); and *In the Clearing* (1962). He established himself as one of the most popular of 20th-cent. American poets, admired for the blend of colloquial and traditional in his verse, and hailed as a fitting heir, in his response to the natural world, of \*Wordsworth and \*Emerson; his dramatic monologues and pastorals have been particularly popular. But beneath the country lore and wisdom hailed in a 1913 review

of his first book by N. \*Douglas as his 'simple woodland philosophy' lay a more troubled, combative, at times destructive spirit, both in his life and work, expressed in such poems as 'Fire and Ice' (1923) and 'Bereft' (1928), which led to \*Trilling's praise of him, on the occasion of his 85th birthday, as a 'poet of terror'. His *Selected Letters*, ed. L. Thompson, were published in 1965-

**'Frost at Midnight'**, a blank-verse poem by S. T. \*Coleridge written at Stowey, Somerset, in Feb. 1798. Addressed to his sleeping child Hartley \*Coleridge, it meditates on the poet's own boyhood, and magically evokes the countryside, ending on a note of rare and thrilling happiness. It is possibly the finest of Coleridge's series of 'conversation' poems.

**Froth**, Lord and Lady, characters in Congreve's *\*The Double Dealer*.

**FROUDE**, J(ames) A(nthony) (1818-94), historian. Educated at Westminster and Oriel College, Oxford, he was an early casualty of the \*Oxford movement. Surrendering to the charismatic leadership of J. H. \*Newman, he lost his faith when Newman reneged on the Church of England in 1845. Out of his religious agonies and his sexual frustrations he wrote a bad but spectacular novel, *The Nemesis of Faith* (1849), which obliged him to resign his fellowship at Exeter College and leave for London, where he maintained himself by journalism; he wrote for several of the reviews, and edited *\*Fraser's Magazine* 1860-74. He now fell under the influence of \*Carlyle, and became one of his most faithful companions, though with no apparent effect on his own work; he was also a friend of A. H. \*Clough

and C. \*Kingsley (later his brother-in-law). His *History of England from the Death of Cardinal Wolsey to the Defeat of the Spanish Armada* (12 vols, 1856-70) was a distinguished work of scholarship on which all subsequent Tudor studies rest, and he was the first English historian to make a thorough and systematic use of archive material in the manner laid down by Ranke. He was also the first to publicize and glorify the deeds of the Elizabethan seamen, a topic to which he returned in his Oxford lectures on *English Seamen in the Sixteenth Century* (1892-4, pub. 1895). All his books were highly successful, even his collected essays, *Short Studies in Great Subjects* (4 vols, 1867-83); but he was criticized for his partisan treatment of the English Reformation and his attempt to rehabilitate Henry VIII, and the accuracy of his scholarship was unjustly impugned by E. A. \*Freeman, whose charges seem to have been accepted by the profession, especially when Froude went on to publish a slipshod history of 18th-cent. Ireland (2 vols, 1872-4). Latterly he seemed to attract public controversy; his American lecture tour in 1872 was cut short by Irish nationalist agitation, his attempt to intervene in South African politics in 1874-5 provoked a storm, and even his visit to the West Indies in 1886-7 had political repercussions. But this was nothing to the uproar which greeted his *Reminiscences* of Carlyle (1881) and his *Letters and Memorials* of Jane Welsh \*Carlyle (1883), which were distinguished by their shattering frankness. Nevertheless, in 1892 Lord Salisbury offered him the Regius chair of modern history at Oxford, an appointment which met with a distinctly mixed reception. He was a

brilliant public speaker and his lectures attracted large audiences, but he died after only two years in office. See Herbert Paul's *Life of Froude* (1907) and Waldo Hilary Dunn's biography (1961-3).

**FROUDE**, R(ichard) H(urrell) (1803-36), Tractarian, brother of J. A. \*Froude, educated at Oriel College, Oxford, where he became a fellow. He was intimate with \*Newman with whom he collaborated in the early stages of the \*Oxford movement. He contributed three of the *Tracts for the Times* and wrote poems contained in \**Lyra Apostolica*. His *Remains* (1838-9), including

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strictures on the Reformers, aroused public hostility against the movement.

**Frugal**, Sir John and Luke, characters in Massinger's \**The City Madam*.

**FRY**, Christopher (Harris) (1907- ), born in Bristol of Quaker stock. He worked as schoolmaster, actor, and theatre director before making his name as a playwright with works that were hailed in the late 1940s as a sign of a new renaissance of poetic drama; his mystical and religious plays (*The Boy with a Cart*, 1939; *The Firstborn*, 1946; *Thor with Angels*, 1949; *A Sleep of Prisoners*, 1951) were frequently compared to those of T. S. \*Eliot, though the theatre-going public tended to prefer the ebullient optimism and exuberant wordplay of his comedies, e.g. *A Phoenix Too Frequent* (1946, based on \*Petronius), \**The Lady's Not for Burning* (1949, set in the Middle Ages), and *Venus Observed* (1950, a romantic chateau comedy). *The Dark is Light Enough* (1954) was less successful; the vogue for poetic drama proved short-lived, giving way to the \*kitchen

sink school, and *Curtmantle* (1962), about \*Becket, struck critics as dated. Fry also wrote several screenplays, and successful translations and adaptations of \*Anouilh (*Ring round the Moon*, 1950; *The Lark*, 1955) and \*Giraudoux (*Tiger at the Gates*, 1955; *Duel of Angels*, 1958).

**FRY**, Roger Eliot (1866-1934), art critic and painter, born in London of a Quaker family, educated at Clifton and King's College, Cambridge, where he read natural sciences and became a member of the \*Apostles. He became art critic of the \**Athenaeum* in 1901, helped to establish the *Burlington Magazine* in 1903, and from 1906 to 1910 was employed by the Metropolitan Museum of Art in New York. On his return to England he organized two highly influential and controversial exhibitions of Post-Impressionist paintings (a term he coined himself) at the Grafton Galleries in 1910 and 1912, and his collected essays (*Vision and Design*, 1920; *Transformations*, 1926) were also instrumental in spreading his enthusiasm for modern French painting. He was closely associated with the \*Bloomsbury Group, and his biography was written by V. \*Woolf (1940).

**FRYE**, Northrop (1912-91), Canadian critic. Born in Sherbrooke, Quebec, he studied at Victoria College, University of Toronto, and, after ordination in the United Church of Canada, at Oxford. Returning to Toronto as a lecturer, he wrote *Fearful Symmetry* (1947), an influential defence of William \*Blake's allegorical system. His most important book is *Anatomy of Criticism* (1957), which redirected American literary theory away from the 'close reading' of \*New

Criticism and towards the larger meanings of literary genres, modes, and \*archetypes. Rejecting critical evaluation in favour of a value-free literary science, Frye elaborates here a comprehensive map of the literary 'universe' in a boldly schematic series of classifications. His early work did much to redeem the genre of romance, the subject of his later book *The Secular Scripture* (1976). He wrote three books on Shakespeare, two collections of essays on Canadian literature, and the more ambitious work *The Great Code: The Bible and Literature* (1982), among many other writings. His emphasis on the deeper 'codes' or generic structures under the surface of literature foreshadowed the later turn to \*structuralism in literary studies.

***Fudge Family in Paris, The***, verses by T. \*Moore, under the pseudonym of Thomas Brown the Younger, published 1818.

In these light verses the author endeavoured to collect 'the concentrated essence of the various forms of cockneyism and nonsense of those groups of ridiculous English who were at that time swarming in all directions throughout Paris'. They take the form of letters written by or to various members of the Fudge family when visiting Paris in 1817, shortly after the restoration of the Bourbons. They include inane descriptions by the mindless Fudges, and pompous, sycophantic letters from Mr Fudge to \*Castlereagh.

**FUENTES**, Carlos ( 1928- ), Mexican writer and critic, who was born in Panama City and grew up speaking excellent English. His first novel, *La region más transparente* (1958; *Where the Air is Clear*), explores

the expanding megapolis Mexico City. *La muerte de Artemio Cruz* (1962; *The Death of Artemio Cruz*) narrates the failure of the Mexican Revolution. His prolific output includes *Terra nostra* (1975; *Terra Nostra*, 1976), *Gringo viejo* (1985; *Old Gringo*, 1986), *Cristóbal Nonato* (1985; *Christopher Unborn*), *Constancia y otras novelas para vírgenes* (1989; *Constancia and Other Stories for Virgins*, 1990); *La campaña* (1990; *The Campaign*, 1991), *El naranjo* (1988; *The Orange Tree*, 1994), *Diana o la cazadora solitaria* (1994; *Diana: The Goddess Who Hunts Alone*, 1995) and *La frontera de cristal* (1996; *The Crystal Frontier: A Novel in 9 Stories*, 1998). He combines vivid realism with a baroque verbal fantasy and is a satirist and acute political commentator.

**FUGARD**, Athol ( 1932- ), South African playwright, born in Middelburg, the son of a small shopowner; he was brought up in Port Elizabeth and educated there and at Cape Town University. After various jobs, some connected with the theatre, he moved in 1958 with his actress wife to Johannesburg, where he worked for some time as clerk to the Native Commissioner's Court, an experience which greatly sharpened his awareness of racial tension and inequality, the subject of much of his drama. His plays include *The Blood Knot* (1961, pub. 1963), about the fraught relationship of two coloured brothers; *Boesman and Lena* (1968, pub. 1969), a sombre work figuring a derelict middle-aged couple of Coloured migrant workers, whose presence as they set up their shelter on the open stage has a symbolic quality akin to that of the characters of \* Beckett; *Sizwe*

*Bansi is Dead* ( 1972, pub. 1974, written with John Kani and Winston Ntshona), based on the problems created by the pass laws; *A Lesson from Aloes* (1980, pub. 1981), which contrasts the political attitudes, ranging from stoicism to defeat, of an Afrikaner, his wife, and their Coloured friends; and *'Master Harold'. . . and the Boys* (1982, pub. 1983), portraying the relationship between a white South African teenager and two black family servants, 'the boys'.

Fugard's career has been greatly complicated by the politics of racialism; he was in 1962 active in encouraging a boycott of South African theatre by overseas English-speaking playwrights, insisting that plays should be performed before non-segregated audiences, but later modified this attitude in view of the complexities and necessities of a situation which his own works vividly evoke.

**FULBRIGHT**, James William (1905-95), American senator educated at Arkansas and Oxford, who in 1946 established the programme that provided government grants for the international exchange of students, a programme extravagantly described as 'the largest and most significant movement of scholars across the face of the earth since the fall of Constantinople in 1453'.

*Fulgens and Lucrece*, a late 15th-cent. interlude by Henry Medwall (fl. 1486), regarded as the earliest known purely secular play in English. It has been edited by G. Wickham in *English Moral Interludes* (1976).

**FULLER**, John Leopold (1937- ), poet and novelist, son of Roy Fuller. His several volumes of poetry include *Fairground Music* (1961), *The Tree that Walked*

(1967), *Cannibals and Missionaries* (1972), *Lies and Secrets* (1979, which contains one of his most sustained works, 'The Most Difficult Position', about the non-confrontation of two 19th-cent. chess masters), *The Illusionists* ( 1980), a satiric narrative in stanza form of contemporary life, and *Selected Poems 1954-1982* (1985). His poems range from lyrics to pastiche verse epistles, from sonnets to long unrhymed monologues, and his subjects are also diverse. In collaboration with J. Fenton he wrote a collection of satirical poems, *Partingtime Hall* (1987). His *Collected Poems* were published in 1996. His novel *Flying to Nowhere* ( 1983), set on a Welsh island, is a fantasy about a 16th-cent. abbot who thinks he has discovered, through surgical dissection, the seat of the soul. Other novels include *The Adventures of Speedfall* (1985), *Tell It Me Again* (1988), *The Burning Boys* (1989).

**FULLER**, (Sarah) Margaret (1810-50), American author and feminist, born in Massachusetts, whose name is associated with the New England Transcendentalists; she helped to found the *Dial*, which she edited for two years from 1840 to 1842, and at the same period (1839-44) conducted a series of conversations or seminars for educated women in Boston. One of the products of these discussions was her influential feminist tract *Women in the Nineteenth Century* (1845). In 1844 she moved to New York, where she wrote for Greeley's *New York Tribune*, and in 1846 she went to Europe and settled in Italy, where she married one of Mazzini's followers, the Marquis Ossoli. Sailing from Livorno to America in 1850, she and her husband were drowned when their ship was wrecked just short

of its destination. Her *Memoirs* (1852) were edited by \*Emerson, W H. Channing, and J. F. Clarke. She is said to have suggested the character of the magnetic and passionate Zenobia in Hawthorne's *\*The Blithedale Romance*.

**FULLER**, Roy Broadbent (1912-91), poet and novelist, born near and brought up in Oldham, the son of a director of a rubber-proofing company. He was educated at Blackpool High School, and then became a solicitor, working for many years for a building society. During the 1930s he contributed to left-wing literary magazines, including *\*New Verse*, and his first volume, *Poems* (1939), shows the influence of \*Auden and \*Spender. This was followed by several collections of poetry: *Collected Poems 1936-1961* (1962), with work from several previous volumes, forms a link between the poets of the 1930s and the poets of the \*Movement, in its lucid, ironic, detached tone, and its formal accomplishment. His later volumes, which include *From the Joke Shop* (1975) and *The Reign of Sparrows* (1980), while displaying an equal interest in technique, frequently strike a more personal note, particularly in the many sardonic reflections on old age and the ageing process. Fuller also published several novels, including, notably, *Image of a Society* (1956), which is a portrait of personal and professional conflicts in a northern provincial building society, narrated in a lowkey, naturalistic, yet ironic manner. He was professor of poetry at Oxford, 1968-73, and *Owls and Artificers* (1971) and *Professors and Gods* (1973) are collections of his Oxford lectures. He also published three volumes of memoirs, *Souvenirs* (1980), *Vamp till Ready* (1982), and

*Home and Dry* (1984).

**FULLER**, Thomas (1608-61), born at Aldwinkle St Peter's in Northamptonshire and educated at Queens' and Sidney Sussex colleges, Cambridge. He became rector of Broadwindsor, Dorset, in 1634, and shortly before the Civil War was made a preacher at the Savoy. A moderate Royalist, he followed the war as chaplain to Sir Ralph Hopton and during his travels conceived the idea of 'a more exact collection' of the worthies of England. After the Restoration he became 'chaplain in extraordinary' to the king. He published *The Historie of the Holy Warre* (i.e. of the Crusades) in 1639; *\*The Holy State and the Profane State* in 1642; *\*Good Thoughts in Bad Times* in 1645 (followed by two sequels); *A Pisgah-Sight of Palestine*, a topographical and historical work, in 1650. His *The Church-History of Britain; with the History of the University of Cambridge* (1655), which covers from the birth of Christ to the execution of FUNERAL I FUTURISM 388

Charles I, was criticized (by \*Heylyn, among others) for its 'puns and quibbles' and its 'trencher-jests', but was widely read and enjoyed. *The History of the \*Worthies of England*, his best-known and most characteristic work, appeared after his death in 1662, and was the fruit of much research; in his own words, 'My pains have been scattered all over the land, by riding, writing, going, sending, chiding, begging, praying, and sometimes paying too, to procure manuscript material.' \*Lamb referred to him as 'the dear, fine, silly, old angel', and he was much admired by \*Coleridge. His writings are marked by a lively and eccentric curiosity, by 'fantastic caprices' (L. \*Stephen), and by a fondness

for aphorisms.

**Funeral, The, or Grief à-la-Mode**, a comedy by R.

\* Steele, produced 1701.

Lord Brumpton has disinherited his son Lord Hardy, owing to the misrepresentations of his wife, the young man's stepmother; he has left her all his property, as well as two wards, the ladies Sharlot and Harriot.

When the play opens Lord Brumpton has, as is generally believed, just died. He has in fact, however, recovered from a 'lethargic slumber', a fact known only to himself and his steward Trusty (and the audience).

At Trusty's instance he remains in concealment, and thus discovers his supposed widow's unseemly rejoicing at her release, her machinations against her stepson, and her unscrupulous design to dispose profitably of Sharlot and Harriot. The widow is exposed, Lord Hardy reinstated, and the ladies bestowed on their true lovers, Lord Hardy and his friend.

The devices by which these results are effected are somewhat clumsy; but the play is notable as marking a change of moral tone in the drama after the licentiousness of the \*Restoration.

**Fungoso**, a foolish law student in Jonson's *\*Every Man out of His Humour*, obsessed with courtly fashion.

**FURNIVALL**, Frederick James (1825-1910), educated at University College London and Trinity College, Cambridge. He began his career as a barrister, but soon devoted his great energy to educational, philological, and literary pursuits. He was from 1847 a member of the \*Philological Society, and became its secretary; in 1861 he became editor of the proposed New English

Dictionary which developed into the \* *Oxford English Dictionary*. He founded the \*Early English Text Society (1864), the Chaucer Society (1868), the Ballad Society (1869), the New Shakspeare Society (1873), the Wyclif Society (1881), the Browning Society (1881), and the Shelley Society (1886), and himself edited many texts. He was also a leader in the move for popular education, supported women's rights, and taught grammar at the Working Men's College founded in 1854.

**FUSELI**, or **FÜSSLI**, Henry (1741-1825), Swiss artist who came to England in 1764; after studying in Rome (1770-8) he settled in London. Fuseli's works show the powerful attraction that Burke's \*sublime of terror held for early Romantic artists. He was fascinated by the supernatural and by the darkest of human passions; the disturbing intensity of his works depends on sudden contrasts of scale, and on the frenzied expressions and muscular energy of his stylized figures. Fuseli drew his subjects from Shakespeare, \*Milton, \*Dante, \*Ossian, and other poets. His were the most brilliant contributions to \*Boydell's Shakespeare Gallery; a monumental series of illustrations to Milton reflect the Romantic conception of Satan as hero. The fame of the *Nightmare* (1782; the earliest version is in Detroit, Institute of Arts), a work full of Gothic horror, spread throughout Europe. Fuseli, who began his career as a translator, was a learned artist who shone in literary and artistic society in London. His extravagant wit is recorded by many of his contemporaries and his lectures and essays illumine the intellectual life of his times. Both \*Hazlitt and \*Coleridge despised his nightmare fantasy, but \*Blake, a



constant friend, wrote: 'The only man that e'er I knew I Who did not make me almost spew I Was Fuseli.' The two artists admired each other and worked together: Blake engraved some of Fuseli's designs and Fuseli wrote the preface to Blake's edition of \*Blair's *The Grave*. Mary \*Wollstonecraft suffered from an obsessive passion for Fuseli.

**FUST**, Johann (d. 1467), German goldsmith. He financed \*Gutenberg's experiments in printing, but the partnership between them was dissolved probably in 1455 and Fust carried on with his son-in-law Peter Schöffer. Their Latin Psalter of 1457 is the first to bear a printer's imprint and date. R. \*Browning wrote a dialogue, 'Fust and His Friends' (in \**Parleyings with Certain People*).

**Futurism**, a 20th-cent. avant-garde movement in Italian art, literature, and music, promoted by \*Marinetti and others. Its programme, outlined in the *Futurist Manifesto* (1909), was to break with the past and its academic culture and to celebrate technology, dynamism, and power. In language and in poetry it advocated the destruction of traditional syntax, metre, and punctuation in the name of the 'free word'. The *Manifesto of Futurist Painting* (1910), by Boccioni, Carrà, Balla, Russolo, and Severini, advocated a new art which represented nature in a dynamic state and in simultaneous movements. The movement petered out during the 1930s after Marinetti's incorporation into Fascist academic culture. (For Russian Futurism, see MAYAKOVSKY.)

