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GABORIAU, Emile (1832-73), French writer of crime fiction, considered to be the first practitioner in France of the *roman policier*. He created two famous characters, the professional detective Monsieur Lecoq and the amateur Le Père Tabaret. Gaboriau's best-known works are: *L'Affaire Lerouge* (1866), *Le Crime d'Orcival* (1867), *Le Dossier No. 113* (1867), *Monsieur Lecoq* (1869), *Les Esclaves de Paris* (1869).

Gabriel, the name of one of the archangels (Dan. 9: 21 and Luke 1: 19,26). The name means 'strength of God' in Hebrew. In Islam he is Jibril, the angel who dictated the * Koran to Muhammad. Milton makes him 'Chief of the angelic guards' (**Paradise Lost*, IV. 550).

GADBURY, John, see ALMANACS.

GADDA, Carlo Emilio (1893-1973), Italian novelist. His most important novels are // *castello di Udine* (*The Castle of Udine*, 1934), a memoir of his experience in the First World War; *Adalgisa* (1944), a critique of contemporary Milanese society; and the unfinished *Cognizione del dolore* (*The Cognizance of Sorrow*, 1963, written 1938-41). Also unfinished is *Quel pasticciaccio brutto de via Merulana* (*That Dreadful Mess on the Via Merulana*, 1957), which uses the conventions of the thriller to dissect Roman society under Fascism. That his two major works are incomplete is not accidental:

in *Cognizione* the relationship between the protagonist and his mother is irresolvable, and *Pasticciaccio* stops short of revealing the murderer. His style is remarkable for its grotesquerie, its implicit use of European philosophy, and its pastiches of different languages and dialects.

GADDIS, William (1922-98), American novelist, born in New York and educated at Harvard where he briefly edited the *Harvard Lampoon*. His four novels, three of them epic in scope and all published at extremely long intervals, give him a unique place in contemporary world literature: an unforgiving satirist possessed of an almost Victorian moral sternness, combined with the bracingly experimental technique of the true modernist. The hero of his enormous first novel *The Recognitions* (1955) is Wyatt Gwyon, who has abandoned his training as a priest to become a forger of Old Masters. The book offers a disquisition on real and false spiritual values which is highly complex, but at least written in conventional prose. For *J.R.* (1975) Gaddis gave up this approach and instead told his story of an 11-year-old stockmarket dealer entirely in fractured, overlapping, often incoherent dialogue. Both *i?* and the smaller-scale *Carpenter's Gothic* (1985) are bleak, dismayed, but bitterly funny portraits of a society driven mad by material greed and spiritual emptiness. The more jaunty *A Frolic of His Own* (1994), a satire on America's obsession with litigation, is perhaps the best place to start exploring this most pleasurable of modern writers.

Gadshill, near Rochester, the scene of Prince *Hal's joke robbery of *Falstaff in Shakespeare's *1 *Henry IV*

(11. ii); confusingly, one of Falstaff's companions also has the name Gadshill. Gadshill was the home of *Dickens in his later years.

Gaheris, Sir, in *Malory, the fourth and youngest son of King Lot of Orkney and Arthur's sister Morgause. He killed his mother when he found her in bed with Lamorak. He was accidentally killed by Launcelot, an event which led to the implacable hatred of his brother Gawain for Launcelot. Variant forms of his name are confusable with variants of Gareth (Gaheret) his brother, so the two may be archetypally identical.

GAIMAR, Geoffrei (fl. c.1140), author of *L'Estoire des Engleis*, an Anglo-Norman romance history in octosyllabic rhymed couplets covering the period from the Anglo-Saxon settlements to the death of William Rufus. An earlier section, beginning (like *Geoffrey of Monmouth's contemporary *History*) with the fall of Troy, has been lost, probably as a consequence of being replaced in the manuscripts by the more fashionable account by *Wace. It contains the Lincolnshire story of Havelok, corresponding to the Anglo-Norman *Le Lai d'Haveloc*. Gaimar was probably a secular clerk of Norman blood; his work has no great historical authority. His patron was Ralph FitzGilbert of Lincolnshire and Hampshire, areas in which Gaimar displays particular interest. See *L'Estoire des Engleis*, ed. A. Bell (Anglo-Norman Texts Soc, 1960); English trans, by T. D. Hardy and C. T. Martin (Rolls Series, 1888-9).
GAINSBOROUGH, Thomas (1727-88), portrait and landscape painter; after training in London he returned to his native Suffolk (1748). He painted landscapes and small portrait groups in landscape settings,

of which the most famous is *Mr and Mrs Andrews* (c.1748, London, National Gallery). From 1774 he worked in London where he became a fashionable portrait painter, and his varied landscapes included rococo idylls, seascapes, and pictures of mountain grandeur—in 1783 he planned a visit to the Lakes 'to show you that your Grays and Dr Brownes were tawdry fan-Painters'. The 'fancy pictures', Arcadian rustic themes like the *Peasant Girl Gathering Sticks*, led on to the sentiment of early * Romanticism. Gainsborough, in both style and temperament, is quite unlike

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his rival *Reynolds, although Reynolds's *Fourteenth Discourse* is a fine appreciation of his art. Gainsborough's biographer and friend William Jackson wrote that he 'avoided the company of literary men, who were his aversion . . . he detested reading . . .'. Yet Jackson compared the style of Gainsborough's letters to that of *Sterne and the letters—spontaneous, vivid, and intimate—create a strong sense of character.

Caí saber, the title of a 13th-cent. society in Toulouse which devoted itself to a consideration and cultivation of the courtly troubadour idea of 'jois', 'exaltation'.

Galaftron, or **Galaphron**, in **Orlando innamorato* and **Orlando furioso*, the king of Cathay and father of *Angelica.

Galahad, Sir (The Haute Prince), in *Malory, is (by enchantment) the son of *Launcelot and *Elaine, daughter of King *Pelles. He is predestined by his immaculate purity to achieve the Siege Perilous (see ROUND TABLE) and the *Grail, after the vision of which he dies in ecstasy.

GALDÓS, Benito Pérez (1843-1920), Spanish novelist, playwright, and journalist, born in the Canary Islands, who spent most of his life in Madrid, a city of which he became the chronicler. His output was vast: he published a series of 46 historical novels between 1873 and 1912, to which he gave the general title of *Episodios nacionales*. Of his novels of contemporary life, the best known is his masterpiece, *Fortunata y Jacinta* (1887), an extraordinarily rich, realistic, densely populated panoramic work which follows the fortunes of two contrasted women, but also explores Spanish society, history, and politics. Galdós published a translation of Dickens's *Pickwick Papers* in 1868: he greatly admired both Dickens and Shakespeare, and made many visits to England, where he was elected fellow of the *Royal Society of Literature*.

Galehaut (or **Galehault**) of Surluse and the Long Isles, a highly significant character in the story of the love of Launcelot and Guinevere as described in the early 13thcent. French prose 'Vulgate' cycle. He was a close friend of Launcelot who demanded tribute from Arthur; he first introduced the lovers but later became jealous of the queen's influence over Launcelot. He is most famous as the Galeotto in *Dante's* reference to this story in the episode of Paolo and Francesca (*Inferno*, v. 137). *Malory* wrongly calls him 'the Haute Prince' through a confusion with the similar name *Galahad*. See J. Frappier, 'The Vulgate Cycle' in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), 299.

GALEN (Claudius Galenus) (c. AD 129-99), perhaps the most influential of ancient physicians. He is reputed to have written some 500 treatises in Greek, a number of

which have survived. Translated into Latin during the 11th and 12th cents, his writings dominated the development of medieval medicine, and in the 16th cent, he was greatly esteemed also as an exponent of scientific method. *Linacre* translated six of his works and there are references to him in *Chaucer*, F. *Bacon*, and Sir T. *Browne*.

Galeotto, see GALEHAUT.

GALIGNANI, Giovanni Antonio (1757-1821). With his English wife Anne Parsons he set up an English bookshop and circulating library in Paris c.1799, and in 1814 founded a newspaper, *Galignani's Messenger*, which had a wide circulation among English residents on the Continent. The paper was carried on by his sons John Anthony (1796-1873) and William (1798-1882), who were born in London. As publishers in Paris they issued reprints of English books, and guides to Paris, Switzerland, etc. There is a bookshop of this name on the rue de Rivoli in Paris.

GALILEO GALILEI (1564-1642), Italian astronomer and physicist, born in Pisa of a Florentine family. In 1604 he demonstrated that unequal weights drop with equal velocity, an observation apocryphally said to be based on the dropping of weights from the leaning Tower of Pisa. In 1609 he assembled a telescope on the basis of reports of such an instrument in Holland, and so discovered the moons of Jupiter, the phases of Venus, the configuration of the Moon, and the stars invisible to the naked eye, all of which were described in *SidereusNuncius* ('Starry Messenger', 1610). His two principal works were *Dialogo sopra i due massimi sistemi del mondo* (1632), in which Copernicanism is

shown to be superior to the Ptolemaic cosmology, and *Due nuove scienze*, an exposition of the mathematics of moving bodies. Galileo's publications led him into conflict with the Inquisition; in 1616 he was forbidden to teach Copernican cosmology and in 1634 he was compelled to repudiate it and sentenced to life imprisonment, commuted to house arrest. (The story of his muttering 'eppur si muove'—'yet it does move'—after his recantation is also apocryphal.) Milton records his meeting with Galileo in **Areopagitica* and recalls the 'optic glass' of 'the Tuscan artist' in **Paradise Lost* I. **Galliamole**, the metre of the *Attis* of **Catullus*, so called because it was the metre used by the Galli, or priests of Cybele, in their songs. It was imitated by **Tennyson* in his 'Boadicea':

So the Queen Boadicéa, standing loftily charioted,
Brandishing in her hand a dart and rolling glances
lioness-like,
Yell'd and shriek'd between her daughters in her fierce
volubility.

GALLOWAY, Janice (1956-), Scottish novelist and short story writer, born in Ayrshire, where she worked as a teacher before becoming a full-time writer. Her first novel, *The Trick is to Keep Breathing* (1990), a typographically experimental and psychologically intense story of mental breakdown, was followed by *Blood* (1991), a collection of short stories (some very short) which combine sharp observation of daily life, 3 9 1 GALS WORTHY | GAMELYN predominantly urban, with a sense of the imminent uncanny. Later works, which include *Foreign Parts* (1994, novel) and *Where You Find It* (1996, interlinked

short stories), continue to explore with sharp immediacy inner states, sexual obsessions, and contemporary mores.

GALS WORTHY, John (1867-1933), educated at Harrow and New College, Oxford, and trained for the law. But a chance meeting with **Conrad*, and the strong influence of his future wife, turned him to writing, in which career he was greatly assisted by a long association, beginning in 1900, with E. **Garnett*. His first volume of stories, *From the Four Winds*, appeared in 1897 and in 1898 his first novel, *Jocelyn*, which he never republished. The first appearance of the Forsyte family was in one of the stories in *Man of Devon* (1901). In 1902 he married Ada, his cousin's wife, with whom he had been living for ten years. *The Island Pharisees* (1904), a novel revealing his abiding interest in the effects of poverty and the constraints of convention, was much praised and other novels followed including *Fraternity* (1909), which attacked the artificial veneer of urban life, and *The Dark Flower* (1913), about the creative and disruptive effects of love. The first of the Forsyte novels, *The Man of Property*, appeared in 1906, followed by *In Chancery* (1920) and *To Let* (1921) which, together with two interludes, appeared collectively as **The Forsyte Saga* in 19 2 2. The second part of the Forsyte chronicles, containing *The White Monkey* (1924), *The Silver Spoon* (1926), *Swan Song* (1928), and the two interludes 'A Silent Wooing' and 'Passers By', was published as *A Modern Comedy* in 1929. In 1931 Galsworthy followed the immense success of the Forsyte books with a further collection of stories, *On Forsyte Change*. Galsworthy began his playwriting career in 1906

with *The Silver Box*—a play about theft in which he employed a favourite device of 'parallel' families, one rich and one poor. This was the first of a long line of plays on social and moral themes. His reputation as a dramatist became firmly established with *Strife* (1909), an examination of men and managers in industry, which was followed by *Justice* (1910), in which a minor felon is ground down by the cruel majesty of the law; the play was part of Galsworthy's long campaign against the practice of solitary confinement, a campaign which strongly influenced the Home Office. His later plays include *The Skin Game* (1920), tracing the rivalry between a nouveau riche manufacturer and an aristocrat; *Loyalties* (1922); and *Old English* (1924). Posthumous publications included *Collected Poems* (1934) and in 1935 *The End of the Chapter*, consisting of *Maid in Waiting* (1931), *The Flowering Wilderness* (1932), and *Over the River* (1933), relating the family history of the Charwells, cousins of the younger Forsytes. Galsworthy was awarded the Nobel Prize for literature in 1932; he was already an OM, and received many other honours.

GALT, John (1779-1839), born in Ayrshire, employed for some time in the customs house at Greenock. While travelling on the Continent he made the acquaintance of Byron (of whom he published a life in 1830) and later of Carlyle, who admired his work. From 1824 to 1827 he was secretary of the Canada Company, and between 1825 and 1829 he visited Canada as a member of a government commission to evaluate the price of land, but these enterprises proved unprofitable and he returned to England to meet heavy debts and to make

his living by his pen. Gait produced a good deal of miscellaneous writing, including poems, dramas, historical novels, and travel books, but is chiefly remembered for his studies of country life in Scotland: *The Ayrshire Legatees* (1821), *Annals of the Parish* (1821), *The Entail* (1823), *The Provost* (1822), and *The Member* (1832). The last two were reprinted in 1973 and 1975 respectively, edited by Ian A. Gordon, who also published *John Gait: The Life of a Writer* (1972). Gait was not greatly admired in his own time, but he made a unique contribution to fiction with the subtlety and irony of his writing in the first person, and he was an acute observer of social change. He wished his most important fiction to be regarded not as 'novels' but as 'theoretical histories'.

Came and Playe of the Chesse, The, a translation by Caxton from Vignay's French version of the *Liber de ludo scacchorum* of Jacobus de Cessolis, probably the second book printed at Caxton's press in Bruges, 1474.

Came at Chesse, A, a comedy by T. Middleton, produced 1624, when it successfully ran for nine nights at the Globe until suppressed by the authorities.

It deals allegorically with the rivalry of England and Spain (the White House and the Black House) and the project of the 'Spanish Marriage' (1623), the failed plan for Prince Charles to marry the Spanish infanta in 1623. The play places on the stage the sovereigns of the two countries, Charles, prince of Wales, Buckingham, and the Spanish ambassador Gondomar, and represents the discomfiture of the Black House. The play, reflecting the popular aversion to the Spanish match, was enthusiastically received, but gave great

offence to the Spanish ambassador and to King James. ***Camelyn, The Tale of***, a verse romance of the mid-14th cent, from the East Midlands, in 902 lines of long couplets. It is found in a number of manuscripts of **The Canterbury Tales*, usually assigned to the Cook, and it is possible that Chaucer did intend to write a version of it for use as the Cook's tale. It is included in **Skeat's Chaucerian and Other Pieces*, appended as vol. vii to his edition of Chaucer.

Gamelyn is the youngest of three brothers whose father leaves them his property in equal shares but whose eldest brother cheats him of his entitlement. Like Orlando in **As You Like It* (which is clearly related to it), Gamelyn overthrows the court wrestler and flees to the forest, from where he wages a campaign to

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recover his birthright, ultimately with success. The story also has striking affinities with the legends of **Robin Hood*. It has been edited by D. B. Sands in *Middle English Verse Romances* (1966).

Gamester, The, a comedy by J. **Shirley*, acted 1633, printed 1637.

This was one of Shirley's most popular plays, adapted (and sentimentalized) by C. **Johnson* in 1712 as *The Wife's Relief* and by **Garrick* in 1758 as *The Gamesters*. Its main plot is taken from the **Heptameron* of Marguerite of Navarre.

Wilding, the title character, tells his wife of his intention to make love to his ward, her relation Penelope, and makes an assignation with the girl. Mrs Wilding takes Penelope's place; Wilding, who has just lost heavily to his friend Hazard, sends him in his

place as a way of paying his debt. Naturally, when husband and wife compare notes, he is appalled at the revelation of the double bed-trick. To save his honour and conceal his own cuckolding, he arranges for Hazard to marry Penelope; it then turns out that everyone's honour has been preserved anyway, so he has cheated himself twice. There is a romantic sub-plot, and a comic one featuring young Barnacle, a citizen's son who wants to learn the art of being a 'roaring boy'.

The Gamester is also the title of a play by Mrs **Centlivre* and of a tragedy by E. **Moore*.

Cammei Curions Nedle, the second English comedy in verse (the first being **Ralph Roister Doister*), published 1575, having been acted 1566, at Christ's College, Cambridge. Its authorship has been attributed either to }. Still, fellow of Christ's College, or to William Stevenson, also a fellow of the college and one of its leading spirits in dramatic activities.

It is written in rhymed long doggerel, and deals farcically with the losing and finding of the needle used to mend the garments of Hodge, Gammer Gurton's man. The other characters, besides Hodge and the Gammer, are Tib and Cock, their maid and boy; Diccon the Bedlem; Dame Chatte and Doll, her maid; Master Baylye and his servant Scapethryft; Doctor Rat the curate; and Gyb the cat. The mischievous Diccon persuades the Gammer that Dame Chatte has taken the needle; a quarrel ensues and Doctor Rat is called in, but gets his head broken. Finally Hodge becomes acutely aware that the needle is in the seat of his breeches. The play includes the famous old drinking song with the refrain:

Back and syde go bare, go bare,
booth foote and hande go colde:

But Bellye god sende thee good ale ynoughe,
whether it be newe or olde.

Gamp, Sarah, a character in Dickens's **Martin Chuzzlewit*. Her large cotton umbrella has given rise to the expression 'a gamp' for an umbrella, especially an untidy one; also for a midwife.

Gandalin, in **Amadis of Gaul*, the son of a knight of Scotland and squire of Amadis. In **Don Quixote* (i. xx) the Don reminds Sancho that Gandalin 'always spoke to his master cap in hand, his head inclined and his body bent, in the Turkish fashion'.

Ganelon, or **Gano**, in the **Charlemagne romances* and the *Morgante maggiori* of **Pulci*, the count of Mayence, the villain and traitor who schemes for the defeat of the rearguard at Roncesvalles (see ROLAND). He figures among the traitors in **Dante's Inferno* (xxxii. 122) and in **Chaucer's 'Nun's Priest's Tale'* (see CANTERBURY TALES, 20).

GARAMOND, Claude (d. 1561), French typefounder, noted for his elegant roman types, inspired by one cut for **Aldus* in 1495, and for his 'Greco du roi', the Greek type he cut for Francis I for use by R. **Estienne*, the king's printer.

GARCÍA LORCA, Federico (1898-1936), Spanish poet and dramatist, born in Fuente Vaqueros, near Granada. He spent his first 11 years in the region. Such immersion in the language and ways of the Andalusian countryside profoundly influenced his sensibility. In Granada he began writing poetry, became an excellent pianist, and studied without much enthusiasm at the

university. Lorca's early prose and poetry is pervaded with intense erotic anxiety and anticlerical anger, and shows that by 1918 he was aware of being homosexual. In 1921 he published a selection of verse, *Libro de poemas*, in Madrid, where for several years he lived sporadically at the famous, Europe-oriented students' residence, and became close friends with Luis Buñuel and Salvador **Dali* (whom he celebrated in a distinguished ode). In 1927 he staged *Mariana Pineda* and published his second volume of poems, *Canciones (Songs)*. A collection of gypsy ballads, *Romancero gitano*, catapulted him to fame the following year. Tired of his 'gypsy myth', and by then within the orbit of **Surrealism*, Lorca fled to New York in 1929, where he produced the anguished compositions published posthumously as *Poeta en Nueva York* (1940), wrote a film script, *Viaje a la luna (Trip to the Moon)*, written (1929), and began a revolutionary play, *The Audience (El público)*, which back in Spain he described as '*explicitly homosexual*'. In 1932 he was appointed director of Madrid University's moving theatre, La Barraca, with which he took Spanish classical plays out into the provinces. Unable to stage *The Audience* and its successor, *Así que pasen cinco años (When Five Years Pass)*, 1931), he exploited his rural vein in the tragedies *Bodas de sangre (Blood Wedding)*, perf. 1933) and *Yerma* (perf. 1934). *Llanto por Ignacio Sánchez Mejías* (1934), written for a friend who was a bullfighter, is one of the finest elegies in the Spanish language. *Doña Rosita la soltera (Doña Rosita the Spinster)*, perf. 1935) expresses Lorca's desolate view of Granada. His last play, *La casa de Bernarda Alba (The*

House of Bernarda Alba), was completed just before his
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return to the city in July 1936 and the outbreak of the
Civil War: it was published posthumously in 1945.
That August he was murdered by the Fascists. See Ian
Gibson, *Federico García Lorca: A Life* (1989).
GARCÍA MÁRQUEZ, Gabriel (1928-), Colombian
novelist, born in Aracataca, and educated at the Jesuit
College in Bogotá. After beginning a career as a
journalist, he came to Europe in 1955 for the Liberal
newspaper *El espectador*. It was during this period that
he published his first novel, *La hojarasca* (1955; *Leaf
Storm*, 1972); it introduces the village of Macondo,
which was to become the setting for his most famous
novel *Cien años de soledad* (1967; *One Hundred Years of
Solitude*, 1970). This account of the small, remote,
decaying village is presented through the eyes of seven
generations of the much intermarried and incestuous
Buendia family; a classic work of *magic realism, it
mingles the ordinary and the miraculous, the semisupernatural
and the concrete detail, in a kaleidoscopic
survey in which time, numbers, repetition, superstitions,
magic, and natural phenomena are all charged
with a curiously heightened power and colour. This
was followed in 1975 by *El otoño del patriarca* (*The
Autumn of the Patriarch*, 1977), by *Crónica de una
muerte anunciada* in 1981 (*Chronicle of a Death
Foretold*, 1982); and in 1985 he published the acclaimed
El amor en los tiempos de cólera (1988; *Love in the Time
of Cholera*, 1988), an evocative and wistful story
examining love in its various forms and the changing
power of memory. His later work includes *Del amor y*

otros demonios (1994; *Of Love and Other Demons*,
1995), *El general en su laberinto* (1989; *The General in
His Labyrinth*, 1990), and *Noticias de un secuestro*
(1996; *News of a Kidnapping*, 1997), a journalistic
enquiry into a kidnapping in Bogotá. He has also
published several collections of short stories, among
them *Doce cuentos peregrinos* (1992; *Strange Pilgrims*,
1993). There is a multi-volume edition of his collected
journalism, *Obra periodística* (1991-). He was
awarded the *Nobel Prize for literature in 1982.

GARCILASO DE LA VEGA (71501-36), Spanish poet
and friend of *Boscán; the names of the two poets are
coupled in Byron's **Don Juan* (i. 95). His sonnets,
eclogues, and odes won the praise of Cervantes (**Don
Quixote*, 11. lviii) and inaugurated the Golden Age of
Spanish poetry.

GARDAM, Jane (1928-), novelist, children's writer,
and short story writer, born in Coatham, North
Yorkshire. Her first novel, *God on the Rocks* (1978),
set in a summer between the wars, depicts the growth
of Margaret Marsh towards adult experience and loss
of faith. Gardam has written many collections of short
stories, among them *The Sidmouth Letters*, whose title
story explores the much-discussed subject of Jane
Austen's love life with subtlety and imaginative tact;
other stories create the lives of varied characters with
similar economy, observant detail, and dexterous art.
Like *God on the Rocks*, her novel *Bilgewater* (1976) is a
journey of enlightenment through the snares of adolescence,
whose dangers Gardam portrays with extraordinary
insight. *The Queen of the Tambourine* (1991)
returns to the religious topic of *God on the Rocks*. It

depicts in a psychological thriller the obsessively zealous Eliza Peabody at her sinister work amidst suburbia. Eliza's delusions are powerfully created and sustained by Gardam and the book is perhaps her most accomplished to date. *Missing the Midnight: Hauntings and Grotesques* appeared in 1997.

Carden of Cyrus, The, by Sir T. *Browne, the companion piece to **Hydriotaphia*, published 1658, treats of the occurrence of the quincunx (:•:) or lozenge and the number five in man-made objects, primarily the plantations of the ancients, and then their buildings, other artefacts, and customs, in plants, in animals, and in traditional philosophy and theology. He chooses his 'bye and barren theme' partly to please the dedicatee, an ardent horticulturist, partly because 'Paradise succeeds the Grave'. By intertwining many heterogeneous observations he playfully demonstrates his ability to elaborate and digress.

GARDINER, Samuel Rawson (1829-1902), educated at Winchester and Christ Church, Oxford. He settled in London to study the history of the Puritan revolution, supporting himself meanwhile by teaching. In 1872 he became lecturer and subsequently professor of modern history at King's College, London. The first instalment of his great *History of the first Stuarts and Cromwell* appeared in 1863; successive instalments followed, and in 1883-4 appeared a second edition of all these, entitled a *History of England from the Accession of James I to the Outbreak of the Civil War 1603-42. The History of the Great Civil War (1886-91)* and the *History of the Commonwealth and Protectorate* (1894-1901) carried the record

down to the year 1656 (an additional chapter was published posthumously). Gardiner's historical writing shows minute accuracy and impartiality, but is, perhaps necessarily, lacking in picturesque quality. He was very proud of his descent from Bridget, daughter of Oliver *Cromwell and wife of Henry Ireton.

GARDNER, Dame Helen Louise (1908-86), scholar and critic, educated at North London Collegiate School and St Hilda's College, Oxford. Her works include an important edition of *The Divine Poems of John Donne* (1952, 2nd edn 1978), other editions of the *metaphysical poets, and a revealing study of T. S. *Eliot's work, *The Composition of Four Quartets* (1978). She also edited *The Faber Book of Religious Verse* (1972) and *The New Oxford Book of English Verse 1250-1950* (1972).

'**Gareth and Lynette**', one of Tennyson's **Idylls of the King*, published 1872. It describes Gareth's disguise as a scullion at court, and his winning of Lynette through his rescue of her besieged sister Lyonors.

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Gareth of Orkney (or **Gaheret**), Sir, the third son of King Lot of Orkney and Arthur's sister Morgawse who, on his arrival at Camelot, is made to work in the kitchen and nicknamed by Kay 'Beaumains'. The fourth of *Malory's eight *Works* as edited by Vinaver is named *Sir Gareth of Orkney* and the book (VII in *Caxton) is largely concerned with his rescue of the lady Lyonesse from Ironsyde and his being brought there by the haughty Lynette. Malory's exact source for this book is not known. See GARETH AND LYNETTE.

Gargantua, Pantagruel, etc., by F. *Rabelais, the first

two volumes published under the anagrammatical pseudonym Alcofribas Nasier.

Gargantua (1534) introduces Pantagruel's father: his birth, early education, and attendance at the University of Paris, his successful defence of the paternal territories against military invasion, his foundation of a commemorative abbey. The book evokes the province of Rabelais's birth, parodies and criticizes various kinds of education, attacks aggressive war, commends the virtues of the *vita activa*, and defines ecclesiastical and communal ideals (the abbey of Thélème).

Pantagruel (1532 or 1533), the first of the sequence to be written, celebrates the prodigious strength and appetite of a popular giant. It describes his fantastic birth and childhood, his tour of the French universities, his experience of Paris, his employment of the rascally Panurge, and his military exploits in the remote Utopia. These events become opportunities for parading Renaissance exuberance, burlesquing medieval learning and literature, mocking classical and ecclesiastical authority, and affirming humanist values.

The *Tiers Livre* (1546) turns Pantagruel into a sensible and humorous prince and Panurge into a voluble buffoon. The action centres on a variety of attempts by the latter, who is now the spendthrift governor of an independent province, to discover whether he should marry. This produces a highly inventive, anti-feminist contribution to a current debate on women and marriage. The *Quart Livre* (ch. 1-11, 1548, the remainder 1552) relates Pantagruel's journey to the oracle of the 'Dive Bouteille' (or

'divine bottle') in Cathay in quest of a solution for Panurge's dilemma. Drawing on narratives of voyages to the North-West Passage and on the satirical possibilities of travel literature in general, it mocks a whole variety of contemporary abuses, including the worship of Rome and the greed and idleness of monks. The *Cinquième Livre* (published posthumously, ch. 1-16 as *LTsle Sonnante*, 1562, the whole 1564), conducts the travellers to their destination. This book, the authenticity of which has been questioned, shows evidence of decline, the satire of the administration of justice never rising above crudity and the material of the second part consisting for the most part of mere translations and imitations.

Gargery, Joe, a character in Dickens's **Great Expectations*.

GARIOCH, Robert, the pen-name of Robert Garioch Sutherland (1909-81), Scottish poet, born and educated in Edinburgh, who worked for many years in England as a schoolmaster. He is known principally for his witty and satiric poems in **Scots*. His first volume, published in 1940 in collaboration with S. **Maclean* (*17 Poems for 6d: In Gaelic, Lowland Scots and English*), was followed by several other volumes, including *The Masque of Edinburgh* (1954), and his *Collected Poems* appeared in 1977. He also translated into Scots **Pindar*, G. **Buchanan*, **Belli*, **Apollinaire*, and others. *Two Men and a Blanket* (1975) is a prose work describing his experiences as a prisoner of war in Italy and Germany. His *Complete Poetical Works*, ed. R. Fulton, was published in 1983.

Garland, (1) Mr and Mrs, characters in Dickens's **The Old Curiosity Shop*; (2) Anne, a character in Hardy's

**The Trumpet Major.*

GARNER, Alan, see CHILDREN'S LITERATURE.

GARNETT, Constance (1861-1946), wife of E. *Garnett, educated at Newnham College, Cambridge. She began to study Russian while awaiting the birth of her son David (below), and became a distinguished translator, responsible for introducing many of the great Russian classics to English readers. She translated *Turgenev, Tolstoy, *Dostoevsky, *Chekhov, *Gogol, and *Herzen, and although her versions have in many cases been superseded (and criticized in some quarters as banal or prudish) they had enormous impact and influence in their day; K. ^Mansfield wrote to her in 1921 that 'the younger generation owe you more than we ourselves are able to realise. These books have changed our lives, no less.' See *Constance Garnett: A Heroic Life* (1991) by Richard Garnett.

GARNETT, David (1892-1981), novelist and critic, son of E. and C. *Garnett, and friend and associate of the *Bloomsbury Group. He studied botany for some years at the Royal College of Science, was a conscientious objector and farm labourer during the First World War, then opened a bookshop in Soho in association with Francis Birrell, son of A. *Birrell. His first short novel, *Lady into Fox* (1922), an enigmatic fable about a young wife transformed into a vixen, had a considerable success, and was followed by another fable, *A Man in the Zoo* (1924), about a thwarted lover who donates himself as a specimen of *homo sapiens* for exhibition in the zoo. *The Sailor's Return* (1925) describes the conflict between a sailor and his black African wife and the Dorset villagers among whom they settle. Other works

include a biography, *Pocahontas: or The Nonpareil of Virginia* (1933), the semifictional *Beany-eye* (1935), and three volumes of autobiography, *The Golden Echo* (1953), *The Flowers of the Forest* (1955), and *The Familiar Faces* (1962). Garnett also edited the letters

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of T. E. *Lawrence (1938), the novels of *Peacock (1948), and his own correspondence with T. H. *White (1968). His early works were memorably illustrated by his first wife Rachel Alice ('Ray' Marshall, d. 1940). His second wife Angelica was the daughter of V. *Bell.

GARNETT, Edward (1868-1937), son of R. *Garnett and husband of C. *Garnett. He published several volumes, including novels, plays, and critical works, but is chiefly remembered as publisher's reader for several successive firms, the last of which was Jonathan Cape. In this role he encouraged and advised many of the most important writers of the period, amongst them *Gonrad, D. H. *Lawrence, D. *Richardson, E. M. *Forster, and W. H. *Hudson.

GARNETT, Richard (1835-1906), the son of Richard Garnett (1789-1850), linguist, philologist, and from 1838 assistant keeper of printed books at the British Museum. The younger Richard also worked at the British Museum, where his erudition became legendary; he was superintendent of the Reading Room from 1875, a *Post* from which he resigned in 1884 to become chief editor of the library's first printed catalogue. He published several volumes of original and translated verse, several biographies, and edited many works, including *Relics of Shelley* (1862). He is best remembered as a writer for his collection of pagan tales *The*

Twilight of the Gods (1888), some of which originally appeared in the **Yellow Book*. See also GARNETT, E. **GARRICK**, David (1717-79), of Huguenot descent, born in Hereford, the son of a recruiting officer, and educated in Lichfield, where he became a pupil of Dr *Johnson at Edial. He accompanied Johnson to London, and set up briefly with his brother in the wine trade before turning to the stage. His mythological burlesque *Lethe* was performed at Drury Lane in 1740, and in 1741 he appeared as an actor at Ipswich in Southerne's **Oroonoko*. Later that year he made his London début as Richard III at Goodman's Fields, with great success, and subsequently proved his versatility by many successes in both comic and tragic parts, ranging from Abel Drugger and Sir John Brute to Lear (in the version by Nahum *Tate). He wrote a number of lively farces, including *The Lying Valet* (1741), *Miss in Her Teens* (1747), *A Peep behind the Curtain* (1767), and *Bon Ton, or High Life above Stairs* (1775), and collaborated with *Colman in writing **The Clandestine Marriage* (1766). He also wrote many prologues and epilogues. In 1747 he joined Lacy in the management of Drury Lane, where he produced many of Shakespeare's dramas; he made his last appearance in 1776, when he sold his share of the patent to * Sheridan and two others for £35,000. In 1769 he organized a grand 'Shakespeare Jubilee' at Stratford-upon-Avon, but lost over £2,000 when heavy rain forced him to cancel most of the three-day event. In 1773 he was elected a member of Johnson's *Club; his correspondence with many of the most distinguished men of his day was published in 1831-2 and in a greatly enlarged

collection, edited by D. M. Little and G. M. Kahrl, in 1963. Garrick's fame as an actor was unsurpassed, and there are many contemporary tributes and descriptions, including those by *Boswell, ""Lichtenberg, F. *Burney, H. *More, and *Burke. He was also painted by many of his celebrated contemporaries, including *Reynolds, *Hogarth, *Gainsborough, and Zoffany. A life by T. *Davies appeared in 1780, shortly after Garrick's sudden death, and another in 1801 by A. *Murphy. His widow, the dancer Eva-Maria Violetti, long outlived him, dying in 1822; they were childless. **Garrick Club**, founded in 1831 as a club in which 'actors and men of education and refinement might meet on equal terms'. Its original premises were at 35 King Street, London. *Barham, *d'Orsay, and S. *Rogers were among its first members. It was much frequented by *Thackeray, and possesses a famous collection of portraits of actors and actresses and theatrical memorabilia. **Garsington Manor**, the Oxfordshire home of Ottoline *Morrell from 1915 to 1927, where she and her husband entertained many distinguished guests from the political and artistic worlds. **GARTH**, Sir Samuel (1661-1719), a physician, freethinker, and member of the *Kit-Cat Club, remembered as the author of *The Dispensary* (1699), a burlesque poem in which he ridiculed the opposition of apothecaries to the supply of medicines to outpatients' dispensaries. He also wrote a prospect poem, *Claremont* (1715), in the vein of his friend Pope's ** Windsor Forest*. *Pope described him as 'the best good Christian without knowing it'. See TOPOGRAPHICAL

POETRY and MOCK-EPIC.

GASCOIGNE, George (c. 1534-77), soldier and poet. He came from a good Bedfordshire family. He may have been educated at Trinity College, Cambridge, entered Gray's Inn in 1555, and spent more than ten years there. In 1561 his marriage to the already-married Elizabeth Boyes, mother of the poet N. *Breton, initiated a series of legal and financial difficulties, culminating in a spell in debtors' jail in Bedford in 1570. From 1572 to 1574 he was a soldier in the Netherlands, spending four months as a prisoner of the Spanish. His poems and plays were published during his absence, supposedly without his authority, as *A Hundreth Sundrie Flowres* (1573); on his return he brought out a corrected and augmented edition under the title of *The Posies of George Gascoigne*. In the last two years of his life he achieved some success as a court poet.

Many of Gascoigne's works were contained in *The Posies*: a variety of secular and devotional verse, including 'The Delectable History of Dan Bartholmew of Bathe'; a verse account of his adventures in the Netherlands, 'The Fruités of Warre', dedicated to Lord Grey de Wilton; two plays written for performance at **GASCOIGNE I GAUDEN** 396

Gray's Inn in 1566, **Supposes*, a prose comedy based on *Ariosto's / *suppositi*, and **Jocasta*, a blank verse tragedy supposedly based on *Euripides but actually translated from Lodovico Dolce; a strange Chaucerian novella, *The Adventures of Master *FJ.*, whose Italian source, if it existed, has never been found; and *Certayne Notes of Instruction Concerning the Making of Verse or*

Ryme in English, a pithy but pioneering account of English versification. Gascoigne's other works include *The Glasse of Governement: ATragicall Comedie* (1575), *The Droomme ofDoomes Day* (1576), and **The Steele Glas: A Satyre* (1576). He presented to Queen *Elizabeth on 1 Jan. 1576 an illustrated autograph manuscript of his translations into Latin, Italian, and French of the anonymous *Tale ofHemetes the Heremyte*, which had originally been part of the royal entertainment at Woodstock in 1575. Gascoigne's achievement has been overshadowed by the later Elizabethan poets who were to tread hard on his heels, such as * Spenser, *Marlowe, and * Sidney, but he was an innovator in a wide variety of literary forms. His novella of sexual intrigue *The Adventures of Master F.f.* is the only one of his works to have commanded much interest in the 20th cent. His works were edited by J. W Cunliffe (1907-10), and there is a book on him by C. T. Prouty (1942).

GASCOIGNE, Sir William (?i350-i4i9), appointed lord chief justice of the King's Bench in 1400 by Henry IV, he figures in that capacity in Shakespeare's **Henry IV*. Shakespeare follows *Holinshed's apparently apocryphal story (told in *Elyot's *Governour*) that Prince Hal struck Gascoigne when he was chief justice for attempting to arrest one of the prince's unruly followers, whereupon Gascoigne arrested the prince himself. Hal, when Henry V, praises Gascoigne when confirming him in office for this fearless and even-handed administration of justice. See *1 Henry IV*, III. ii. 32-3 and *2 Henry IV*, V. ii. 65 ff.

GASCOYNE, David (1916-), poet, who published his first volume, *Roman Balcony* (1932), when only 16, and

in 1935 *A Short Survey of Surrealism*, which established him as a champion of *Surrealism and a writer unusually aware of European literature. He translated many of the French surrealists, and his own work shows the influence of and pays tribute to artists and writers such as Max Ernst, Magritte, *Éluard, *Apollinaire, Tzara, and Djuna *Barnes. His work includes *Man's Life Is His Meat* (1936), *Hölderlins Madness* (1938), *Poems 1937-1942* (1943, illustrated by Graham Sutherland), and *Night Thoughts*, a long poem commissioned by the BBC, broadcast 1955, published 1956.

Gashford, a character in Dickens's **Barnaby Rudge*.

GASKELL, Mrs Elizabeth Cleghorn (1810-65), daughter of William Stevenson, a Unitarian minister and later a treasury official and journalist; she was brought up by her aunt in Knutsford, Cheshire (the original of 'Cranford' and of 'Hollingford' in **Wives and Daughters*). In 1832 she married William Gaskell, minister at the Cross Street Unitarian Chapel in Manchester; they had four daughters and a son who died in infancy. As a distraction from her sorrow at his death she wrote her first novel, **Mary Barton* (1848). It won the attention of *Dickens, at whose invitation much of her work was first published in **Household Words* and *All the Year Round*. Her other full-length novels were **Cranford* (1853), **Ruth* (1853), **North and South* (1855), **Sylvia's Lovers* (1863), and *Wives and Daughters* (1866), which was left unfinished when Mrs Gaskell died suddenly of heart failure at the Hampshire house she had just bought for her husband's retirement. She also wrote the first and most celebrated biography of C. *Brontë—which caused a furore because it contained some

allegedly libellous statements which had to be withdrawn—and many vivid and warm-hearted short stories and novellas, of which the finest was *Cousin Phillis* (1864).

Mrs Gaskell was an active humanitarian and the message of several of her novels was the need for social reconciliation, for better understanding between employers and workers, between the respectable and the outcasts of society. She was a keen observer of human behaviour and speech, among both industrial workers in Manchester and farming and country-town communities, and a careful researcher of the background and technicalities of her novels. She had a natural gift for storytelling, although she was at first rather uncertain in plot creation and given to melodramatic devices. She was a beautiful and much-liked woman, at ease in any company and a devoted wife and mother, with many friends who included (besides Charlotte Brontë) *Ruskin, *Milnes, the *Carlyles, *Kingsley, C. E. *Norton, the Howitts, Mme Mohl, and Florence Nightingale. Her relations with Dickens were chiefly professional, as their characters were not congenial: on one occasion, exasperated by her waywardness as a contributor, he exclaimed to his sub-editor: 'If I were Mr G. Oh Heaven how I would beat her!' Her contemporaries classed her as a novelist with the Brontës and G. *Eliot, but although *Cranford* has always remained a favourite with the general reader her other novels were underrated in critical esteem for a full century after her death. See *Elizabeth Gaskell: A Habit of Stories* (1993) by Jenny Uglow.

GATTO, Alfonso (1909-76), Italian poet, communist,

and Resistance fighter. Like many other writers of his generation he left the Party shortly after the Second World War. His poetry is highly lyrical, condensing hermetic symbolism with autobiographical, political, and social motifs. His best poems are in *Isola (Island, 1930)*, // *capo sulla neve (Head down on the Snow, 1949)*; (ist pub. clandestinely); his Resistance poems *Storia delle vittime (History of Victims, 1960)*; and *Poesie d'amore (Love Poems, 1973)*.

GAUDEN, Dr J., see EIKON BASILIKE.

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GAUDIER-BRZESKA, Henri (1891-1915), French sculptor and draughtsman, who came to London in 1910, where he became associated with the most avantgarde artists and writers. His most brilliantly accomplished works are his pen and pencil line drawings, some of which were published in **Rhythm*. Gaudier, with W. **Lewis* and **Pound*, founded the Vorticist group in 1914 (see VORTICISM), and contributed a Vorticist history of sculpture to *Blast No. 1* which exalts the energy and intensity of primitive art and condemns the ideals of the Greeks and the Renaissance. In 1914 Gaudier enlisted in the French army and he was killed in action. In 1916 Pound's *Gaudier-Brzeska: A Memoir* republished several of his writings. Pound stressed that Gaudier had given him 'a new sense of form' and of 'planes in relation': Gaudier's immense marble head of Pound is on loan to the Tate Gallery, London, which also houses his celebrated *Red Stone Dancer*.

GAUNT, John of, see JOHN OF GAUNT.

GAUTIER, Théophile (1811-72), French poet, novelist, critic, and journalist. He was an admirer of **Hugo*, and

played a prominent role in the Romantic movement in the 1830s (his *Histoire du romantisme* appeared in 1874). He was closely associated with the doctrine of *l'art pour l'art* (**'art for art's sake'*), expounded in the preface to his novel *Mademoiselle de Maupin* (1835). His best-known collection of poems is *Émaux et camées* (1852), which exercised considerable influence on the ** Parnassians*. He had a long career in journalism, and wrote widely on travel, art, ballet, and the theatre.

Gawain, Sir (Walwain), the eldest of the four sons of King Lot of Orkney and Arthur's sister Morgawse. His wife, in some stories, was Dame Ragnell and their son was Ginglain, the Fair Unknown (**Libeaus Desconus*); he also had two natural sons. In the Arthurian legends he is prominent from the first 12th-cent. stories in which he is the leading knight, courageous, pure, and courteous. In later versions his excellence was surpassed by that of Launcelot and his character becomes harsher, more ruthless, and often philandering. In **Geoffrey of Monmouth* he is Arthur's ambassador to Rome; in **Malory* he becomes at the end the bitter enemy of Launcelot who has accidentally killed Gawain's beloved youngest brother Gaheris and who also killed Gareth (who tries to avenge Gaheris) and Agravain, the witness and betrayer of the affair between Launcelot and Guinevere. Gawain is killed when Arthur lands at Dover before the final battle with Mordred. He is related to Gwalchmei, the sun-god of Welsh mythology, and elements of this relation surface in many stories about Gawain (possibly including the most admired, *Sir *Gawain and the Green Knight*: see essay by John Speirs in *Medieval English Poetry*, 1957);

in Malory too there is allusion to Gawain's strength waxing and waning with the sun (see R. S. Loomis, *Arthurian Tradition and Chrétien de Troyes*, 1949, 146-55). The most celebrated single adventure of Gawain is the one described in *Sir Gawain and the Green Knight*. In Malory his characterization varies according to the source being followed; for example his status is not very high in *The Book of Sir Tristram de Lyones* (the fourth of the eight Works in Vinaver), but he is great again in the eighth, the *Morte Arthur Saunz Guerdon*. J. L. Weston, *The Legend of Sir Gawain* (1897); *The Wedding of Sir Gawain and Dame Ragnell* (15th-cent. east Midland) and *Sir Gawain and the Carl of Carlisle* (late 15th-cent. northern), ed. in D. B. Sands, *Middle English Verse Romances* (1966).

Gawain and the Green Knight Sii, a greatly admired alliterative poem from the north-west Midlands, dating from the second half of the 14th cent, (some authorities date it around 1375), the only manuscript of which is the famous Cotton Nero A. X which is also the sole manuscript of **Pearl*, **Patience*, and **Cleanness*. The poem is in 2,530 lines in long-lined alliterative stanzas of varying length, each ending with a ** 'bob and wheel'*. Most modern critics regard the four poems in the manuscript as the work of a single poet; but as far as the interpretation of this poem is concerned, the question of single authorship is largely irrelevant, so different is its subject from the three doctrinal pieces.

The story of the poem is as follows (under the headings of its four 'fitts', narrative divisions). *Fitt 1*: Arthur and his court are seated at a New Year's feast in

Camelot waiting for a marvel when a huge green man enters, bearing an axe and a holly bough. He challenges a knight to cut his head off on condition that the knight agrees to have his head cut off a year hence. Gawain accepts the challenge and cuts the green knight's head off; the knight picks it up and rides away. *Fitt 2*: A year later Gawain sets off to keep his side of the bargain. After riding through grim landscapes in wintry weather, on Christmas Eve Gawain comes upon a beautiful castle where he is graciously received. The lord of the castle makes an agreement with Gawain that each day he himself will hunt in the fields and Gawain in the castle; at the end of the day they will exchange spoils. *Fitt 3*. For three consecutive days, the lord hunts and Gawain, famous for his skill and prowess in love, is amorously approached by the beautiful lady of the castle, who gives him one kiss on the first day, two on the second, and on the third day three kisses and a girdle which has magic properties that will save his life. Each evening Gawain exchanges the kisses with his host for the animals slain in the hunt; but on the third evening he keeps the girdle (thus breaking his bargain), to protect him in the imminent meeting with the green knight. *Fitt 4*: Gawain is directed to the green knight's chapel where he kneels to receive his blow. Twice the knight feints at him, and the third time he makes a slight cut in Gawain's neck. Then he explains that he is the knight of the castle in a different form, and that the cut in the neck was sustained because of Gawain's infidelity in keeping the girdle. Gawain **GAY I GAY AND LESBIAN LITERATURE** 398 bitterly curses his failing and the snares of women; but

the green knight applauds him and, on Gawain's return to Arthur's court, they declare that they will all wear a green girdle in honour of his achievement. The poem may be connected with the founding of the Order of the Garter. The elegance of the construction of the narrative, as well as the vivid language of the poem, are universally admired, and this is agreed to be one of the greatest poems in Middle English. Interpretation of its somewhat enigmatic *raison d'être* has been more varying; Speirs stressed its connection with some unexpressed archetypal story of seasons and vegetation; John Burrow concentrates on the moral seriousness underlying its colourful romantic exterior; modern critics, such as E. Wilson, see it in relation to the other Christian poems in the manuscript. Ed. J. R. R. Tolkien, E. V. Gordon, and N. Davis (2nd edn, 1967); J. A. Burrow, *A Reading of Sir Gawain and the Green Knight* (1965); J. Speirs, *Medieval English Poetry* (1957), 215-51; A.C. Spearing, *The Gawain Poet* (1970), ch. 5; E. Wilson, *The Gawain-Poet* (1976); W R. J. Barron, *Trawthe and Treason* (1980); D. R. Howard and C. K. Zacher (eds), *Critical Studies of Sir Gawain and the Green Knight* (1968).

CAY, John (1685-1732), born at Barnstaple, apprenticed for a time to a London mercer. In 1708 he published a burlesque poem, *Wine*, and in 1713 *Rural Sports*, on the model of his friend Pope's *Windsor Forest*, and *The Fan*, which is in the mock-heroic style of *The Rape of the Lock*. *The Shepherd's Week* (1714) was the first poem to show his real ability. His first play, *The What D'ye Call It*, a satirical farce, was produced in 1715, and *Trivia* appeared in 1716. With *Pope and

*Arbuthnot he wrote a comedy, *Three Hours after Marriage*, which was acted in 1717. He speculated disastrously in *South Sea funds with the proceeds of his *Poems* (1720) and his hopes of advancement under the new king were disappointed; he was intermittently helped in his early career by various patrons, and eventually became an inmate of the household of the duke of Queensberry, who was to be his literary executor. The first series of his popular *Fables* appeared in 1727, but real success came in 1728 with *The Beggar's Opera* and its sequel *Polly*, which was banned from the stage but earned a considerable sum on publication in 1729. These two plays contain many of Gay's best-known ballads, but 'Sweet William's Farewell to Black-Eyed Susan' was published in *Poems* (1720) and 'Twas when the seas were roaring' is from his first play. He also wrote, c.1718, the librettos of *Handel's *Acis and Galatea* (pub. 1732) and *Ac/ii//es*, an opera produced at Covent Garden in 1733. His poem in *ottava rima*, 'Mr Pope's Welcome from Greece', first published in 1776, was written to celebrate his friend's finishing his translation of *The Iliad*; it gives a vivid picture of the members of the *Scriblerus Club (Pope, *Swift, Arbuthnot, and *Parnell) and of many other contemporary figures. Gay was a genial and muchloved man, but his health appears to have been undermined by financial anxieties and he died of an old intestinal disorder; he was buried in Westminster Abbey, accompanied by his own epitaph:
 Life is a jest, and all things show it;
 I thought so once, and now I know it.
 The duke of Queensberry attended to various posthumous

publications, including the second series of *Fables* (1738). Gay's *Poetry and Prose*, ed. V. A. Dearing and C. E. Beckwith, was published in two volumes (1974)-

Cay, Walter, a character in Dickens's *Dombey and Son*. **gay and lesbian literature** consists of texts by homosexual/bisexual writers and texts amenable to gay/lesbian readings. The central controversy in the defining of gay literature concerns Shakespeare's *sonnets* (1609), the first 126 of which are addressed to a young man. Their homoeroticism was troublesome from the start: John Benson republished them in 1640, leaving out some sonnets altogether and even heterosexualizing others by regendering their pronouns. Modern readers continue to debate whether the poems express platonic friendship or sexual love. Most male homosexual writing in English before the 20th cent, is based on a narrow range of classical precedents: Plato's *Symposium*, the erotic epigrams of the *Greek Anthology*, the homosexual narratives from *Ovid's Metamorphoses*. The English tradition of male friendship elegies invariably contains echoes of *Theocritus' Idylls* and the second of *Virgil's Eclogues*. These classical authors offered persuasive alternatives to the hellfire warnings of Leviticus and the Sodom myth. Their influence is pervasive from Edmund Spenser's *Shepherd's Calendar* (1579) and the poems of Richard *Barnfield* to the bucolic nostalgia of A. E. *Housman* and the poetry of the First World War. With the exception of the residua of *Sappho*, lesbian writing lacks these strong classical precedents.

Apart from extraordinary early figures like 'the English *Sappho*', *Katherine Philips*, lesbian literature was born among the 'ephemera' in which women privately wrote down their affections for each other: letters, diaries, commonplace books. Among the most celebrated of these are the diaries of *Eleanor Butler* (1739-1829) and *Anne Lister* (1791-1840). The influence of bisexual libertines like *Rochester* (1647-80) and the *Marquis de Sade* (1740-1814) looms over the atmosphere and many of the characters of the Gothic novel, which ultimately helps shape the homosexual villain of mid-20th-cent. fiction. But homosexual literature proper dates from the late 19th cent., expressing the newly pathologized concept of homosexuality as a lifelong condition. Although cowed by the prosecutions of *Oscar Wilde* and of *Radclyffe Hall's The Well of Loneliness* (1928), homosexual/bisexual authors began to voice the newly defined identity in coded ways. Such playful texts as *Virginia Woolf's Orlando* (1928) and the fiction of *Ronald Firbank* (1886-1926) effected a transition from decadence to camp modernism. *E. M. Forster's Maurice*, written in 1913 but unpublished until 1972, argues for the normality of homosexuality and sets itself in opposition to decadence, effeminacy, and camp. This anticipates the American-influenced mid-century period, which produced much didactic, often apologetic fiction in which a central character was used to represent homosexual people in general. Many such novels ended in death. One English novelist who did much to break this

tendency was Angus *Wilson.

In the 1970s a more outspoken generation of writers emerged from the women's and gay liberation movements. Among other tendencies of their self-celebratory texts has been a determined appropriation of popular genres. This generation includes Adam *Mars-Jones (1954-), meticulously attentive to narrow stretches of a universe transformed by AIDS; Neil Bartlett (1958-), who applies a detailed map of homosexual history to the cityscapes of postmodern queerness; and Jeanette *Winterson (1959-), whose robustly physical language tells extravagant fables of gender ambiguity.

The most comprehensive summaries of a fast-developing field are Lillian Faderman's *Surpassing the Love of Men* (1979) and Gregory Woods's *A History of Gay Literature: The Male Tradition* (1998). On modern drama, see Alan Sinfield, *Out on Stage* (1999). Recent critical writing has been dominated by queer theory, which calls into question conventional versions of both sexual identity and literary value.

gazette, from Italian *gazzetta*, apparently so called from the coin of that name, which may have been the sum paid either for the paper itself or for the privilege of reading it [OfD]. The *gazzetta* was a news-sheet first published in Venice about the middle of the 16th cent., and similar news-sheets (see CORANTO, and NEWSPAPERS, ORIGINS OF) appeared in England from the 17th cent., giving news from foreign parts.

gazetteer, a geographical index or dictionary. A work of this kind by L. Echard (2nd edn, 1693) bore the title *The Gazetteer's or Newsman's Interpreter; Being a*

Geographical Index, intended for the use of 'gazetteers' or journalists.

GEDDES, Alexander (1737-1802), Catholic priest, linguist, and biblical scholar. He wrote a 'Dissertation on the Scoto-Saxon Dialect' which appeared in the *Transactions of the Society of Antiquaries of Scotland* (1792), in which he discusses the theory and practice of the *Scots language, and complains of the new vogue for introducing 'low words and trite proverbial phrases' instead of seeking the 'genuine Scottish idiom'.

GEE, Maggie (1948-), novelist, born in Poole, Dorset. Her first novel, *Dying, in Other Words* was followed by *The Burning Book* in 1983, a family saga covering three generations, set against the backdrop of nuclear destruction in Japan. *Light Years* appeared in 1985, a love story charting an estranged married couple's year-long search for reconciliation. *Grace* (1988) also presents the redeeming power of love in a ruthless and violent world. Powerful and holding, the book sees the future in the form of a fearless child in the womb, burrowing its way to the light. *Where Are the Snows* (1991) reconsiders the twists and turns of a love affair, narrating a couple's separations, struggles for individual fulfilment, and, finally, their shared journey 'over the snows towards the light'. Recent books include *How May I Speak in My Own Voice? Language and the Forbidden* (1996), and *The Ice People* (1999).

GELLIUS, Aulus (2nd cent, AD), Roman man of letters, the author of a miscellany, *Noctes Atticae*, which contains extracts from many authors, anecdotes, and short discussions on a variety of topics. Twelve of the stories in Painter's **Palace of Pleasure* are taken

from Gellius.

Gem, (1) a literary annual, edited by T. *Hood, 1829-32; (2) a weekly paper for boys, largely written by C. *Hamilton under the pen-name Martin Clifford, 1907-39-

Cenerydes, a late Middle English romance surviving in two forms: 10,000 short rhyming lines and 7,000 lines of rhyme-royal, perhaps from the first part of the 15th cent. It tells of the love of Generydes and Clarionas who, after his exile, cures and marries him.

Genesis, an Old English poem of 2,396 lines in the *Junius manuscript and previously attributed hypothetically to *Casdmon. Lines 235-851 are an interpolated section (usually called 'Genesis B') translated from a continental Saxon original which deals in a dramatic and vivid manner with the Fall of the Angels (the title of this excerpt in *Sweet's Anglo-Saxon Reader*). It has often been suggested that this section may have been the Old English poem on the subject that *Milton knew and that it may therefore have been a seminal influence on * *Paradise Lost*. There are also some echoes of it in the early poems of *Auden. Ed. ASPR 1 (1931); see also *The Later Genesis*, ed. B. J. Timmer (1948).

Genesis and Exodus, a Middle English poem in just over 4,000 lines of rhyming couplets, written about the middle of the 13th cent, in Norfolk. It relates scriptural history from the Creation to the death of Moses in popular form, based partly on the Bible but mostly on the *Historia Scholastica* of *Comestor. The poem, particularly in its early sections, has a lively vigour. It has been edited by O. Arngart (Lund Studies in English 36, 1968).

GENEST, John (1764-1839), educated at Westminster and Cambridge, cleric, and author of *Some Account of the English Stage from the Restoration in 1660 to 1830*

GENET J GEOFFREY OF MONMOUTH 400

(1 o vols, 1832), an accurate and comprehensive work of reference.

GENET, Jean (1910-86), French novelist and dramatist.

Much of the earlier part of his life was spent in reformatories or in prison, and his literary work is clearly marked by those experiences. He has published the autobiographical *Journal du voleur* (1949; *The Thief's Journal*, 1954), and novels such as *Notre-Dame des fleurs* (1944; *Our Lady of the Flowers*, 1948), and *Miracle de la rose* (1946; *Miracle of the Rose*, 1965). His plays include *Les Bonnes* (perf. 1946; *The Maids*, pub. 1954), *Le Balcon* (pub. 1956; *The Balcony*, 1957), and *Les Nègres* (pub. 1958; perf. 1959). He is the subject of *Sartre's *Saint Genet, comédien et martyr* (1952; *Saint Genet, Actor and Martyr*, 1964). There is a life by Edmund * White (1993).

Genevieve, the heroine of S. T. *Coleridge's poem 'Love', first published in the *Morning Star* (1799) and included in the second edition of **Lyrical Ballads*.

Gentleman Dancing-Master, The, a comedy by * Wycherley, probably performed 1671, published 1673. ^

is loosely based on *Calderón's *El maestro de danzar*. Hippolita, who has been closely confined from the world by her aunt Mrs Caution, at the instigation of her father Mr Formal, is wooed by her cousin, the affected, Frenchified Monsieur de Paris. She prefers young Gerrard, and persuades him to present himself as her dancing-master, with Monsieur's gullible connivance.

Gerrard's incompetence in this role is many times on the point of betraying him, and in the final confusion he and Hippolita contrive to get themselves married by the parson who had intended to marry her to Monsieur. The moral of the play appears to be contained in the final verse of Act II:

Our Parents who restrain our liberty
But take the course to make us sooner free,
Though all we gain be but new slavery;
We leave our Fathers, and to Husbands fly.

Gentleman's Journal, a periodical edited by *Motteux from 1692 to 1694, containing the news of the month and miscellaneous prose and poetry. It was the germ of the modern magazine.

Gentleman's Magazine (1731-1914), a periodical founded by *Cave under the pseudonym Sylvanus Urban.

Its original aim was to produce monthly, from the innumerable daily and weekly news-sheets and journals, interesting news, essays, anecdotes, and information.

Cave's appears to be the first use of the word 'magazine' to describe a journal. By about 1739 original contributions had largely replaced news-digests; the magazine, while remaining general in scope, began to include serious works of criticism, essays, a record of publications, and parliamentary reports. Dr *Johnson, a friend of Cave, was a regular contributor and had a great influence on the management of the *Magazine*; with Cave he devised a means of evading the official ban on parliamentary reporting by pretending his reports were from 'Lilliput'. J. *Nichols was an effective editor from 1792 to 1826, but although he published

some work of *Lamb and other young contemporaries the *Magazine* seemed antiquated to the young writers of the day, and *Hazlitt's comments on it, written in 1823, sound a valedictory note. However, as a journal of general interest the *Gentleman's* lasted nearly another century.

Gentleman Usher, The, a tragicomedy, by *Chapman, probably acted c.1602, printed 1606.

The duke Alphonso and his son Vincentio are both in love with Margaret, daughter of Earl Lasso. The daughter loves Vincentio, who is ordered into exile. Margaret in despair disfigures herself with a poisonous unguent. The remorseful duke surrenders Margaret, who on account of her disfigurement refuses to marry Vincentio. The doctor provides a remedy and solves the difficulty. The name of the play is taken from the usher, Bassiolo, a conceited major-domo, possibly based on *Malvolio, who acts as go-between for the lovers and is fooled and made ridiculous.

GEOFFREY OF MONMOUTH (Gaufridus Monemutensis) (d. 1155), probably a Benedictine monk of Monmouth, studied and worked at Oxford and was attached to *Robert, earl of Gloucester. He is said to have been archdeacon of Llandaff, and he was appointed bishop of St Asaph in 1152. In his *Historia Regum Britanniae* (c.1138) he purports to give an account of the kings who dwelt in Britain since before the Incarnation of Christ, extending over a period of 1,900 years, from Brutus (see BRUT), the great-grandson of Aeneas, to Cadwallader (AD 689), 'and especially of Arthur and the many others who succeeded him'. For this purpose he states that he drew upon a 'most

ancient book in the British tongue' (presumably early Welsh), handed to him by Walter, archdeacon of Oxford (also known as *Calenius); but this book is unknown to any chronicler of the time. It is possible that this alleged work is an invention; *William of Newburgh condemns it as such in strong terms, in about 1198, and Geoffrey's veracity was also questioned by *Higden in *Polychronicon*. He drew on *Bede and *Nennius, on British traditions, perhaps on Welsh documents now lost, and probably for the rest on a romantic imagination. The life and clarity of his writing contributed substantially to the popularity of the Arthurian legends. The *Historia* was translated into Anglo-Norman by *Gaimar and *Wace, and into English verse by *La3amon and by *Robert of Gloucester; its translation into French was a major factor in the dissemination of the Arthurian legend because of the hegemony of French courtly literature. Geoffrey's Section Five is *The Prophecies of Merlin*, originally printed separately (1603). (See also ANGLO-LATIN LITERATURE.)

There is a translation by Lewis Thorpe (1966) and a discussion by J. J. Parry and R. A. Caldwell in R. S. 401 GEOFFREY DE VINSAUF | GERARD Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), ch. 8.

GEOFFREY DE VINSAUF (fl. c.1200), an English rhetorician, author of *Nova Poetria* and *Summa de Coloribus Rhetoricis*, which were the standard and much-cited textbooks of poetic rhetoric in the later Middle Ages. Chaucer (in 'The Nun's Priest's Tale', *Canterbury Tales*, VII. 3347) laments his lack of the

skill to apostrophize the downfall of the cock Chauntecleer with which Geoffrey in the *Nova Poetria* addressed the Friday on which Richard I died (in 1199): 'O Veneris lacrimosa dies!' His works have usually been dismissed as tedious catalogues of figures; recently they have begun to be taken more seriously as poetic aesthetics. (See also ANGLO-LATIN LITERATURE.)

GEORGE, Henry (1839-97), American writer on political economy, who advocated the nationalization of land and a 'single tax' on its increment value. Although not himself a socialist, he considerably influenced the British socialist movement and the *Fabian Society. G. B. *Shaw heard him speak in 1882, and claimed that at that point 'the importance of the economic basis dawned' on him; he was led on to *Marx and *Proudhon. H. G. *Wells bought a sixpenny paperback copy of George's bestselling *Progress and Poverty* (1879) when a young man in Midhurst and records its 'fermenting influence' upon his mind. Marx himself described George's proposals as 'the capitalist's last ditch'.

George-a'-Green, the merry pinner or pinder (poundkeeper) of Wakefield. The story is given in W. C.

*Hazlitt's *Tales and Legends*. George-a'-Green wins the pindership by defeating all competitors at quarterstaff, defies the messenger who comes from Prince John (during Richard I's absence) demanding a contribution from Wakefield, and elopes with Justice Grymes's daughter. *Maid Marian provokes *Robin Hood to challenge him, but George-a'-Green defeats both Robin and his companions.

He is the subject of a play (entered for publication,

1595; the earliest known edition is that of 1599) probably by R. *Greene.

George Barnwell, *The History of, or The London Merchant*, a domestic tragedy in prose by *Lillo, produced 1731.

In this play, for the first time, everyday commercial life is made the theme of tragedy. The play was a great success, was translated into French, German, and Dutch, and was highly commended by G. E. *Lessing and *Diderot, who used it as a model for *Miss Sara Sampson* (1755) and *Le Fils naturel* (1757) respectively. *Goldsmith mocked it as a 'Tradesman's Tragedy' but *Pope admired it greatly. Based on an old ballad, it tells the story of an innocent young apprentice, Barnwell, who is seduced by a heartless courtesan, Millwood. She encourages him to rob his employer, Thorowgood, and to murder his uncle, for which crime both are brought to execution, he profoundly penitent and she defiant. It was frequently performed at holidays for apprentices as a moral warning.

Georgian, a term applied in a literary sense to the writers of the reign of George V (1910-36), and usually indicating poetry of a pastoral or, as later critics asserted, an escapist nature. (See GEORGIAN POETRY.)

When applied to architecture, the term suggests the earlier period of the reigns of George I to George IV (1714-1830), when *Palladian principles of classical proportions were adapted to an unpretentious, refined, and discreet style suited to the needs of the rising middle classes.

Georgian Poetry, a series of volumes of verse planned by R. *Brooke, H. *Monro, and E. *Marsh. The series

appeared in five volumes between 1912 and 1922, edited by Marsh and published by Monro at the Poetry Bookshop. The early volumes were widely influential and successful, bringing a fresh vision and manner into the tired poetry of the time. Writers represented in the first volume included Brooke, W. H. *Davies, *Masefield, D. H. *Lawrence, *de la Mare, *Abercrombie, *Bottomley, and *Drinkwater; R. *Hodgson and others were added for the second volume. Later volumes contained the work of *Blunden, *Sassoon, Robert *Graves, and *Rosenberg. However, the poems of quality were fewer in the volumes of 1919 and 1922; several poets (including Graves, Sassoon, and Blunden) objected to being identified as 'Georgian', in the company of J. C. *Squire, *Baring, and other traditionalists; and the term acquired a pejorative sense.

*Pound, T. S. *Eliot, and the *Sitwells attacked the entire series, though some of the poets represented are now of high repute.

Georgics, *The*, see VIRGIL.

'**Geraint and Enid**', one of Tennyson's *Idylls of the King*, first published under this title 1886. It originally formed with 'The Marriage of Geraint' a single idyll, published in 1859 as 'Enid' and divided in 1873.

Geraint, suspecting his wife's virtue, subjects her to various trials, from which she emerges patient and triumphant.

Géraldine, (1) the hero of T. Heywood's *The English Traveller*, (2) the name under which Elizabeth Fitzgerald, daughter of the ninth earl of Kildare, is traditionally held to have been courted by *Surrey: the connection is extremely tenuous; (3) the beautiful

but malignant enchantress in Coleridge's *'Christabel'.

Gerard, (1) the hero of Reade's **The Cloister and the Hearth*; (2) Brigadier Gerard, the hero of historical romances by A. C. *Doyle.

GERARD, Alexander (1728-95), theological and philosophical writer, professor of moral philosophy and logic at Marischal College, and later professor of divinity at King's College, Aberdeen. He published

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two analytical studies which contributed to the development of aesthetics in Britain: 'An Essay on Taste' (1759, augmented 1780) and 'An Essay on Genius' (1774)-

GERARD, John (1545-1612), a herbalist and superintendent of Burghley's gardens, and author of the celebrated *Herball or Generali Historie of Plantes* (1597), in a large measure adapted from the *Pemptades* of Rembert Dodoens. A revised edition of the *Herball* was issued by Thomas Johnson in 1633. The work gives a description of each plant, the localities in which it is found, and its medical virtues (correcting superstitions, e.g. about the mandrake); discusses nomenclature; and contains a large number of beautiful woodcuts, many of which had appeared in an earlier work.

GERHARDIE (originally Gerhardi), William Alexander (1895-1977), born of English parents in St Petersburg. During the First World War he served in the British embassy at Petrograd, then with the British military mission in Siberia. He then attended Worcester College, Oxford, where he wrote the first English book on *Chekhov, *Anton Chehov* (1923), and his first novel,

Futility: A Novel on Russian Themes (1922). During the next 15 years he produced many other novels admired by, among others, H. G. *Wells, E. *Waugh, *Beaverbrook, and O. ^Manning. They include *The Polyglots* (1925), perhaps his best-known work, the bizarre narrative of a wildly egocentric young officer who on a military mission in the Far East comes into contact with a highly eccentric Belgian family, the Vanderflints; the intermingling of comedy and tragedy, of events of historical significance and the utmost human triviality, of Belgians, British, Russians, and Japanese, of love and war, create an oblique, lyrical, inconsequential world which is characteristic of Gerhardie, and largely autobiographical in content. Other novels include *Pending Heaven* (1930), *Resurrection* (1934), and *OfMortal Love* (1936). *Meet Yourself As You Really Are* (1936, written with Prince Leopold of Loewenstein) is an interesting early example of *hypertext: it consists of a questionnaire which leads along many different interactive paths to self-knowledge. His autobiography *Memoirs of a Polyglot* appeared in 1931, and in 1940 a historical study, *The Romanovs*. For the rest of his life he lived increasingly as a recluse, planning novels, but, it seems, not writing them. *God's Fifth Column*, a biography of the age 1890-1940, ed. Michael *Holroyd and Robert Skidelsky, was published in 1981. His name was spelt Gerhardie for the first time on the revised Collected Edition of his works, published in ten volumes in the early 1970s. There is a life by Dido Davies (1990).

Germ, Thoughts towards Nature in Poetry, Literature and Art, a periodical of which the first issue appeared

on 1 Jan. 1850. Edited by W. M. *Rossetti, it was the organ of the * Pre-Raphaelite Brotherhood, and ran for four issues, the last appearing on 30 Apr. 1850; the last two were renamed *Art and Poetry, Being Thoughts towards Nature*. It contained work by D. G. *Rossetti (including 'The Blessed Damozel'), C. *Rossetti, *Patmore, F. M. Brown, W B. * Scott, and others and was credited by W M. Rossetti as the inspiration behind W *Morris's *Oxford and Cambridge Magazine* (1856) which continued the Pre-Raphaelite impetus.

Gerontius, *The Dream of*, see NEWMAN, J. H.

Gertrude, in Shakespeare's **Hamlet*, mother of Hamlet and married to her late husband's brother *Claudius.

Gertrude of Wyoming, a poem by T. *Campbell, in Spenserian stanzas, published 1809.

The poem, which was immensely popular, centres on a historical event. It describes the destruction of the settlement of Wyoming in Pennsylvania by a force of Indians under the Mohawk Brandt, and the destruction of the happiness of a home by the death of

Gertrude, the newly married wife of Sir Henry Waldegrave, and of her father Albert. Campbell later withdrew the charge of cruelty against Brandt.

Gerusalemme liberata, see JERUSALEM DELIVERED.

Geryoneo, in Spenser's **Faerie Queene* (v. x and xi), a three-bodied giant who represents Philip II's power which controlled Spain, Portugal, and the Low Countries.

Gesta Francorum, a chronicle in medieval Latin, the first known to have been written by a layman. It gives the story of the First Crusade. Its actual author is unknown. It has been edited with a translation by Rosalind Hill (Nelson's Medieval Texts, 1962).

Gesta Romanorum, a collection of fictitious stories in Latin, probably compiled in England in the late 13th cent. The stories and fables have an attached moralization, like the *bestiaries and *allegories. Some of the stories are of oriental origin. There are about 165 manuscripts of the Latin versions, and the immense popularity of the work is shown by the existence of 15th-cent. versions in many European languages and by its influence on later medieval writers such as *Boccaccio, *Chaucer, *Hoccleve, and *Lydgate. See *Early English Versions of the Gesta Romanorum*, ed. S. J. Herrtage (EETS ES 33, 1879; repr. 1962).

ghost stories, see overleaf.

ghost-words, a term used by *Skeat to signify words which have no real existence, 'coinages due to the blunders of printers or scribes, or to the perfervid imaginations of ignorant or blundering editors' (*Trans. Philol. Soc*, 1885-7, ii- 35°)-

Giant Pope, in Bunyan's **Pilgrim's Progress*, a satiric personification of the papacy, sardonically presented as a senile cave-dweller, 'grown. . .crazy and stiff in his joints', who is too weak and enfeebled to entrap the pilgrims.

Giaour, The, a poem by * Byron, published 1813. Eight editions of the work appeared in the last seven months of that year, and the length was increased from 685 to 1,334 lines.

The story is of a female slave, Leila, who loves the Giaour, a true *'Byronic' hero, and is in consequence bound and thrown in a sack into the sea by her Turkish lord, Hassan. The Giaour avenges her by killing

Hassan, then in grief and remorse banishes himself to a monastery.

An indication of the romantic passions aroused by the poem may be found in the response of Captain Benwick in *Persuasion (ch. ii) whose interest in 'hopeless agony' and broken hearts leads Anne to say 'that she thought it was the misfortune of poetry, to be seldom safely enjoyed by those who enjoyed it completely'.

GIBBINGS, Robert, see GOLDEN COCKEREL PRESS.

GIBBON, Edward (1737-94), born in Putney of a good family. He was a sickly child and his education at Westminster and at Magdalen College, Oxford, was irregular; in his posthumously published *Memoirs* he paints a vivid portrait of the 'narrow, lazy and oppressive' spirit of Oxford, and of the 'idle and unprofitable' time he spent there. He became a Catholic convert at the age of 16, perhaps through reading C. *Middleton and *Bossuet, perhaps through reading the works of the Elizabethan Jesuit Robert Parsons, and was sent off to Lausanne by his father, where he was reconverted to Protestantism. There he continued to read voraciously, as he had done since boyhood, his 'blind and boyish taste' for exotic history maturing into serious study of French and Latin classics; he also became attached to Suzanne Curchod (later Mme *Necker, mother of Mme de *Staël), but his father persuaded him to break off the engagement and he returned to England in 1758 after an absence of nearly five years. In 1761 he published his *Essai sur l'étude de la littérature*, of which an English version appeared in 1764. From 1759 he served as a captain in the

Hampshire Militia until he left again for the Continent in 1763; it was in Italy, while 'musing amid the ruins of the Capitol' that he formed the plan of his *The History of the *Decline and Fall of the Roman Empire*. His improvident father's death left him in some difficulties, but he was able to settle in London in 1772 to proceed with his great work.

He entered Parliament in 1774, voted steadily for Lord North, and was made a commissioner of trade and plantations, but his parliamentary career added nothing to his reputation. He was also elected to Dr Johnson's *Club in 1774. In 1776 appeared the first volume of the *History* which was very favourably received, although his chapters on the growth of Christianity provoked criticisms from those he mockingly dubbed the 'Watchmen of the Holy City'. To these theological critics Gibbon replied in 1779 in *A Vindication of Some Passages in the XVth andXVIth Chapters*. The second and third volumes appeared in 1781, but were less warmly received; he himself suspected he had become prolix through 'superfluous diligence'. He retired to Lausanne in 1783 to share the home of his old friend Deyverdun, who died not long afterwards. There Gibbon completed the work; he wrote as memorably of its completion as of its inception, describing his sense of freedom followed by a sober melancholy at taking 'an everlasting leave of an old and agreeable companion'. The last three volumes were published in 1788. He returned to England and spent most of his remaining days in the home of his friend the earl of Sheffield (John Baker Holroyd), who put together his remarkable *Memoirs* from various drafts and fragments,

publishing them in 1796 with his *Miscellaneous Works*. The memoirs reveal Gibbon's sense of vocation as a historian, and record on several occasions his gratitude at having been born 'in a free and enlightened country'. The *Decline and Fall* is a work which responds to the full range of the culture of the *Enlightenment, in both its English and its European aspects, and Gibbon has been seen as one of the last of the great Augustans. The standard edition of the *History* is by David Womersley (1994) and the standard biography is by Patricia Craddock: see also the life by D. M. Low (1937).

GIBBON, Lewis Grassie, the pen-name of James Leslie Mitchell (1901-35), born on his father's farm near Auchterless, Aberdeenshire; he was educated at Arbutnott School and (stormily and briefly) at Mackie Academy, Stonehaven. He then worked as a journalist in Glasgow, and in 1919 joined the Royal Army Service Corps; from 1923 to 1929 he was a clerk in the RAF. The army offered him opportunities to travel which resulted in various works written under his own name, including *The Calends of Cairo* (1931), and he also published fiction under the same name, including *Stained Radiance* (1930), his first novel, and *Spartacus* (1933). He worked productively but not with great financial success in his last years, with the encouragement of H. G. *Wells, *MacDiarmid, and others, and published works on exploration, archaeology, etc., but is now remembered principally for his trilogy *A Scots Quair*, published under this collective title in 1946. It consists of *Sunset Song* (1932), *Cloud Howe* (1933), and *Grey Granite* (1934), novels which relate the life of

Chris Guthrie from girlhood on her father's farm, through three marriages, the First World War, the Depression, her son's commitment to the Communist Party, etc. All three were published under the name of Grassie Gibbon, taken from his mother's maiden name, and written in a powerful, idiosyncratic, lyrical prose, with a highly personal use of Scottish dialect and archaisms; the narrator shares his heroine's mixture of (*cont. on p.406*)

The ghost story genre may be broadly defined

as comprising short stories or, less commonly, novels or novellas which have as their central theme the power of the dead to return and confront the living. The ghost in fiction is, on the whole, to be distinguished from the manifestations described in the veridical literature of psychical research. 'Real' ghosts, according to testimony and report, are often spasmodic, mute, and obedient to simple laws (a murder to be revealed, a warning to be given). But in fiction, ghosts become empowered with a variety of active qualities and appear to operate within a moral and physical universe that interpenetrates our own but whose workings are

wholly inexplicable to us. Moreover fictional ghosts take many forms, from the recognizably human to the fearfully alien: insubstantial wraiths, or corporeal creatures with the ability to inflict gross physical harm. Or they may never reveal themselves at all, relying instead on an ability to infect and control the minds of the living, or to achieve their ends through inanimate objects—be it a typewriter, a telephone, or a feather boa. Rooted in immemorial folk beliefs, ghost stories, as a literary genre, have their own conventions and are a comparatively recent development. It is true that spectacles of the returning dead are common in classical and early modern literature—as in *Chaucer's 'Nun's Priest's Tale', when Chanticleer the cock tells how the ghost of a murdered man revealed the circumstances of his death to his sleeping companion ('And truste wel, his dreem he foond ful trewe'). But such moments are both qualitatively and structurally different from the way the supernatural is deployed in the literary ghost story. Before the 19th cent., ghosts are, in themselves, generally less important than the prophetic or revelatory information they convey; and though they naturally excite fear and wonder, their introduction is not deliberately designed to unsettle. In the literary ghost story, at least in many of its classic manifestations, the ghost is all, and the deliberate arousal

of fear is the story's primary purpose. There are certainly benevolent ghosts in the literature; but the most memorable stories are those in which the supernatural is presented in a malevolent or predatory aspect.

Literary ghost stories were largely a Victorian creation, part of a wider engagement with the unseen and the uncanny—like the craze for spiritualism—that provided a counterbalance to the prevailing forces of secularism and science. Ghost stories often included admonitions to rationalism; others took account of attempts to establish the objective existence of supernatural phenomena by devising narratives in which the author posed as the reporter or recorder of events, as in *The Night-Side of Nature* (1848) by Catherine Crowe (1790-1876), a popular collection of tales and incidents claiming to be based on actual experiences.

The ghost story's immediate literary antecedents were the *Gothic short stories and fragments common in English magazines during the late 18th and early 19th cents.; but while the short story remained the genre's dominant form, 19th-cent. ghost stories were quite different in character and intention from their Gothic predecessors. Where early Gothic fiction had been, sometimes risibly, unconcerned with either historical detail or present realities, the best Victorian writers of ghost stories set supernatural

incidents in solid everyday settings, the very banality of which made such violations of normality all the more convincing.

There is a parallel here with *sensation fiction, another literary vogue of the 1860s and 1870s, in which criminality lurks beneath the surface decorums of daily life.

An early example of a story which struck a new and distinctly anti-Gothic note was Sir Walter *Scott's 'The Tapestry Chamber' (1828). The story takes place in a castle, but it is an English castle, 'rich in all the bizarrerie of the Elizabethan school', set in a real English landscape in the recent past; and its ghost, encountered by General Browne in the tapestry chamber of the title, is disturbingly palpable. Such characteristics became fully developed in the stories of}. S. *Le Fami, who created the most consistently impressive body of short ghost fiction in the Victorian period. Le Fanu gave his most effective stories credible settings and characters and was adept at creating ghosts that induced physical fear—like the famous spectral monkey in 'Green Tea' (1869). His first collection, *Ghost Stories and Tales of Mystery* (1851), though it made little impact at the time, inaugurated the golden age of the Victorian ghost story, and for the next 20 years or so ghost stories were produced in abundance, helped by a boom in magazine publishing

during the 1860s. It was in the pages of monthlies such as *Temple Bar*, *Tinsley's*, **Belgravia*, and *All the Year Round* (owned and edited by Charles *Dickens) that the Victorian ghost story flourished, with special Christmas numbers offering a seasonal opportunity to satisfy a growing public taste for tales of the supernatural. Dickens himself was responsible for one of the most anthologized of all ghost stories, 'The Signalman' (1866), though his role as popularizer of Christmas and its association with the telling of ghost stories was of far greater importance. Many writers of magazine ghost stories were women, amongst them Amelia B. Edwards (1831-92), whose famous story 'The Phantom Coach' first appeared in *All the Year Round* in 1864; Mary Elizabeth *Braddon, author of 'The Cold Embrace' (1860) and 'Eveline's Visitant' (1867), both published in *Belgravia*; Rhoda *Broughton (*Tales for Christmas Eve*, 1873); and Mrs J. H. Riddell (1832-1906: *Weird Stories*, 1882). The same dominance continued through the 1890s and into the 20th cent., with writers such as 'Vernon *Lee' (*Hauntings*, 1890), Edith * Wharton (*Tales of Men and Ghosts*, 1910), Violet *Hunt (*Tales of the Uneasy*, 1911), Marjorie *Bowen (*Curious Happenings*, 1917), and May *Sinclair (*Uncanny Stories*, 1923), amongst others, contributing notably to the genre's development.

Le Fanu's heir, and the great exponent of the factualizing narrative, in which ancient objects and historical and bibliographical references are used to

reinforce a sense of actuality and provide a conduit between past and present, was M. R. James. His antiquarian ghost stories, the first of which, 'Canon Alberic's Scrap-Book', was published in 1895, drew on his own formidable learning and were so convincing that some readers believed them to be factual accounts. His four collections, beginning with *Ghost Stories of an Antiquary* in 1904, were built on solid Victorian foundations but were far from offering a conventional view of the supernatural. Even more than Le Fanu, James excelled at conveying physical, particularly tactile, horror. His ingeniously plotted stories, some of which drew on themes from English and Scandinavian folklore, typically portrayed safe and ordered worlds invaded by terrifying agents of unappeasable supernatural malice. James's style was emulated by a number of younger contemporaries, some of whom had known him personally, including E. G. Swain (1861-1938: *The Stoneground Ghost Tales*, 1912), R. H. Maiden (1879-1951: *Nine Ghosts*, 1943), and A. N. L. Munby (1913-74: *The Alabaster Hand*, 1949). Among contemporary authors in whom the Jamesian influence is still detectable are Ramsey Campbell and Susan Hill, whose richly atmospheric novel *The Woman in Black* (1983) has been successfully adapted for both the stage and television. If M. R. James is the master of the direct ghost story, in which the intrusion of the supernatural is objective and incontrovertible, his namesake Henry James created, in *The Turn of the Screw* (1898), a potent reinterpretation of Victorian conventions,

which begins with a deliberately Dickensian evocation—ghost stories being told round the fire at Christmas—but develops into an ambiguous narrative that blurs the boundary between subjective and objective phenomena. Other well-known stories in which nuance and indirectness predominate over blatancy include 'How Love Came to Professor Guildea' (in *Tongues of Conscience*, 1900) by Robert Hichens and 'The Beckoning Fair One' (in *Widdershins*, 1911) by Oliver Onions. An even more complete acceptance of the inconclusive characterizes the ghost stories of Walter de la Mare (e.g. 'Out of the Deep', in *The Riddle*, 1923); more recently, the enigmatic stories of Robert Aickman (1914-81), in *Powers of Darkness* (1966), *Cold Hand in Mine* (1975), and other collections, fuse traditional elements of ghost fiction with oblique narrations that are concerned not with appearance and consistency, but with 'the void behind the face of order'.

The 20th cent.—perhaps surprisingly—has been prolific in ghost stories. The first 30 years of the century saw the rise of specialist ghost story writers such as Algernon Blackwood (*The Listener*, 1907); W. F. Harvey (1885-1937: *Midnight House*, 1910); E. F. Benson (*The Room in the Tower*, 1912); A. M. Burrage (1889-1956: *Some Ghost Stories*, 1927); and H. Russell Wakefield (1888-1964: *They Return at Evening*, 1928). Like their Victorian predecessors, these writers show us ordinary men and women confronted by mysteries that are beyond nature and reason. Though their number may have declined,

ghost stories continue to be written and read, their resilience and adaptability testifying to the tenacity of what Virginia Woolf called 'the strange human craving for the pleasure of feeling afraid'. See also GOTHIC FICTION.

J. Briggs, *Night Visitors: The Rise and Fall of the English Ghost Story* (1977); J. Sullivan, *Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood* (1978); E. F. Bleiler, *The Checklist of Science Fiction and Supernatural Fiction* (1978); M. Cox and R. A. Gilbert (eds.), *The Oxford Book of English Ghost Stories* (1986, 1989).

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love and hatred for their ancestral land, 'the red clay of the Mearns', and the plot abounds in lurid and violent incident, as well as in impassioned description. *Sunset Song* was hailed as the first really Scottish novel since *Galt, though many objected to its rawness and frankness. Mitchell died of a perforated ulcer in Welwyn Garden City, where he had been living since 1931. There is a life by I. S. Munro (1966).

GIBBONS, Orlando (1583-1625), English composer. After some early years as a chorister at Cambridge, Gibbons became a gentleman of the Chapel Royal and later its senior organist, as well as organist of Westminster Abbey. The largest part of his output is instrumental or sacred vocal music, but he published one book of secular vocal works, *The First Set of Madrigals and Mottets, Apt for Viols and Voyces* (1612), one of the best of the later *madrigal collections. The tone here is predominantly serious, and poems like *Ralegh's 'What is our life', or 'Oh! deare heart'

(attributed to *Donne), are typical of the set and indicative of the temperament of the composer. 'The Silver Swan', one of the best-known of all English madrigals, is in this collection.

GIBBONS, Stella, see COLD COMFORT FARM.

Gibson, Dr, Mrs, and Molly, characters in Mrs Gaskell's * *Wives and Daughters*.

GIBSON, Wilfrid Wilson (1878-1962), poet, born in Hexham, Northumberland. He moved to London in 1912, where he met E. *Marsh (to whose **Georgian Poetry* he contributed) and R. *Brooke, who made him one of his heirs. Gibson published many volumes of verse and verse drama, much of it dealing with Northern rural themes; his experiences in the First World War inspired several shorter, sharper battle pieces, such as 'Breakfast'. His *Collected Poems 1905-25* appeared in 1926.

GIDE, André (1869-1951), French novelist, essayist, critic, and dramatist. He published a number of short novels, including *L'Immoraliste* (1902; *The Immoralist*, 1930), *La Porte étroite* (1909; *Strait is the Gate*, 1924), and *La Symphonie pastorale* (1919; *The Pastoral Symphony*, 1931); two longer novels, *Les Caves du Vatican* (1914; translated under various titles: *The Vatican Swindle*, 1925; *Lafcadio's Adventures*, 1928; *The Vatican Cellars*, 1952) and *Les Fauxmonnayeurs* (1925; *The Counterfeiters*, 1927); and a number of autobiographical works, including *Si le grain ne meurt...* (1926; *If it Die . . .*, 1935), which describes his revolt against his Protestant upbringing, and his *Journal* for the years 1889 to 1949 (*The Journals of André Gide*, 1947-51). He was awarded the *Nobel Prize for literature in 1947.

His recorded disillusion with the Soviet Union, which he visited in 1936, was edited by E. Starkie from his *Retour de l'U.R.S.S.* (1936) and *Retouches à mon retour* (trans. as *Afterthoughts: A Sequel*, 1938) for inclusion in *The God that Failed* (1950).

GIFFORD, William (1756-1826), the son of a glazier and himself a shoemaker's apprentice. He was sent with the help of a friendly surgeon to Oxford, after which he became tutor to the son of Lord Grosvenor. He published in 1791 and 1795 two satires, *The Baviad* and *The Maeviad*, the first directed against the Della Cruscan school of poetry, and the second divided between the Delia Cruscans and the contemporary drama. In 1797-8 he was editor of the *Anti-Jacobin*. In 1809 he was appointed the first editor of the *Quarterly Review*, a post he held until 1824. He bitterly attacked most of the young innovating writers of his time; among many instances, he wholly altered the warm tone of Lamb's essay on Wordsworth's *The Excursion* and published it. W. Croker's virulent attack on Keats's *Endymion*. His character and inadequacies are mercilessly exposed by Hazlitt in *The Spirit of the Age*. He translated the satires of Juvenal (1802) and of Persius (1821), and edited the works of Massinger, Jonson, Ford, and Shirley. A short autobiography is prefixed to the 1827 edition of Juvenal.

Gil Motrice, the subject of an old Scottish ballad, included in Percy's *Reliques*. He is the natural son of an earl and Lady Barnard. A message he sends to his mother leads Lord Barnard to think that he is his wife's lover, and to kill him. The ballad is the same as that of *Child Maurice* in the *Oxford Book of Ballads*, where

'Lord Barnard' is 'John Steward'.

GILBERT, William (1540-1603), physician to Elizabeth I and James I. He declared the earth to be a magnet in his *De Magnete* (1600), so explaining the behaviour of the compass needle. He was the first scientist to distinguish between electricity and magnetism and the first advocate of Copernicanism in England.

GILBERT, Sir William Schwenck (1836-1911), educated at King's College, London, and afterwards employed as a clerk at the Privy Council office. He resigned after four years to study law; he practised as a barrister for several years, without success. In 1861 he began contributing regular columns of comic verse, with his own illustrations, to the magazine *Fun*; this was the beginning of the *Bab Ballads* (collected under this title in 1869), which laid the foundation of his fame on the stage and which became the source of some of his operatic plots. Here he showed his ingenious metrical skill and sketched out his fantasy world, turning the odd into the ordinary, calling it 'Topsy-Turvydom'. The ballads became the favourite literature of sailors, soldiers, lawyers, doctors, and other non-literary people, though Gilbert had a low opinion of his own work: 'I am a doggerel bard', runs the refrain in one of them. Encouraged by T. W. Robertson he produced his first dramatic work, *Dulcamara* (1866), a burlesque based on Donizetti's opera *L'elisir d'amore*, followed by several other light stage works. His second period, which began with *The Palace of Truth* (1870), a poetical fantasy based on a novel by Mme de Genlis and
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influenced by the fairy work of Planché, included the

verse plays *Pygmalion and Galatea* (1871); *The Wicked Wbr/d* (1873) and a burlesque version, *The Happy Land* (1873), in collaboration with Gilbert Arthur Becket; and *The Princess* (1870), a 'respectful perversion' of Tennyson's poem.

Gilbert was a great verbal rhythmist; his true province was satirical light verse, frequently topical and absurdly funny; and in his third period he found his true genius in comic opera. He met Sullivan in 1869 and their first collaboration was *The Spis* (1871), but it was not until 1874 that Gilbert met D'Oyly Carte. For him they wrote *Trial by fury* (1875), which began the series of light operas which was permanently to link the names of Gilbert and Sullivan (see GILBERT AND SULLIVAN OPERAS). D'Oyly Carte leased the old Opéra Comique for their productions and in 1881 built the Savoy Theatre especially for the D'Oyly Carte company. The collaboration lasted for over 20 years, though after *The Gondoliers* (1889) there was a rift resulting from a business transaction in which Sullivan sided with D'Oyly Carte. *Utopia, Limited* (1893) healed the breach. *The Grand Duke* (1896), the only unsuccessful Savoy opera, was the last. Gilbert continued writing plays and operas without Sullivan; among them *Rosencrantz and Guildenstern* (1891), *Fallen Fairies* (1909), with music by E. German, and *The Hooligans* (1911), his last play. He was knighted in 1907, and died of a heart attack while attempting to rescue a young woman who had fallen into a lake. He used the profits from his plays to build the Garrick Theatre.

Gilbert was an outstanding figure in a period which

had witnessed a decline in the literary quality of drama; 'and it may be that in the remote future that laughter will still be heard, when all the voices of that age are silent' (G. K. Chesterton, in his introduction to A. H. Godwin's *Gilbert and Sullivan*, 1926; see also W. S. Gilbert: *A Century of Scholarship and Commentary*, ed. J. B. Jones, 1970).

Gilbert and Sullivan operas, comic operas containing much social satire, the librettos of which were written by Sir W. S. Gilbert, and the music by Sir A. Sullivan, for D'Oyly Carte. The operas are: *Trial by Jury* (1875); *The Sorcerer* (1877); *H.M.S. Pinafore* (1878); *The Pirates of Penzance* (1879, NY; 1880, London); *Patience* (1881); *Iolanthe* (1882), probably the cleverest; *Princess Ida* (1884), a satire on feminism suggested by Tennyson's *The Princess*; *The Mikado* (1885); *Ruddigore* (1887); *The Yeomen of the Guard* (1888); *The Gondoliers* (1889); *Utopia, Limited* (1893); and *The Grand Duke* (1896). They are sometimes known as the 'Savoy Operas' because from *Iolanthe* onwards they were produced at the Savoy Theatre.

Gilbert Markham, in A. Brontë's *The Tenant of Wildfell Hall*, the narrator.

Cil Blas, see LESAGE.

GILCHRIST, Anne, née Burrow (1828-85), the wife of Alexander Gilchrist (1828-61), author of a *Life of Etty* (1855) and a life of the then largely unrecognized Blake, on which he was working when he died. She finished it, and it was published in 1863; it made a considerable contribution to the awakening of interest in Blake's work in the late 19th cent. Anne Gilchrist was friendly with the Carlyles, and with W. M. Rossetti

(also an admirer of Blake), who imparted to her his admiration for * Whitman. She corresponded passionately with Whitman (who occasionally replied), wrote appreciations of his work, and visited him in America in 1876-9. She also wrote a life of Mary *Lamb (1883) and various articles, sketches, etc. See *Anne Gilchrist: Her Life and Writings*, éd. H. H. Gilchrist (1887).

GILDAS (d. 570), a British historian who lived in the west of England and wrote shortly before 547 a Latin sketch of the history of Britain, *De Excidio et Conquestu Britanniae*, followed by a castigation of the degraded rulers and priests of his day. In the historical section he says nothing of Arthur, but he does refer to the victory of Mt *Badon. He is the first writer of history in Britain; his work is impoverished by insufficiency of dating and by ignorance of the Anglo-Saxons, against whose invasions he shows the 5th-cent. Britons appealing. But he was an important source for later historians from *Bede onwards. *Geoffrey of Monmouth mentions his 'excellent book' in the first sentence of his *Historia Regum Britanniae*.

G i l f i l, the Revd Maynard, see SCENES OF CLERICAL LIFE.

GILFILLAN, George (1813-78), a Scottish Dissenting minister, literary critic, and editor, who for a brief period in the mid-19th cent, exercised considerable influence, particularly as the champion of the *Spasmodic school. He was befriended by *Carlyle, who found his prose 'full of fervour, and crude, gloomy fire—a kind of opium style'. His *A Gallery of Literary Portraits* ran to three series, 1845, 1850, 1854, with essays on the Spasmodics, *Macaulay, Carlyle, etc., and he also edited many useful volumes of minor British

poets, with notes and memoirs.

GILL, (Arthur) Eric (Rowton) (1882-1940), stone-carver, engraver, and typographer, who cut lettering and designed types, among them Perpetua and Gill Sansserif. He settled in Ditchling in 1907, where a community of craftsmen and artists began to gather round him; D. *Jones was there for four years from 1921. In 1913 Gill became a Roman Catholic, and he worked for some years from 1914 on a commission to carve the Stations of the Cross for Westminster Cathedral. His statue of Prospero and Ariel carved on site on Broadcasting House in Upper Regent Street is a well-known landmark. From 1924 he was associated with the *Golden Cockerel Press, for which he illustrated many books, including *The Four Gospels* and Chaucer's **Troilus and Criseyde*. Gill wrote many essays, pamphlets, and books on art, sculpture, typography, etc.,

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proclaiming the religious basis of art, the validity of craftsmanship in the machine age, and the holiness of the body (many of his early works were erotic and his own sexual life highly unorthodox); his works include *Art-Nonsense and Other Essays* (1929), *The Necessity of Belief* (1936), and an *Autobiography* (1940). A life by Fiona MacCarthy was published in 1989.

GILLRAY, James (1757-1815), caricaturist. He used his mordant wit and political independence to show up the abuses and vices of Parliament and the royal family, and his often vicious caricatures of Napoleon helped to rouse the patriotism of the country to the threat of invasion.

Gills, Solomon, a character in Dickens's **Dombey and*

Son.

GILMAN, Charlotte Anna Perkins (1860-1935), born in Connecticut, American feminist and journalist, and author of *Women and Economics* (1898), *Concerning Children* (1900), *The Home: Its Work and Influence* (1903). She wrote several novels, but is best remembered for her disturbing short story 'The Yellow Wallpaper', published May 1892 in the *New England Magazine*. It is the first-person narration of a young mother isolated in a country colonial mansion, under the supervision of a nurse, on the authority of her physician husband John: she is largely confined to a room with paper of 'a smouldering unclean yellow', in which she discerns sinister patterns and, eventually, the movements of imprisoned women. The story chronicles her descent into madness, and may be read as a simple ghost story or as a feminist text.

Gilpin, John, see JOHN GILPIN.

GILPIN, William (1724-1804), educated at The Queen's College, Oxford, and subsequently a schoolmaster and vicar of Boldre, is remembered for his extremely influential writings on the *picturesque, which did much to form the taste in landscape, art, and the literary treatment of nature in the later 18th cent, and which some have seen as heralds of *Romanticism. From 1768 onwards he embarked on various travels in search of the picturesque, visiting many parts of the British Isles, and produced the series of illustrated tours parodied by *Combe in his *Dr Syntax*. These include accounts of Wye and south Wales (1782), the Lake District (1789), and the Highlands (1800). His theoretical principles are set out in his *Three Essays: On*

Picturesque Beauty; On Picturesque Travel; and On Sketching Landscape (1792), in which he defines the characteristics of the picturesque. See W D. Templeman, *The Life and Work of William Gilpin* (1939).

Ginevra, (1) a character in * *Orlando furioso*, whose story is that of Hero in **Much Ado about Nothing*; (2) the subject of a section of S. *Rogers's poem *Italy*, in which a young bride on her wedding day in playful mood hides herself inside a trunk, of which the lid is closed with a spring lock. Fifty years later her skeleton is discovered there. Rogers notes, 'The story is, I believe, founded on fact; though the time and the place are uncertain. Many old houses lay claim to it.' It is retold by *Bayly in his ballad 'The Mistletoe Bough'; (3) Ginevra Fanshawe, in * *Villette* by C. Brontë.

GINSBERG, Allen (1926-97), American *Beat poet born in New Jersey and educated at Columbia University, New York. He took the democratic spirit of *Whitman and applied it to his own experiences of homosexuality and madness. His major poems *Howl* (1956) and *Kaddish* (1960) are composed according to the dictates of breath and are both long laments for an America which has disowned its own more marginalized figures (Trotskyites, Wobblies, Hell's Angels, Junkies, Queers). His empathy for the outcast made him an ideal figurehead for the counter-culture of the 1960s and he wrote and campaigned tirelessly against the Vietnam War, in support of the drug LSD and cannabis, and in defence of such contemporaries as Abbie Hoffman, Timothy Leary, and *Burroughs. His later work, *Mind Breaths* (1978) and *Plutonium Ode and Other Poems* (1982), display less of the urgency of his

earlier work, yet still maintain a confessional tone wherein his most private concerns are addressed as a statement about the nation. Along with Ann Waldman he founded the Jack Kerouac School of Disembodied Poetics at the Naropa Institute in Boulder, Colorado. '**Gioconda Smile, The**', see LEONARDO DA VINCI and HUXLEY, A.

GIORGIONE DA CASTELFRANCO (1476-1510), Venetian painter, to whom only three pictures—the Castelfranco altarpiece, the *Three Philosophers*, and the *Tempest* (c.1504)—are universally attributed. Yet, since *Vasari, his importance has been recognized; he introduced a new kind of painting in his small oils of pastoral subjects, where the figures and hazy landscape create a poignant, dreamy mood. Ruskin in **Modern Painters* ('The Two Boyhoods') compared him with *Turner. In the later 19th cent, literary interest in Giorgione was intense, although it centred on a picture, the *Fête champêtre* (c. 1510, now known as the *Concert champêtre*), which many scholars now give to *Titian. It shows young men making music with naked girls in an idyllically sunny landscape, and was evoked by D. G. *Rossetti's sonnet 'For a Venetian Pastoral by Giorgione' (1850, rev. 1870); thereafter it inspired *Pater's 'The School of Giorgione' (1877) with its celebrated dictum, 'All art constantly aspires to the condition of music'

GIOTTO DI BONDONE (c.1267-1337), the most celebrated of the early Italian painters, whose art marks a turning away from Byzantine tradition to the clear space and dignified human figures of Renaissance art; his undisputed works are frescos in the Arena Chapel at Padua (1303-13) and in the Peruzzi and Bardi

chapels in Sta Croce, Florence. Giotto was the first artist to be celebrated by literary men in his own day; praised 409 **GIPSIES METAMORPHOSSED** | **GISSING** by *Dante, *Boccaccio, and *Petrarch, and his epitaph written by *Poliziano, he was seen as the start of a new artistic era and rapidly became a legendary figure. Yet there followed a long period of neglect, until the late 19th cent, when he was admired by *Ruskin, followed by R. *Fry and *Berenson. E. M. Forster, in **A Room with a View*, wittily describes a scene in Sta Croce, where his heroine looks for Giotto's 'tactile values'—a phrase made famous by Berenson's essay *The Florentine Painters*.

Gipsies Metamorphosed, The, a masque by *Jonson, performed before James I 1621, printed 1640. It is the most elaborate of his masques, and unusual in its assigning of principal parts to members of the court. The chief event is the telling of the king's fortune by the gypsy captain, a part taken by the duke of *Buckingham. **GIRALDUS CAMBRENSIS** (de Barri) (71146-1220), a native of Pembrokeshire and son of Nest, a Welsh princess. He studied at Paris before 1176 and again 1177-80. As a churchman he had a stormy career. He was archdeacon of Brecon, and twice (1176 and 1198) a nominee for the see of St David's, but was rejected, as a Welshman, first by Henry II, then by Archbishop Hubert. He appealed to Rome, sought the support of the Welsh, was outlawed, fled abroad, and was imprisoned at Châtillon. He was finally reconciled to the king and archbishop and was buried at St David's. In 1184 he accompanied Prince John to Ireland. From 1196 to 1198 he led a student's life at Lincoln.

His works (ed. J. S. Brewer and J. F. Dimock, 1861-77) include *Topographia Hibernica*, *Expugnado Hibernica*, *Itinerarium Cambriae*, *Gemma Ecclesiastica*, *De Rebus a se Gestis*, and lives of St *Hugh of Lincoln, St David, and others. The *Topographia*, which he read aloud to the assembled masters at Oxford in 1184 or 1185, is an account of the geography, fauna, marvels, and early history of Ireland; the *Expugnatio* a narrative of the partial conquest of Ireland (1169-85); the *Itinerarium* (the most important of his works) a description of the topography of Wales; the *Gemma* a charge to the clergy of his district, affording interesting information as to the conditions then prevailing. (See also ANGLO-LATIN LITERATURE.)

The Historical Works of Giraldus Cambrensis, ed. T. Wright (1905); *The Autobiography of Giraldus Cambrensis*, ed. and trans. H. E. Butler (1937); R. Bartlett, *Gerald of Wales* (1982).

GIRAUDOUX, Jean (1882-1944), French diplomat, novelist, and playwright; his first novel, *Suzanne et le Pacifique*, was published in 1921. In 1928 the novel *Siegfried et le Limousin* (1922) was successfully adapted for the stage. Thereafter the drama became the most suitable medium for Giraudoux's gifts of irony and paradox; his plots are frequently stylized and modernized versions of biblical or classical legend. His plays include *Amphitryon 38* (1929), *Judith* (1931), *La Guerre de Troie n'aura pas lieu* (1935; trans. 1955 by C. *Fryas *Tiger at the Gates*), *Ondine* (1939), and *Pour Lucrèce* (1953, trans. by Fry as *Duel of Angels*, 1958).

GIRODIAS, Maurice, see OLYMPIA PRESS.

GISBORNE, Maria, née James (1770-1836). She refused

*Godwin, and married John Gisborne in 1800.

Both she and her husband were close friends of *Shelley. They lent him their Italian villa when they were in London, and in 1820 he published his buoyant 'Letter to Maria Gisborne', written to London from the workshop of the villa.

Gismond of Salente, see TANCRED AND GISMUND.

GISSING, George Robert (1857-1903), educated at a Quaker school, Alderley Edge, Cheshire, and Owens College, Manchester. Caught stealing from school friends to support a prostitute, Nell Harrison, he was sentenced to a month's hard labour. He subsequently worked as a teacher and a photographer's assistant in America, and published his first short stories, later collected in *Brownie* (1931). In 1877, Gissing moved to London, and married Nell. The marriage was not a success, largely due to her chronic alcoholism; they separated by 1883, and Nell died in 1888. Gissing's first novel, *Workers in the Dawn*, was published in 1880, followed by *The Unclassed* (1884, rev. 1895), *sabe/C7arendonand*Demos*(1886), *Thyrza* (1887; rev. 1891), *A Life's Morning* (1888), and *The Nether World* (1889). After a trip to Italy, Gissing turned away from the working-class subjects that had been predominant in his earlier fiction, writing *The Emancipated* (1890; revised 1893) and his best-known work, **New Grub Street* (1891). Gissing still felt unable to support a middle-class woman, so in 1890 married the artisan's daughter Edith. Though the marriage produced Gissing's sons Walter and Alfred, it was also unsuccessful. Gissing and Edith parted in 1897, and in 1902 she was committed to an asylum. Gissing wrote in

a letter to his friend Morley Roberts in 1895, 'the most characteristic, the most important part of my work is that which deals with a class of young men distinctive of our time—well-educated, fairly bred but *without money*. It is this fact of the *poverty* of my people which tells against their recognition as civilised beings.' The most characteristic of these heroes is Godwin Peak, the hero of 1892's *Born in Exile*; Gissing writes in a similar vein about the Woman Question in **The Odd Women* (1893). Though never highly successful, Gissing began to gain more recognition with *Denzil Quarrier* (1892), **In the Year of Jubilee* (1894), *Sleeping Fires*, *Eve's Ransom*, *The Paying Guest* (1895), *The Whirlpool* (1897), and *The Town Traveller* (1898); he was also commissioned to produce more short stories, collected in *Human Odds and Ends* (1897) and *Charles Dickens: A Critical Study* (1898). George **Meredith* had been an early supporter of Gissing's work; Gissing also met Thomas **Hardy* and became friendly with W. H. **Hudson* and H. G. **Wells*. In 1897, Gissing met

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Gabrielle Fleury, with whom he fell in love. Unable to obtain a divorce, Gissing moved to France to live as man and wife with Gabrielle. Subsequent novels are *The Crown of Life* (1899) and *Our Friend the Charlatan* (1901); also the travel book *5y the Ionian Sea* (1901) and an abridgement of John **Forster's Life of Dickens* (1903). *The Private Papers of Henry Ryecroft* (1902), a mock-autobiography, has remained popular. Troubled by lung disease, Gissing returned occasionally to Britain to recuperate, but died at Saint-Jean-de-Luz in southern France. Posthumously published were

Veranilda (1904), a classically set romance, *Will Warburton* (1905), *The Immortal Dickens* (1925), *Notes on Social Democracy* (1968), and the short story collections *The House of Cobwebs* (1906), *The Sins of the Fathers* (1924), and *A Victim of Circumstances* (1927). Gissing's notebooks and diary have been published; also nine volumes of his *Letters* (completed 1997). Morley Roberts wrote the affectionate but inaccurate portrait *The Private Life of Henry Maitland* (1912); modern biographies are by Jacob Korg (1963) and John Halperin (1982).

GITTINGS, Robert William (1911-92), poet and biographer, born in Portsmouth, the son of a naval surgeon, and educated at Jesus College, Cambridge. His first volume of poetry, *The Roman Road and Other Poems* (1932), was followed by several volumes of poems and plays, and a *Collected Poems* (1976). His biographical works include *John Keats* (1968) and a two-volume life of **Hardy* (1975, 1978); and a study (based on lectures delivered at the University of Washington), *The Nature of Biography* (1978). With his biographer wife Jo (Joan Grenville) Mantón he wrote *Claire Clairmont and the Shelleys*, published posthumously in 1992.

GIULIO ROMANO (71499-1546), Italian mannerist painter and architect, and the most important of **Raphael's* pupils; his most famous works were created for Federigo Gonzaga at Mantua and include the Palazzo del Te (begun 1526)—where the frescos in the Sala dei Giganti and the witty, erotic decoration of the Sala de Psiche are most notable—and decorations in the Ducal Palace. Giulio is the only Renaissance artist mentioned by Shakespeare, who apparently thought

that he was a sculptor: in **The Winter's Tale* (v. ii) he mentions 'that rare Italian master, Julio Romano'.
*Aretino wrote obscene verses to accompany engravings made after pornographic drawings by Giulio;
'Aretine's pictures' are mentioned by * Jonson, *Donne, and *Pope, who perhaps knew them by repute.
GLADSTONE, William Ewart (1809-98), the great Liberal statesman, born in Liverpool, the son of a prosperous tradesman; he was educated at Eton (where one of his close friends was A. H. *Hallam) and at Oxford, where he distinguished himself as an orator, although it took him some time to determine on a career as politician rather than churchman. He is remembered in literary history for his *Studies on Homer and the Homeric Age* (1858), a subject further dealt with in his *Juventus Mundi* (1869) and *Homeric Synchronism* (1876). He firmly maintained his belief in a personal *Homer and 'a solid nucleus of fact in his account of the Trojan war', and sought to justify classical studies as the basis of a Christian education. (For an account of Gladstone as classical scholar, see J. N. L. Myres, *Homer and His Critics*, 1958.) His political writings include *The State in its Relations with the Church* (1838), in which he defended the principle of a single state religion, and his impassioned *Bulgarian Horrors and the Question of the East* (1876). His minor political writings and contributions to periodicals were republished as *Gleanings of Past Years* (7 vols, 1879, with a supplementary vol. 1890). J. * Morley's *The Life of Gladstone*, 3 vols, was published in 1903; see also a life by R. Shannon (vol. 1, 1982). *The Gladstone Diaries* (1968-94, 14 vols), ed. M. R. D. Foot and H. C. G.

Matthew, shed new light on his complex personality, particularly on his interest in prostitutes, which expressed itself in a zeal for 'rescuing' them and was associated with bouts of self-flagellation, dutifully recorded in what Matthew describes as 'a classic of mid-Victorian self-analysis of guilt'. The diaries (which are for the most part restrained and factual) also illustrate Gladstone's literary tastes; he read **Marmion*, **Lalla Rookh*, and his own verses to his wife immediately after their marriage, was given to reading Tennyson's **The Princess* and *Guinevere* to his rescue cases, and found **Ainsworth's Jack Shepherd* 'dangerous' reading for the masses.

GLAISTER, Lesley (1956-), novelist, born in Wellingborough, and brought up in Suffolk. She was educated at the Open University and the University of Sheffield, and teaches a master's degree in writing at Sheffield Hallam University. Her first novel, *Honour Thy Father* (1990), was a dark rural *Gothic story, set in the East Anglian fens, narrated by Milly, one of four ageing sisters, looking back on a life of murder, secrets, and incest: this was followed by several others, including *Partial Eclipse* (1994), which is the story of Jennifer, a woman prisoner leading a fantasy life through her ancestor, who had been transported to Botany Bay. Later books include *The Private Parts of Women* (1996), *Easy Peasy* (1997), and *Sheer Blue Bliss* (1999). Her work is dark, brooding, and powerfully realized, particularly, as in *Easy Peasy*, when evoking the fearful and secret world of children, or the darker side of female sexuality.

GLANVILL, Joseph (1636-80), educated at Exeter College

and Lincoln College, Oxford. He was rector of the abbey church at Bath, and held other benefices. He attacked the scholastic philosophy in *The Vanity of Dogmatizing* (1661), a work that contains the story of *'The Scholar-Gipsy'. He defended belief in the préexistence of souls in *Lux Orientalis* (1662) and belief in witchcraft in *Saducismus Triumphatus* (1681).

4 1 1 GLANVILLE | GLOBE THEATRE

GLANVILLE, Ranulf de (d. 1190), chief justiciar of England. The authorship of the first great treatise on the laws of England, *Tractatus de Legibus et Consuetudinibus Angliae*, has been doubtfully ascribed to him on the evidence of *Hoveden.

Clasgerion, an old English ballad of a king's son who is a harper and wins the favour of the king's daughter of Normandy. By a trick his page takes his place at an assignation. When the lady learns the deceit she takes her own life, and Glasgerion cuts off the lad's head and kills himself. The ballad is included in Percy's **Reliques*.

GLASGOW, Ellen Anderson Gholson (1873-1945), American novelist, born in Richmond, Virginia, where she spent most of her life, and which formed the setting of much of her work. In 1896 she took the first of many trips to Europe, and in 1897 published (anonymously) her first novel, *The Descendant*, which was followed by many other works; most critics agree with her own judgement that she began to write her best books in the 1920s, despite ill health, increasing deafness, and much domestic and emotional trouble. She was a woman of advanced views, a supporter of *women's suffrage, attracted by *Fabianism; in her fiction she attempted to show realistically the social

and political conflicts of her native region, perceived through a sharp, informed, at times lyrical, and somewhat isolated sensibility. Her novels include *The Voice of the People* (1900); *Virginia* (1913); *Barren Ground* (1925; the story of farmer's daughter Dorinda Oakley, a tough survivor of misfortune); *The Romantic Comedians* (1926); *They Stooped to Folly* (1929); and *The Sheltered Life* (1932), a tragicomedy set in quiet Queensborough, where beautiful Eva Birdsong clings to past romance and elegance through straitened circumstances, ill health, and the philanderings of her husband George, observed by her neighbours, the dangerously awakening adolescent Jenny Blair and Jenny's grandfather, old General Archbald, symbol of a dying chivalry. *Vein of Iron* (1935) is the story of another survivor, the spirited Ada Fincastle of Shut-In Valley, Virginia, who lives through the First World War, an illegitimate baby, a difficult marriage, and the Depression. *In This Our Life* (1941) describes an aristocratic Virginian family in decline, and *The Woman Within* (1954) is a posthumously published autobiography.

Glastonbury, in Somerset, the abbey of which was said to have been founded by Joseph of Arimathea, according to the * Grail legends (for example in *the Joseph d'Arimathe* of Robert de *Boron, c.1200). The abbey certainly pre-dates the 10th cent. *William of Malmesbury, in his *De Antiquitate Glastoniensis Ecclesiae* (c. 1140), suggests that it may have been one of the first Christianized areas in England, founded by French monks. *Giraldus Cambrensis tells the story of the discovery there by the monks of the bodies of Arthur

and Guinevere in the 1180s, confirming the story of 'a certain Breton poet' who, according to Henry II, said they were buried there. This led to the identification of Glastonbury with *Avalon. It has been suggested that Henry II arranged the finding of Arthur's body to scotch the tradition that the British king would return to claim his throne. The tradition of the foundation by Joseph of Arimathea advanced to the point in the late 14th cent, where it was claimed by John of Glastonbury that his bones had been found there. See J. A. Robinson, *Two Glastonbury Legends* (1926); R. S. Loomis, *The Grail from Celtic Myth to Christian Symbol* (1963), ch. 15, 250-70.

Glatysaunt Beast, the, the creature in Malory's **Morte DArthur* which is the original of *Spenser's 'blatant beast'. The word is from an Old French term meaning 'baying', 'barking'. In Malory it is pursued by Palomydes the Saracen. See BLATANT BEAST; QUESTING BEAST.

Glaucé, in Spenser's **Faerie Queene* (ill. ii. 30, etc.), the nurse of *Britomart.

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

GLENDINNING, Victoria, née Seebohm (1937-), biographer and novelist, author of *A Suppressed Cry* (1969), a portrait of the Quaker Seebohm family and the short life of her great-aunt Winnie, one of the first students to attend Newnham College, Cambridge: the research for this inspired her historical novel *Electricity* (1995). Other works include *lives of Elizabeth *Bowen* (1977), *Edith *Sitwell* (1981), *Vita *Sackville-West* (1983), *Rebecca *West* (1987), *Anthony*

**Trollope* (1992), and *Jonathan *Swift* (1998). She was from 1982 until his death married to Irish critic and novelist Terence de Vere White.

GLENDOWER, Owen (71359-? 1416), Welsh rebel leader who in Shakespeare's *I *Henry* /Values himself with *Hotspur and *Mortimer to divide the kingdom between them. The chroniclers associate him with wizardry and prophecy, which Shakespeare presents sympathetically. His failure to appear at the battle of Shrewsbury contributes to Hotspur's defeat.

Globe Theatre, the *Burbages' theatre on Bankside in Southwark, erected in 1599 with materials from the old Theatre on the north side of the river. It was a large polygonal building, thatched, with the centre open to the sky. The thatch caught fire in 1613, owing to the discharge of a peal of ordnance at an entry of the king in **Henry VIII*, and the whole building was destroyed. It was rebuilt in 1614 and demolished in 1644. Shakespeare had a share in the theatre and acted there. The International Shakespeare's Globe Centre, which opened in 1996 close to the original site of the Globe, includes a full-sized reconstruction of the theatre, built in oak and using Elizabethan construction techniques, based on excavations carried out on **GLORIANA I GODLEY 4 1 2**

Bankside: the driving force behind the building of this new theatre, opened by Elizabeth II in 1997, was American actor-director Sam Wanamaker (1919-93).

Gloriaría, one of the names under which Queen *Elizabeth I is indicated in Spenser's **Faerie Queene*, and the title of the opera composed by *Britten for the coronation of Elizabeth II (1953), with a libretto by

*Plomer.

Gloucester, earl of, in Shakespeare's * *King Lear*, father of *Edgar and the bastard *Edmund. *Regan and Cornwall blind him (on stage) because they suspect him of supporting *Cordelia's French troops. See also RICHARD III.

GLOVER, Richard (1712-85), MP for Weymouth, 1761-85, and an opponent of R. *Walpole. He published much blank verse including *Leónidas* (9 books, 1737) and *The Athenaid* (30 books, 1788), but was long remembered as the author of the ballad 'Admiral Hosier's Ghost' (1740) which was included in Percy's * *Reliques*. This was a party song, contrasting the fate of Admiral Hosier (sent in 1726 with a fleet to the Spanish West Indies but obliged to remain there inactive till most of his men perished and he himself died of a broken heart) with the successful attack of Admiral Vernon on Portobello in 1739.

Glumdalditch, in * *Gulliver's Travels*, the farmer's daughter who attended on Gulliver during his visit to Brobdingnag.

GLYN, Elinor, née Sutherland (1864-1943), author of many sensational and romantic novels, of which the best known is *Three Weeks* (1907), a *succès de scandale*, which features illicit passion in Venice on a tiger skin. As exotic as her characters in appearance, she and adaptations of her works achieved great success in Hollywood during the silent movie era.

Gnosticism, a religious movement which in the 2nd cent, developed into a Christian heresy; its name is taken from the Greek word for knowledge, with reference to the knowledge of God revealed by the

founders of various Gnostic sects. Gnosticism was long known only through hostile patristic sources, but 44 early Gnostic documents (in Coptic) were found in Upper Egypt in 1946. Gnostic teaching distinguished between a perfect and remote divine being and an imperfect demiurge who had created suffering. This dualism was represented in the image of a struggle between a spiritual world of light and a material world of darkness. Gnosticism eventually declined and was replaced by Manichaeism, founded by Mani (martyred CAD 276): this was a religion of personal redemption in which the dualistic myth underlay an ascetic ethic. It has been claimed that *Comenius, Henry More (see CAMBRIDGE PLATONISTS), and *Blake were familiar with Gnosticism.

Gobbo, Launcelot, the 'clown' and servant to *Shylock in Shakespeare's **The Merchant of Venice*; he teases his father, Old Gobbo, who is 'sand-blind' (il. ii).

Go-Between, The, a novel by L. P. *Hartley.

Goblin Market, a poem by C. *Rossetti, published 1862. It is a fairy tale which has been subjected to many interpretations, some seeing it as religious allegory, others as sexual symbolism.

The story tells, in short, irregularly rhymed verses, of two sisters, Lizzie and Laura, both tempted by goblins selling forbidden fruit. Laura yields, eats, and pines for more; she falls sick, unable to hear the song of the goblins, which still haunts Lizzie. Lizzie, for Laura's sake, braves their temptations, while refusing to eat herself, and redeems her sister by carrying back the juices of the fruits which the goblins have crushed upon her in vain.

GODDEN, Rumer (1907-98), novelist and children's writer, born in Sussex. She spent her childhood in India, coming to England for her education, and later returning to open a dance school in Calcutta. Her novels include *Black Narcissus* (1939), about life in a convent in the Himalayas, which was made into a successful film (Michael Powell, 1946); *The River* (1946), set in India; and *The Greengage Summer* (1958, filmed 1961), about children discovering the sexual intensity of the adult world. Her children's books include *The Diddakoi* (1972), *Thursday's Children* (1984), and *Great Grandfather's House* (1992). She also wrote autobiographical works, including *Two under the Indian Sun* (1966), co-written with her novelist sister Jon Godden.

GODFREY OF BOUILLON, see BOUILLON; FAIRFAX.

GODIVA, the wife of Leofric, ealdorman of Mercia, one of Edward the Confessor's great earls. According to legend, her husband having imposed a tax on the inhabitants of Coventry, she begged him to remit it, which he jestingly promised to do if she would ride naked through the streets at noon. She took him at his word, directed the people to stay indoors and shut their windows, and complied with his condition. Peeping Tom, who looked out, was struck blind. The story is told by Drayton in his **Poly-Olbion*, xiii; by Leigh **Hunt*; and by Tennyson in 'Godiva'. Lady Godiva figures as the mother of Hereward in C. **Kingsley's Hereward the Wake* and in one of Landor's **Imaginary Conversations*.

GODLEY, A(lfred) D(enis) (1856-1925), classical scholar and writer of light verse, public orator of

Oxford, 1910-25, and joint editor of the *Classical Review*, 1910-20. He translated **Horace's Odes* (1898) and **Herodotus' Works* (Loeb Series, 1921-3). His volumes of verse, much of which deals with university life, include *Verses to Order* (1892), *Lyra Frivola* (1899), and *Reliquiae A. D. Godley* (1926).

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GODOLPHIN, Sidney (1610-43), Poet and Royalist, a friend of **Falkland* and described by **Suckling* as 'little Sid'. He was killed at Chagford. His poems, not collected during his life, were edited by W. Dighton (1931). Hobbes dedicated **Leviathan* to his brother Francis.

Cod that Failed, The: Six Studies in Communism, a volume published in 1950, edited by R. H. S. Crossman, which marked a significant point in the reaction against the pro-communist mood of the 1930s. It contained contributions by three ex-communists, **Koestler*, **Silone*, and R. **Wright*, and by three sympathizers, **Gide* (presented by Enid **Starkie*), Louis Fischer, and **Spender* (who had been a party member for a matter of weeks only).

GODWIN, William (1756-1836), educated at Hoxton Academy. He was at first a Dissenting minister, but became an atheist and philosopher of anarchical views. He believed that men acted according to reason, that it was impossible to be rationally persuaded and not to act accordingly, that reason taught benevolence, and that therefore rational creatures could live in harmony without laws and institutions. He married Mary **Wollstonecraft* in 1797; she died at the birth of their daughter Mary, the future wife of **Shelley*,

and Godwin subsequently married Mrs Clairmont, whose daughter by her first marriage, Claire *Clairmont, bore a daughter, Allegra, to Lord *Byron. Godwin produced in 1793 his *Enquiry Concerning Political Justice*, in which he proclaimed that 'Truth is omnipotent. . . Man is perfectible, or in other words susceptible of perpetual improvement.' In 1794 he published *The Adventures of *Caleb Williams and Cursory Strictures*, a pamphlet defending twelve radicals, including his friends *Tooke and *Holcroft, against the charge of high treason. His life of Mary Wollstonecraft, *Memoirs of the Author of a Vindication of the Rights of Woman*, appeared in 1798; and there is a portrait of her in his novel *St Leon* (1799). He wrote several other novels (*Fleetwood*, 1805; *Mandeville*, 1817; *Cloudesley*, 1830; *Deloraine*, 1833) and a life of *Chaucer (1803-4).

Göemot, the name under which *Gogmagog figures in Spenser's **Faerie Queene*.

Goesler, Madame Marie Max, a character of importance in the *'Palliser' novels of A. Trollope.

GOETHE, Johann Wolfgang von (1749-1832), born at Frankfurt am Main, trained for the law against his inclination. In 1775 he was invited by the duke of Weimar, Karl August, to his court, and thereafter spent most of his life in Weimar: he was raised to the nobility in 1782. In 1791 he was appointed director of the Weimar court theatre, a post he held for many years. Throughout his life he was interested in a variety of pursuits, including painting, for which he had only a mediocre gift, though his scattered critical remarks on the visual arts are of great interest. In the field of

scientific research he evolved a new theory of the character of light, expounded in the *Farbenlehre (Treatise on Colour*, 1810). He also made important discoveries in connection with plant and animal life. His most famous literary work was the poetic drama in two parts, *Faust. His first important work was *Götz von Berlichingen mit der eisernen Hand* (1773), a drama written under the influence of his friend and critic *Herder. This rough, exuberant play excited Sir W. *Scott, who translated it (inaccurately) in 1799, and it was adapted for the English stage by }. *Arden under the title *Iron Hand* (1965). *Die Leiden des jungen Werthers (The Sorrows of Young Werther*, 1774) is a semi-autobiographical *epistolary novel. Werther is a sensitive artist, ill at ease in society and in love with Charlotte (Lotte), who is engaged to someone else. This novel, with the eventual suicide of the hero, caused a sensation throughout Europe (see WERTHERISM). In 1786 Goethe made the first of two visits to Italy, which he recorded in *Italienische Reise (Italian Journey*, 1816-17, trans. W. H. *Auden and Elizabeth Mayer, 1962). He returned with his ideas about art radically changed in favour of 'classicism' and cured of his early **Sturm und Drang* tendencies. In 1787 there appeared his drama *Iphigenia auf Tauris* based on *Euripides. Tasso (1790) dramatizes the problems of the artist in society and is based, like all Goethe's works, partly on his own experience as resident poet in Weimar. In 1795 Goethe published the *Römische Elegien (Roman Elegies)*, sensuous poems relating partly to Christiane Vulpius, who became Goethe's mistress in 1789 and whom he married in 1806. *Hermann und Dorothea* (1797) is a

pastoral epic. *Die Wahlverwandtschaften* (*Elective Affinities*) appeared in 1809, a novel dealing in a strikingly unmoralistic way with the mutual attraction of a married couple for two other persons. Goethe modelled his collection of poems *Der west-östliche Divan* (*East-West Divan*, 1819) on the Divan of the Persian poet *Hâfiz. In the successive volumes of *Dichtung und Wahrheit* (*Poetry and Truth*), which were published between 1811 and 1832, Goethe recalled and reshaped those experiences in his life which had most influenced his artistic development. Along with the *Conversations with Goethe* published by his secretary Eckermann, these were the source of much interest in Goethe's life in England as well as Germany. The 'Wilhelm Meister' novels, written at intervals between 1777 and 1829, are the prototype of the German * *Bildungsroman*. The first part, *Wilhelm Meisters Lehrjahre* (*Wilhelm Meisters Apprenticeship*) (1795-6), translated into English by *Carlyle in 1824, deals with the disillusioning experiences of the stage-struck youth as he travels the country with a theatrical company. In the sequel, *Wilhelm Meisters Wanderjahre* (*Wilhelm Meister's Travels*; 1821, expanded 1829), also translated by Carlyle (in a volume of stories translated from the German, *German Romance*, 1827), Wilhelm's education for life is completed. Goethe was also a lyric

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poet of great genius. Many of his poems, as well as the songs from 'Wilhelm Meister', were set to music by German Romantic composers.

In Britain, Goethe exercised an enormous influence on Carlyle, who elevated him to the status of 'the Wisest

of our Time' (**Sartor Resartus*). Through Carlyle a whole generation of Victorians turned their attention to Goethe, and eminent authors like G. *Eliot and M. *Arnold paid tribute to his genius both in essays on Goethe and in their creative works (for example, the dénouement of **The Mill on the Floss* may owe something to that of *Elective Affinities*, and the chapter epigraphs of **Middlemarch* and **Daniel Deronda* are frequently quotations from Goethe). G. H. *Lewes wrote the first full biography of Goethe in any language (*The Life and Works of Goethe*, 1855), a book he researched, with George Eliot's help, in Weimar in 1854. The impact of Goethe's *Faust* was curiously delayed, however; *Coleridge never undertook a projected version, and although it was finely translated into French by de *Nerval (1828), no major English poet produced a version until *MacNeice (1951).

GOGARTY, Oliver Joseph St John (1878-1957), poet, surgeon, and for some time a close friend of *Joyce who portrayed him in **Ulysses* as 'stately, plump Buck Mulligan'. He published several novels and volumes of verse, and *Yeats, who included 17 of his poems in *The Oxford Book of Modern Verse* (1936), rated his work highly.

Gogmagog, according to *Geoffrey of Monmouth's *History* (i. 16), a 12-foot member of the tribe of giants who occupied Britain before the coming of Brutus (*Brut). He attacked Brutus and the settlers, killing many of them. Brutus told the avenging Britons to spare Gogmagog so that he could wrestle with Brutus' ally Corineus (a companion of Antenor who joined Brutus at the Pillars of Hercules; Geoffrey, i. 12).

Corineus defeats the giant, throwing him to his death far out in the sea. See Spenser, **Faerie Queene* (ill. ix. 50). The hills near Cambridge are called the Gogmagog Hills.

The name was divided between two giant figures of wicker and plaster, Gog and Magog, which were carried in the lord mayor's procession through the City of London from the 15th cent. Carved wooden copies 14 ft 6 in high were placed flanking the Guildhall's council chamber door in 1708: these were destroyed in the Second World War, and modern copies now stand in the west gallery.

GOGOL, Nikolai Vasilevich (1809-52), Russian prose writer and dramatist. Born in the Ukraine, which he used as a setting for his early writings, he left for St Petersburg in 1828. His first collection of stories, *Evenings on a Farm near Dikanka*, appeared in 1831-2. His collections *Mirgorod* and *Arabesques* (1835) were followed by the play *The Government Inspector* (or *The Inspector-General*) (1836), a savagely satirical picture of life in a provincial Russian town. His brilliant St Petersburg stories, 'Nevsky Prospekt' (1835), 'Notes of a Madman' (1835), 'The Portrait' (1835), 'The Nose' (1836), and 'The Greatcoat' (1842), are set in a mad city where nothing is what it seems. From 1836 to 1848 Gogol lived mainly abroad, spending most of his time in Rome. During this period he was at work on his masterpiece, the comic epic *Dead Souls*; the first part was published in 1842, but in 1845, during a developing spiritual crisis, he burnt the drafts of the second part. In 1847 he published an intended moral testament, the *Selected Passages from Correspondence*

with Friends, to almost universal rebuke, especially from *Belinsky and *Aksakov. In 1848 he made a pilgrimage to Jerusalem. On his return he continued with *Dead Souls*, but by now he had fallen under the influence of Father Matvei Konstantinovsky, who encouraged him to renounce literature. In Feb. 1852, during a regime of fasting and prayer, Gogol burnt the manuscript of part two of *Dead Souls* and ten days later he died.

Gogol's prose is characterized by extraordinary imaginative power and linguistic originality. Among English writers, he was an admirer of Shakespeare, *Fielding, *De Quincey, Sir W *Scott, and particularly *Sterne, who may have influenced him. He was himself much admired by the young *Dostoevsky, and has been claimed as precursor by many significant writers. 'The Portrait' was translated into English in 1847, in **Blackwood's*. The most complete early translation is by C. *Garnett (1922-8).

Colagros and Gawain, a 15th-cent Scottish poem of 1,362 lines in 13-line alliterative stanzas, printed in a pamphlet in Edinburgh in 1508, and having some similarities to **The Awntyrs of Arthure*. It is loosely based on the French prose *Perceval* and is concerned with a journey of Arthur and his knights to the Holy Land. There are two episodes, both demonstrating the courtesy of Gawain: in the first, Kay churlishly and Gawain courteously ask for hospitality; in the second Arthur unwisely lays siege to the stronghold of Colagros and Gawain fights in single combat against the latter, ending with Colagros's defeat and reflections on the vagaries of fortune. But the stress throughout is

on chivalry, especially that of Gawain. See edition by F. J. Amours, *Scottish Alliterative Poems* (STS, 1897).

Golden, a term used by C. S. Lewis (*English Literature in the Sixteenth Century*, Introduction) to distinguish the literature of the later Elizabethan period from its predecessors in the 'Drab' age. According to Lewis, 'for a few years nothing more is needed than to play out again and again the strong, simple music of the uncontented line and to load one's poem with all that is naturally delightful.' The 'Golden' period may be seen as running roughly from Lyly's *Euphues* (1579) to the death of Queen Elizabeth in 1603. All the major works of Spenser, Sidney, and Marlowe fall within this period, as does two-thirds of the work of Shakespeare.

GOLDEN AGE | GOLDEN NOTEBOOK

The term suggests a certain bright, innocent, repetitive beauty, which one might see exemplified in such poems as T. Campion's:

There is a Garden in her face,
 Where Roses and white Lillies grow;
 A heav'nly paradise is that place,
 Wherein all pleasant fruits doe flow.

But the limited applicability of the term will be realized when we remember that *Hamlet*, *DrFaustus*, and much of the poetry of Donne were among the works written within the period of so-called 'Golden' poetry.

Golden Age, The, see GRAHAME.
Golden Ass, The, see APULEIUS.
Golden Bough, The, see FRAZER.
Golden Bowl, The, the last completed novel of H. James, published 1904.

The widowed American Adam Verver is in Europe with his daughter Maggie. They are rich, finely appreciative of European art and culture, and deeply attached to each other. Maggie has all the innocent charm of so many of James's young American heroines. She is engaged to Amerigo, an impoverished Italian prince; he must marry money and, as his name suggests, an American heiress is the perfect solution. The golden bowl, first seen in a London curio shop, is used emblematically throughout the novel. Not solid gold but gilded crystal, the perfect surface conceals a flaw; it is symbolic of the relationship between the main characters and of the world in which they move. Also in Europe is an old friend of Maggie's, Charlotte Stant, a girl of great charm and independence, and Maggie is blindly ignorant of the fact that she and the prince are lovers. Maggie and Amerigo are married and have a son, but Maggie remains dependent for real intimacy on her father, and she and Amerigo grow increasingly apart. Feeling that her father has suffered a loss through her marriage Maggie decides to find him a wife, and her choice falls on Charlotte. The affair with the prince continues and Adam Verver seems to Charlotte to be a suitable and convenient match. When Maggie herself finally comes into possession of the golden bowl the flaw is revealed to her, and, inadvertently, the truth about Amerigo and Charlotte. Fanny Ashingham (an older woman, aware of the truth from the beginning) deliberately breaks the bowl, and this marks the end of Maggie's 'innocence'. She is no pathetic heroine-victim. Abstaining from outcry and outrage, she takes the reins and manoeuvres people

and events. She still wants Amerigo but he must continue to be worth having and they must all be saved further humiliations and indignities. To be a wife she must cease to be a daughter; Adam Verver and the unhappy Charlotte are banished forever to America, and the new Maggie will establish a real marriage with Amerigo.

Golden Cockerel Press, a *private press founded in 1920 at Waltham St Lawrence, Berkshire, by Harold Taylor, and taken over in 1924 by Robert Gibbings (1889-1958), wood-engraver, illustrator, and writer of travel books. The Golden Cockerel type was designed by *Gill, who was associated with the press from 1924 and designed one of its most celebrated productions, *The Four Gospels* (1941).

Golden Grove, The, see TAYLOR, JEREMY.

Golden Legend, The, a medieval manual of ecclesiastical lore: lives of saints, commentary on church services, homilies for saints' days, and so on. Aversion in English of this compilation from various sources was published by *Caxton in 1483 and was his most popular production, often reprinted. One of its most important sources was the *Legenda Aurea* in Latin by Jacobus de Voragine (1230-98), an Italian Dominican friar who became archbishop of Genoa. Caxton's version was edited by F. S. Ellis (3 vols, 1892; Temple Classics 1900); selections ed. G. V O'Neill (1914).

Golden Notebook, The, a novel by D. *Lessing published in 1962. Regarded as one of the key texts of the Women's movement of the 1960s, it opens in London in 1957 with a section ironically entitled 'Free Women', a realistic account of a conversation between

two old friends, writer Anna Wulf, mother of Janet, and Molly, divorced from Richard, and mother of disturbed son Tommy, who will later attempt suicide. The novel then fragments into the four sections of Anna's 'Notebooks'—a black notebook, in which Anna has been recording her memories of her emotional and political life in Central Africa during the war, experiences which inspired her own successful novel *Frontiers of War*, a red notebook, in which she describes the activities of and her relationship with the British Communist Party, of which both she and Molly are members; a yellow notebook, which is a fictional interpretation and recreation of Anna's reality (including the painful ending of a serious love affair) through 'the shadow' of alter ego Ella; and a blue notebook, in which Anna records memories, dreams, world events, her own emotional life, and the progress of her psychoanalysis with Mrs Marks ('Mother Sugar'). This pattern of five non-chronological overlapping sections is repeated four times, as it tracks both the past and the present, and although one of Lessing's concerns is to expose the dangers of fragmentation, she also builds up through pastiche and parody, and through many refractions and mergings, a remarkably coherent and detailed account of her protagonists and the world they inhabit. Women who take responsibility for their own lives are seen grappling independently with the conflicts of work, sexuality, maternity, and contemporary politics. In the last section of the blue notebook, Anna takes young American Saul Green as lodger, and falls in love with him: their affair, which descends into a mutual madness, releases

Anna from her 'writer's block' and she determines to put 'all of myself in one book'—this is 'The Golden Notebook', which liberates both Anna and Saul. The conventional narrative ends more prosaically with Anna's declaration that she is about to join the Labour Party.

Golden Treasury, see PALGRAVE, F. T.

GOLDING, Arthur (?i536-?i605), translator of Latin and French works, including *Ovid's *Metamorphoses* (1565, 1567), *Caesar's *Gallic War* (1565), Justin's abbreviation of Tragus Pompeius (1564), and Philippe de Mornay's *A Woorke Concerning the Trewnesse of the Christian Religion* (1587), which had originally been undertaken by Sir P. *Sidney. His translations are clear, faithful, and fluent; his Ovid was known to Shakespeare.

GOLDING, Sir William (1911-93), born in Cornwall and educated at Marlborough Grammar School and Brasenose College, Oxford. He worked as a writer, actor, and producer with small theatre companies and then as a teacher; during the war he served in the Royal Navy and was lieutenant in command of a rocket ship. After the war he returned to writing and teaching. He had published a volume, *Poems*, in 1935 but his first novel, **Lord of the Flies*, did not appear until 1954 when it was an immediate success. *The Inheritors* (1955) tells of man's brutal extermination of his gentler ancestors; the intrinsic cruelty of man is at the heart of many of Golding's novels. *Pincher Martin* (1956), *The Brass Butterfly* (a play, 1958), *Free Fall* (1959), *The Spire* (1964), were followed by a collection of essays, *The Hot Gates* (1965). His other novels are *The Pyramid* (1967),

The Scorpion God (three novellas, 1971), *Darkness Visible* (1979), and *Rites of Passage* (1980, *Booker Prize). Golding often presents isolated individuals or small groups in extreme situations dealing with man in his basic condition stripped of trappings, creating the quality of a fable. His novels are remarkable for their strikingly varied settings.

Golding was awarded the *Nobel Prize in 1983, and his novel *The Paper Men* (1984), which describes the pursuit of world-famous English novelist Wilfred Barclay by American academic Rick L. Turner, echoes some of the author's previously expressed irritation at finding himself 'the raw material of an academic light industry'. (See the title lecture, delivered in 1976, of a collection of lectures and essays, *A Moving Target*, 1982.) *Close Quarters* (1987) and *Fire down below* (1989) complete the historical trilogy begun with *Aires of Passage*. *The Double Tongue*, left in draft at his death, was published in 1995. He was knighted in 1988.

GOLDONI, Carlo (1707-93), Italian dramatist, whose comedy is based on the society of his native Venice. He renewed stage comedy, which had been dominated by the * *commedia dell'arte*. He wrote 250 plays, of which 150 are comedies. In 1762 he settled in Paris, where after writing two successful plays, *Il ventaglio* (*The Fan*) and *Le Bourru bienfaisant* (*The Beneficent Grumbler*), he died a pauper. The majority of his plays, many of which satirize the aristocracy, fall into three categories: comedies retaining the masked characters of the *commedia dell'arte*, who speak in their traditional dialects, e.g. *La vedova scaltra* (*The Clever Widow*); Italian comedies of manners without masks, e.g. *La*

locandiera (*The Mistress of the Inn*), *La bottega del caffè* (*The Coffee-Shop*); and comedies in Venetian dialect, generally considered his best, e.g. / *rusteghi* (*The Tyrants*).

GOLDSMITH, Oliver (1713-74), the second son of an Anglo-Irish clergyman, born probably at Pallas, Co. Longford, or perhaps at Elphin, Roscommon. He spent much of his childhood at Lissoy, and is thought to have drawn on his memories of it when writing **The Deserted Village*. He was educated at Trinity College, Dublin, and graduated after some upheavals in 1750; he then presented himself for ordination, was rejected, and went to Edinburgh, where he studied medicine but took no degree. He studied in Leiden, and during 1755-6 wandered about France, Switzerland, and Italy, reaching London destitute in 1756, where he supported himself with difficulty as a physician in Southwark and as an usher in Peckham; he may at this period have received a medical degree from Trinity, though this remains unclear. He applied for a medical post in India, but failed to obtain it; meanwhile he had embarked on a literary career as reviewer and hack-writer for Griffith's *^Monthly Review*, one of his early pieces being a favourable review of Burke's *Philosophical Enquiry. . .into the* Sublime and Beautiful*; **Burkewas* to become a close friend. In 1758 he published, under the pseudonym 'James Willington', his translation of *The Memoirs of a Protestant, Condemned to the Gallies of France for his Religion* (by Jean Marteilhe of Bergerac, a victim of the Edict of Nantes), and in 1759 his first substantial work, **An Enquiry into the Present State of Polite Learning in Europe*. It was at this

period he met **Percy*, later bishop of Dromore, who was to become a loyal friend and also his biographer. He was by now contributing to many periodicals (the *Busy Body*, the *Monthly Review*, the ** Critical Review*, the *Ladies' Magazine*, etc.), and during Oct. and Nov. 1759 published his own little periodical, the *Bee*, in which appeared his 'Elegy on Mrs Mary Blaize' (a pawnbroker) and 'A City Night-Piece'. He contributed to **Smollett's British Magazine*, started in 1760, and was also employed by **Newbery*, for whose new *Public Ledger* he wrote his 'Chinese Letters', subsequently republished as **The Citizen of the World* in 1762; he is also said to have written the nursery tale *Goody Two-Shoes*. In 1761 he met Dr ** Johnson*, who admired his work; he became one of the original members of Johnson's **Club*. Johnson remained his friend and champion, and in 1762 sold for him the (possibly unfinished) manuscript of **The Vicar of Wakefield* to Newbery, thereby saving him from arrest for debt.

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Goldsmith was still struggling as a writer, and making his living with a variety of hack-work in the form of biographies, compilations, translations, abridgements, etc.: these include lives of ** Voltaire* (1761) and Beau **Nash* (1762), an abridgement of **Plutarch* (1762), a *History of England in a Series of Letters from a Nobleman to his Son* (1764), a *Roman History* (1769), a *Grecian History* (1774), lives of T. **Parnell* and **Bolingbroke* (1770), etc.—in all more than 40 volumes. But he first achieved literary distinction with his poem **The Traveller* (1764) which also introduced him to his only patron, Lord Clare; it was his first signed work,

and was much admired by Johnson and *Fox among others. *The Vicar of Wakefield* (1766), which was to become one of the most popular works of fiction in the language, was slower to find its audience, possibly because it was, as the *Monthly Review* commented, 'difficult to characterize'.

Goldsmith's first comedy, **The Good-Natur'd Man*, was rejected by *Garrick but produced at Covent Garden in 1768 with moderate success; **She Stoops to Conquer* followed in 1773 with immense success. Goldsmith had criticized the vogue for *sentimental comedy and the prejudice against laughter (see CHESTERFIELD) in an essay in the *Westminster Magazine* entitled 'A Comparison between Laughing and Sentimental Comedy' (1773); his own play's lasting popularity justified his comments.

His best-known poem, *The Deserted Village*, was published in 1770; his lighter verses include **Retaliation* (1774) and the posthumously published *The Haunch of Venison* (1776), written to thank Lord Clare for a gift of game from his estate. His *An History of the Earth and Animated Nature* (1774), also published posthumously, in eight volumes adapted from *Buffon, *Linnaeus, *Ray, and others, inventively portrays 'tygers' in Canada, and squirrels migrating on bark boats in Lapland, fanning themselves along with their tails.

There are many anecdotes about Goldsmith in Boswell's *Life of *Johnson*, which represent him as ridiculous, vain, extravagantly dressed, improvident, and naive, but also as tender-hearted, simple, and generous, with flashes of brilliance in conversation

(despite Garrick's gibe that he 'wrote like an angel, but talked like poor Poll'). He was regarded with much affection; Johnson, in his Latin epitaph, stated that he adorned whatever he touched. He never married, and his relationship with Mary Horneck, his 'J e s s a m y bride', remains mysterious. He was introduced to the Horneck family by *Reynolds in 1766, when Mary was 14, and accompanied Mrs Horneck, Mary, and her other daughter Catherine ('Little Comedy', who married H. W. *Bunbury) to Paris in 1770; in 1773 he attacked Thomas Evans for publishing in the *London Packet* a letter from 'Tom Tickler' mocking his feelings for 'the lovely H k'. She long outlived him, and provided material for J. Prior's life (1837); another biographer, W. *Irving (1844), concluded that Goldsmith had suffered from unrequited love, but this has been much disputed.

The 1801 *Miscellaneous Works* contain Percy's memoir, and there are other lives by J. *Forster (1848) and Ralph M. Wardle (1957). *The Collected Works* (5 vols, 1966) were edited by A. Friedman, and the correspondence by K. C. Balderston (1928).

Goliard, Goliardie, see GOLIARD.

Golias, or **Goliardus**, the name found attached in English manuscripts of the 12th and 13th cents to Latin poems of a satirical and profane kind, the most famous of these being the so-called 'Apocalypse of Golias', for which no certain evidence of authorship can be claimed. According to F. J. E. Raby (*A History of Secular Latin Poetry in the Middle Ages*; 2 vols, 1934), the conception of Golias as 'Bishop' or 'Archpoet' is a myth, largely of English creation. The 'Goliards' are, it seems,

to be linked with Goliath, Goliath of Gath, the symbol of lawlessness and of evil, though the original derivation may have been from 'gula', on account of their gluttony. The famous 'Goliardie' measure or 'Vagantenstrophe' appears to have passed from secular into religious verse. See CARMINA BURANA.

GOLLANCZ, Sir Israel (1863-1930). After lecturing at University College London, 1892-6, he was appointed in 1896 as the first lecturer in English at Cambridge. In 1905 he became professor of English at King's College, London, a post he held until his death. He followed *Furnivall as director of the Early English Text Society, and he was one of the founders and original fellows of the *British Academy (1902). He was an outstanding medieval and Shakespearian scholar and editor. As well as editing several texts in Old and Middle English, he was the general editor of the Temple Shakespeare and of Temple Classics. A British Academy lectureship and prize were founded in his memory. He was one of the most active and distinguished members of the British Jewish community, promoting Jewish cultural causes.

GOLLANCZ, Sir Victor (1893-1967), nephew of Sir I. *Gollancz, publisher; he founded his own firm in 1928, and in 1936 the *Left Book Club. He was well known for his progressive views, his resistance to Fascism, his 'Save Europe Now' movement in 1945 to relieve starving Germany, and his opposition to capital punishment; these were reflected in his firm's publications.

GOMBRICH, Sir Ernst (1909-), distinguished British art historian, long associated with the Warburg Institute in the University of London, as director and as

professor of the history of the classical tradition. His immensely popular work *The Story of Art* (1950) is now widely used as a textbook by many schools and universities. He has written extensively on the theory of art and on the psychology of pictorial representation; three volumes of essays, *Studies in the Art of the Renaissance* (1966, 1972, 1976), discuss the style of **GONCHAROV** | **GOOD SOLDIER** 418 Renaissance painting, its symbolism, and its relationship to the classical tradition.

GONCHAROV, Ivan Aleksandrovich (1812-91), Russian prose writer. From 1834 to 1867 he worked in the Russian bureaucracy, serving from 1855 as an official censor. In 1852-4 he journeyed round the world as secretary to an admiral. The book he wrote about his travels, *The Frigate Pallas*, contains impressions of England and of English colonialism. Goncharov's most important works are the novels *An Ordinary Story* (1847; trans. C. *Garnett, 1894), *The Ravine* (1869; trans. 1915), and his masterpiece *Oblomov* (1859; trans. 1915), where in the portrait of a man who disdains to get out of bed he created a literary archetype admired the world over.

GONCOURT, Edmond and Jules de (1822-96 and 1830-70), French authors, brothers, who wrote in close collaboration. Their earliest interests were art criticism, in which field they published several works (including the important *L'Art du dixhuitième siècle*, 1859-75), and French social history. From 1851 they wrote novels, painstakingly documented studies which they regarded as a form of contemporary social history. *Soeur Philomène* (1861), *Germinie Lacerteux*

(1864), and *Madame Gervaisais* (1869) are among the best known. Their *écriture artiste*, an impressionistic, highly mannered style, elaborate in syntax and vocabulary, is well exemplified in *Manette Salomon*

(1867), a novel of artist life. Some years after Jules's death Edmond returned to novel writing with, for example, *Les Frères Zemganno* (1879). The famous *Journal des Goncourt* is a richly detailed record of literary life in Paris between 1851 and 1896. Several volumes were published, omitting many passages likely to shock or give offence, during Edmond de Goncourt's lifetime. An integral edition appeared between 1956 and 1959. The Académie Goncourt, founded under the will of Edmond de Goncourt, is a body of ten men or women of letters which awards an annual money prize (Prix Goncourt) for imaginative prose. (See also NATURALISM.)

Gondal, see ANGRIA AND GONDAL.

Gondibert, an uncompleted romantic epic by *D'Avenant, published 1651, consisting of some 1,700 quatrains.

It is a tale of chivalry, set in Lombardy; Duke Gondibert loves Birtha, and is therefore impervious to the love of Rhodalind, the king's daughter, who is in turn loved by Oswald, but before these issues are resolved the author declares himself bored with the poem. D. F. Gladish in his 1971 edition describes it as 'a poetic museum of seventeenth-century literature and theory'.

GONDOMAR, Don Diego Sarmiento de Acuña, marquis de, the Spanish ambassador in the reign of James I. He was the enemy of *Raleigh, and caused *Middleton

to be imprisoned for his play **A Game at Chesse*.

Goneril, in Shakespeare's **King Lear*, the king's eldest daughter, who is married to * Albany.

Gongorism, an affected type of diction and style introduced into Spanish literature in the 16th cent, by the poet Luis de Góngora y Argote (1561-1627), a style akin to Euphuism in England and Marinism in Italy (see EUPHUES and MARINO). Góngora was none the less a poet of genius, and both his earlier and his latest verses were simple and unaffected.

Gonzalo, 'an honest old Councillor' loyal to *Prospero and part of Antonio's company in **The Tempest*.

Good-Natur'd Man, The, a comedy by *Goldsmith, produced 1768.

Mr Honeywood is an open-hearted but foolishly good-natured and credulous young man, who gives away to the importunate what he owes to his creditors. His uncle Sir William Honeywood decides to teach him a lesson by having him arrested for debt and letting him see who are his true friends. Young Honeywood is in love with Miss Richland, a lady of fortune, and she with him, but he is too diffident to propose to her. He even recommends to her the suit of Lofty, a government official to whom he believes himself indebted for release from arrest. In fact it is Miss Richland who has secured the release, and Lofty is exposed; Honeywood, cured from his folly, is united with Miss Richland. There is a sub-plot turning on a love affair between Leontine, the son of Croaker, Miss Richland's doleful guardian, and Olivia; these two are also united through the intervention of Sir William. The character of Croaker, 'always lamenting misfortunes he never

knew' (T. *Davies), was taken from Suspirius, in the **Rambler* No. 59, according to *Boswell. The theme of excessive generosity was treated several times by Goldsmith and, according to Davies, he himself, 'rather than not relieve the distressed, would borrow'. (See also * *Citizen of the World*, 'The Man in Black'.) In a preface Goldsmith attacks 'genteel comedy' and praises the comedy of 'nature and humour'.

Good Soldier, The: A Tale of Passion, a novel by F. M. *Ford, published 1915; an earlier version of the first part of the novel appeared in *Blast*, 20 June 1914, as 'The saddest story'.

Generally considered Ford's finest technical achievement, it consists of the first-person narration of American John Dowell (an archetypally unreliable narrator), who relates the history of relationships that begin in 1904, when he and his wife Florence meet Edward and Leonora Ashburnham in a hotel in Nauheim. The two couples form a foursome, and meet regularly. In August 1913 the Ashburnhams take their young ward Nancy Rufford to Nauheim with them, and Florence commits suicide. Later that year
4 i9 GOOD THOUGHTS IN BAD TIMES | GORGES
the Ashburnhams send Nancy to India (where she goes mad) and Edward also commits suicide. Dowell becomes Nancy's 'male sick nurse'; Leonora remarries. The substance of the novel lies in Dowell's growing understanding of the intrigues that lay behind the orderly Edwardian façade both couples had presented to the world; the carefully plotted time-scheme (orchestrated round the fatal date of 4 August, Florence's

wedding day and death day) introduces the 'facts' (that Edward and Florence had been lovers, that both Edward and Dowell were in love with Nancy and Nancy with Edward) in an apparently casual, haphazard way that lends plausibility to an essentially melodramatic tale. The frequent time-shifts show an affinity with Ford's one-time collaborator *Conrad.

Good Thoughts in Bad Times, a collection of reflections by T. *Fuller, published 1645 at Exeter, where Fuller was living as chaplain to Sir Ralph Hopton. It was followed in 1647 by *Good Thoughts in Worse Times*, and in 1660, at the Restoration, by *Mixt Contemplations in Better Times*. The work consists of meditations on his own shortcomings, observations of passages of Scripture, and applications of historical incidents and anecdotes to current events, and is marked by his usual good humour.

Goody Two-Shoes, a moralistic nursery tale, said to have been written by *Goldsmith, published by *Newbery.

GOOGE, Barnabe (1540-94), a member of both universities, a kinsman of Sir William Cecil, who employed him in Ireland, 1547 and 1582-5. He published *Eglogs, Epytaphes, and Sonnetes* (1563; ed. J. M. Kennedy, 1989), and translations, including Heresbach's *Foure Bookes of Husbandry* (1577). His eclogues are of interest as being, with those of *Barclay, the earliest examples of pastorals in English.

Corboduc, or *Ferrex and Porrex*, one of the earliest of English tragedies, of which the first three acts are by Thomas Norton (1532-84) and the last two by T. *Sackville. It was acted in the Inner Temple Hall on

Twelfth Night 1561. The play is constructed on the model of a Senecan tragedy, and the subject is taken from the legendary chronicles of Britain.

Gorboduc and Videna are king and queen, Ferrex and Porrex are their two sons, and the dukes of Cornwall, Albany, Logres, and Cumberland are the other chief characters. Ferrex and Porrex quarrel over the division of the kingdom. Ferrex is killed by Porrex, and Porrex is murdered in revenge by his mother. The duke of Albany tries to seize the kingdom and civil war breaks out. There is no action on the stage, the events being narrated in blank verse. Sidney praised the play in his **Defence of Poetry* as being 'full of stately speeches and well-sounding phrases'.

The legend of Gorboduc is told by *Geoffrey of Monmouth, and figures in Spenser's **Faerie Queene* (11. x. 34 and 35), where Gorboduc is called Gorbogud.

GORDIMER, Nadine (1923-), South African novelist and short story writer, awarded the *Nobel Prize for literature in 1991. Most of her work is concerned with the political situation in her native land; her protests against apartheid and censorship were outspoken. Her collections of stories include *The Soft Voice of the Serpent* (1953), *Friday's Footprint* (1960), *Livingstone's Companions* (1972), and *Jump* (1991); her novels include *A Guest of Honour* (1970), in which an English colonial administrator returns to the complexities of a newly independent African country from which he had been previously expelled for his sympathies with the black population; *The Conservationist* (1974, joint winner of the *Booker Prize); *Burger's Daughter* (1979), which describes the personal and political heritage of

Rosa Burger, whose communist father had died in prison; and *July's People* (1981), a novella set in the future, in which a white family on the run from civil war find themselves dependent on their black servant. Later novels include *A Sport of Nature* (1987), *My Son's Story* (1990), *None to Accompany Me* (1994), which focuses on the period leading up to democratic elections in South Africa, and *The House Gun* (1996), which investigates a crime of passion in post-apartheid South Africa. *The Essential Gesture* (1988) and *Writing and Being* (1997) are collections of essays. See Stephen Clingman, *The Novels of Nadine Gordimer: History from the Inside* (1993). See also POST-COLONIAL LITERATURE.

GORE, Mrs Catherine Grace Frances, née Moody (1799-1861), a novelist of the *silver-fork school, who published about 70 novels between 1824 and 1862, many anonymously; they include *Mothers and Daughters* (1830) and *Mrs Armytage: or Female Domination* (1836), generally considered her best; *Cecil, or The Adventures of a Coxcomb* (1841); and *The Banker's Wife, or Court and City* (1843). She also wrote several plays and many short stories. Her novels, with their marked predilection for titled ladies and fashionable life, were parodied by *Thackeray in 'Lords and Liveries', one of *Mr Punch's Prize Novelists*.

GORE, Charles (1853-1932), bishop of Oxford 1911-19. He wrote a number of works on religious subjects and edited and contributed to *Lux Mundi* (1889), a collection of essays on the Christian faith written by various hands which attempted 'to put the Catholic faith into its right relation to modern intellectual and moral problems'; the book caused some distress among

the older and more conservative school of High Churchmen.

GORGES, Sir Arthur (1557-1625), courtier and poet, educated at Oxford, and from 1580 a gentleman pensioner at court. He was a close friend of *Raleigh. His grief for the death of his young wife Douglas Howard was depicted by *Spenser in *Daphnaïda* (1591). His love poems *Vannetyes and Toyes of Yowth* were not published until 1953; other works

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include *The Olympian Catastrophe* (1612), an elegy on Prince Henry; *Lucans Pharsalia* (1614), a powerful rendering of *Lucan's epic into rhyming tetrameters; and a translation of F. *Bacon's *Wisedome of the Ancients* in 1619. His English poems were edited by H. E. Sandison (1953).

GORKY, Maxim (Aleksei Maksimovich Peshkov) (1868-1936), Russian prose writer and playwright. Obligated to work for his living from the age of 8, Gorky roamed all over Russia. He was self-educated and read voraciously. He suffered for his radical views and after taking part in the 1905 Revolution he went abroad to collect funds for the revolutionary movement. After the 1917 Revolution his independent views and increasing ill health led, in 1921, to his leaving Russia for Italy. In 1928 he returned to the Soviet Union as supporter of the government. His position in the last years of his life is paradoxical and obscure. He was partly responsible for the formulation of the doctrine of ^Socialist Realism, and in 1934 he became first president of the Union of Soviet Writers. Yet he is also said to have intervened to protect writers who came

under attack. The circumstances of his death, too, remain mysterious.

His first story was 'Makar Chudra' (1892), but it was 'Chelkash' (1895) which established his reputation. His best-known works are *Twenty-Six Men and a Girl* (1899), *Foma Gordeev* (1899), *The Mother* (1906-7), the story of the radicalization of an uneducated woman that was later taken as a model for the Socialist Realist novel, and his autobiographical masterpieces *Childhood* (1913), *Among People* (1915), *My Universities* (1923). Then came *The Artamonov Business* (1925) which traced the decline of a mercantile family, and the unfinished cycle of novels *The Life of Klim Samgin* (1925-36), on the emergence of the revolutionary spirit in Russia. His plays, of which the most famous are *Philistines* and *The Lower Depths* (both 1902), are still performed regularly in Russia and abroad.

Gorlois, in the Arthurian legend, duke of Cornwall and husband of *Igraine.

Gormenghast, see PEAKE.

GOSSE, Sir Edmund William (1849-1928), the son of Philip Henry Gosse (1810-88), eminent zoologist and fanatical fundamentalist Christian, his relations with whom he describes in *Father and Son* (1907), his masterpiece. This is in Gosse's own words 'the record of a struggle between two temperaments, two consciences and almost two epochs', as well as a moving and amusing study of an individual childhood.

Gosse came to London from Devon in 1867 to work as a transcriber at the British Museum. In 1875, the year of his marriage, he became a translator at the board of trade. He saw himself as a poet and made early

acquaintance with the *Pre-Raphaelites. * Swinburne became a close friend. When Gosse applied for the post of Clark lecturer at Cambridge in 1883, he was able to give Tennyson, R. *Browning, and M. *Arnold as references. A great deal of his early critical work was devoted to Scandinavian literature and he was the first to introduce *Ibsen's name to England. A successful lecture tour of America in 1884-5 was followed by Churton *Collins's attack on his published lectures *From Shakespeare to Pope*, an indictment of his carelessness which shadowed the rest of his life. His books include lives of *Gray (1882), *Gongreve (1888), P. H. Gosse (1890), *Donne (1899), Jeremy Taylor (1904), *Patmore (1905), Ibsen (1907), and Swinburne (1917), as well as collections of poems and critical essays. He introduced *Gide to England and was honoured by the *Académie française for his services to the literature of France. His close friends included R. L. *Stevenson, H. *James, and *Hardy. From 1904 he was librarian of the House of Lords and exercised considerable power and influence: H. G. *Wells dubbed him the 'official British man of letters'. He was writing regularly for the * *Sunday Times* until his death. A biography by Ann Thwaite appeared in 1984.

GOSSON, Stephen (1554-1624), educated at Corpus Christi College, Oxford. His plays are not now extant, but were ranked by *Meres among 'the best for pastorali': however, he soon became a leader of the Puritan attacks on plays and players. His *Schoole of Abuse* (1579) was dedicated to * Sidney, as was a romance, *The Ephemerides of Phialo*, to which he

appended *An Apologie of the Schoole of Abuse* (both also 1579). Whether or not he was 'scorned' by Sidney as *Spenser claimed in a letter to *Harvey, his *Schoole of Abuse* helped to stimulate Sidney to write his *Defence of Poetry*. T. *Lodge replied more directly to Gosson in *A Defence of Stage Plays*, provoking a reply from Gosson in *Playes Confuted in Five Actions* (1582). Gosson's attacks on the stage were edited by A. F. Kinney under the title *Markets of Bawdrie* (1974). **Gotham**, a village near Nottingham traditionally famed for the simplicity of its inhabitants: the origins of the tradition are obscure, but there is a reference to it in the Towneley *mysteries, and related stories appeared in a collection of the *Merie Tales of the Mad Men of Gotam Gathered Together* by A.B. of which a 1630 edition is extant. A reprint of a copy (probably 1565) was published in 1965, ed. S. J. Kahrl. Washington *Irving introduced the term Gotham as a sobriquet for New York (*Salmagundi*, 1807-8), and the New York identification stuck. Gotham was most readily recognized in the late 20th cent, as the skyscraper city of the exploits of the long-lived and famous comic strip hero Batman, created in the 1930s by Bob Kane (d. 1998). Batman and his friend Robin had originally lived in a Gothic mansion complete with Batcave on the outskirts of the city, but they moved into a modern penthouse in the heart of the metropolis in the 1960s. See also CHURCHILL, CHARLES.

4 2 1 GOTHIC FICTION | COWER

Gothic fiction, see overleaf.

Gothic Revival, a revival of the Gothic style of architecture which began in the late 18th cent, with a new romantic interest in the medieval, and produced

Walpole's *Strawberry Hill and *Beckford's Fonthill. This was followed in the 19th cent, by a more scholarly study of Gothic, expressed in the works of *Pugin and the writings of *Ruskin. The widespread adoption of the Gothic style transformed the appearance of English towns and cities, not always, it was long thought, for the better; its leading architects (William Butterfield, 1814-1900; G. E. Street, 1824-81; Gilbert Scott, 1811-78) had many less successful imitators. See K. *Clark, *The Gothic Revival*, first published 1928, reprinted 1950 with a foreword by the author crediting *Betjeman with initiating a change of taste and a new respect for Victorian architecture.

GOULD, Nat(haniel) (1857-1919), journalist and novelist, born in Manchester; from 1884 he spent 11 years in Australia, and his first book, *The Double Event* (1891), was published while he was there. Most of his novels (about 130) were concerned with horse racing, and he also wrote two books of Australian life, *On and Off the Turf in Australia* (1895) and *Town and Bush* (1896).

GOUNOD, Charles François (1818-93), French composer, whose four-year stay in England (1870-4) produced a considerable number of settings of English poetry, from * Wordsworth, *Byron, and * Shelley to *Palgrave and Mrs C. F. Alexander: Gounod was not proof against the Victorian fondness for sentimental and pious ballades, and his later oratorios for the English market catered for a similar taste. In his earlier manner, however, his *Roméo et Juliette* (1867) is one of the more successful Shakespearian adaptations: the libretto, by Barbier and Carré, stays reasonably close to

Shakespeare's intention, and the love music is handled with delicacy and a sense of character.

Gower, in Shakespeare: (1) a Welsh captain, friend of Fluellen, in **Henry V*; (2) the poet Gower (below), who acts as Chorus and narrator in **Pericles*.

GOWER, John (71330-1408), of a family of gentry who owned land in Kent and Yorkshire. He probably lived in Kent throughout the first half of his life. He may have been trained in the law, but from about 1377 to his death he lived at the priory of St Mary Overies in Southwark, devoted to his writing. He was married (perhaps for the second time) in 1398 when he was probably nearly 70; he went blind in about 1400. He was a friend of Chaucer and (jointly with *Strode) the dedicatee of **Troilus and Criseyde* (see V. 1856); it is possible that the two authors became estranged, because a tribute to Chaucer in the first version of *Confessio Amantis* is removed in a later one. In his revision of the *Confessio* (in the early 1390s, while Richard II was still on the throne) he removed the praises of King Richard at its conclusion and dedicated the final version to Henry of Lancaster (later Henry IV). Gower's considerable learning is attested by his writing with accomplishment in three languages. In French he wrote his *Cinkante Balades* (written in * Anglo-Norman before 1374, and presented to Henry IV in 1400) and, his first large-scale work, the *Mirourde l'omme* (*Speculum Meditantis*), an allegory written c. 1376-8 in about 32,000 lines of octosyllabics in twelve-line stanzas, concerned with fallen man, his virtues and vices. His second major work was the much more considerable Latin *Vox Clamantis* (c.1385), an

apocalyptic poem of seven books in 10,265 lines of elegiac couplets, dealing with politics and kingship and containing reflections on the disturbances of the early years of Richard II and the Peasants' Revolt of 1381. In English he wrote the late poem 'In Praise of Peace' (which influenced the closing section of *Hoccleve's *Regiment of Princes*, 5020-5439) in 55 stanzas of rhyme-royal, as well as his principal work, the *Confessio Amantis*.

The *Confessio* exists in three manuscript versions from the 1390s, the first of which, published in 1390, is the most commonly attested amongst the 49 manuscripts. It is over 33,000 lines long, containing 141 stories in octosyllabic couplets which are handled with a metrical sophistication and skill unsurpassed in English. The framework of the poem is the confession of a lover, Amans, to Genius, a priest of Venus; the confessor helps to examine the lover's conscience and tells him exemplary stories of behaviour and fortune in love, organized under the headings of the *Seven Deadly Sins and drawing widely on classical story (most prominently *Ovid) and medieval romance. There are eight books: one for each of the sins, and one (Book VII) which gives an encyclopaedic account of philosophy and morals. Although the framework is a container for stories (like **The Canterbury Tales* or ^*Decameron*), it is as interesting for its Prologue and admirable Epilogue, and for its exchanges between the priest and lover, as it is for the narratives themselves. At the end, when the lover has been entirely shriven of his sins and his grasp of the ethics of love is complete, the confessor tells him that he is too old for love and

disappears. After pondering his abandonment, the lover sees the reason in this and
Homward a softre pas y wente (VIII. 2967):
a conclusion which has been seen as a comment on the longueurs of the lover's apprenticeship in the selfperfecting of courtly love. Several of the exemplary tales are paralleled by stories in *The Canterbury Tales* and other works of Chaucer: for example, the story of Florent (I. 1407-1861) corresponds to 'The Wife of Bath's Tale' (*CT*, 6); Constance (II. 587-1612) to 'The Man of Law's Tale' (*CT*, 5); Phebus and Cornide (III. 768-835) to 'The Manciple's Tale' (*CT*, 23); Pyramus and Thisbe (III. 1331-1494) to Chaucer's 'Legend of (*cont. on p.424*)

Frightening or horrifying stories of various

kinds have been told in all ages, but the literary tradition confusingly designated as 'Gothic' is a distinct modern development in which the characteristic theme is the stranglehold of the past upon the present, or the encroachment of the 'dark' ages of oppression upon the 'enlightened' modern era. In Gothic romances and tales this theme is embodied typically in enclosed and haunted settings such as castles, crypts, convents, or

gloomy mansions, in images of ruin and decay, and in episodes of imprisonment, cruelty, and persecution. The first important experiment in the genre, written half in jest, was Horace *Walpole's **The Castle of Otranto* (1764, subtitled *A Gothic Story* in the 2nd edn, 1765), which tells a pseudo-Shakespearian tale of a family curse that eliminates the princely dynasty of the usurper Manfred in 12thcent. Italy, foiling his incestuous attempt to marry his dead son's fiancée.

The great vogue for Gothic novels occurred in Britain and Ireland in the three decades after 1790, culminating in the appearance of C. R. *Maturin's **Melmoth the Wanderer* (1820). During this period, the leading practitioner of the new genre was Ann *Radcliffe, whose major works *The Romance of the Forest* (1791), **The Mysteries of Udolpho* (1794 }, and *The Italian* (1797) were decorous in their exhibitions of refined sensibility and of virtue in distress. *Udolpho* in particular established the genre's central figure: that of the apprehensive heroine exploring a sinister building in which she is trapped by the aristocratic villain. Radcliffe's formula was followed by numerous clumsy plagiarists in the popular market for chapbooks and 'shilling shockers', but she also inspired a few more talented imitators. Of these, the most striking is Matthew G. *Lewis, whose novel **The Monk* {1796) cast aside Radcliffe's

decorum in its sensational depictions of diabolism and incestuous rape.

The term 'Gothic' in this context means 'medieval', and by implication barbaric. In the late 18th cent, it was applied loosely to the centuries preceding the enlightened Protestant era that began with the Glorious Revolution of 1689. Radcliffe, Lewis, and Maturin set their novels in the Catholic countries of southern Europe in the 16th and 17th cents., alarming their readers with tales of the Spanish Inquisition and of villainous, hypocritical monks and nuns. While drawing upon the imaginative liberties of greater English writers of the 'Gothic' age—principally *Shakespeare's use of ghosts and omens, and *Milton's portrait of Satan—the Gothic novelists deplored the cruelty and arbitrary power of barons and monks, and mocked the superstitious credulity of the peasants. In this sceptical Protestant attitude to the past, they differ significantly from the genuinely nostalgic medievalism of *Pugin and other advocates of the later *Gothic Revival in architecture. Radcliffe in particular was careful to distance herself from vulgar belief in ghosts or supernatural marvels, by providing rational explanations for the apparitions and nocturnal groans that frighten her heroines. Some of Radcliffe's contemporaries and immediate successors managed to achieve comparable

effects of apprehension and claustrophobia in novels with more modern settings: William *Godwin in *The Adventures of *Caleb Williams* (1794), his daughter Mary *Shelley in **Frankenstein; or The Modern Prometheus* (1818), and the Scottish writer James *Hogg in **The Private Memoirs and Confessions of a Justified Sinner* (1824) all evoked powerful unease without employing medieval trappings. Although each of these three novels includes prominent prison scenes, the principal strength is the evocation of psychological torment, guilt, selfdivision, and paranoid delusion. There are some grounds for excluding these works from the strictest definitions of Gothic fiction, but they are none the less commonly grouped with the work of Radcliffe, Lewis, and Maturin. By the 1820s, the Gothic novel had given way to the more credible historical novels of *Scott, its clichés by now provoking less terror than affectionate amusement, as in Jane *Austen's parody **Northanger Abbey* (1818). Some of the tales of terror published by **Blackwood's Magazine* and its London rival the **New Monthly Magazine*, however, retained the Gothic flavour in more concentrated forms, and John *Polidori's story 'The Vampyre' (1819) launched the powerful new Gothic sub-genre of vampiric fiction, which commonly

expresses middle-class suspicion of the decadent aristocracy. From these sources the first master of American Gothic writing, Edgar Allan *Poe, developed a more intensely hysterical style of short Gothic narrative, of which his story 'The Fall of the House of Usher' (1839) is the classic model. Since Poe's time, the strong tradition of American short story writing, from *Hawthorne to Joyce Carol *Oates, has frequently resorted to Gothic themes and conventions.

In English and Anglo-Irish fiction of the Victorian period, the Gothic influence is pervasive, not just among minor authors such as *Bulwer-Lytton and Bram *Stoker but among some major figures: the novels of the *Brontë sisters are strongly Gothic in flavour, Charlotte Brontë's *^Villette* (1853) being a late example of the overtly anti-Catholic strain in this tradition. Charles ^Dickens favoured such settings as prisons and gloomy houses, while his characterization employs a Gothic logic that highlights cursed families and individuals who are paralysed by their pasts: the significantly named Dedlock family in **Bleak House* (1852-3) and Miss Havisham in **Great Expectations* (1860-1) are among the best-known examples, but similar emphases prevail throughout his *oeuvre*. Somewhat closer to the spirit of the original Gothic novels are the so-called *sensation novels of the 1860s, notably

Wilkie Collins's *The Woman in White* (1860), and Sheridan Le Fanu's *Uncle Silas* (1864), which is descended directly from Radcliffe's *Udolpho* in its use of the imprisoned heiress. Le Fanu's ghost stories and tales of terror, along with those of Elizabeth Gaskell and others, are also significant contributions to the Victorian Gothic tradition. The last decades of the Victorian period witnessed a curious revival of Gothic writing by Irish- and Scottish-born authors in which the haunted house seemed to give way to the possessed body, as in Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), Wilde's *The Picture of Dorian Gray* (1890), and Stoker's vampire classic *Dracula* (1897). At the turn of the century, more traditional Gothic settings and effects are found in such mystery stories as Henry James's *The Turn of the Screw* (1898), which again refers back to *Udolpho*, and Conan Doyle's *The Hound of the Baskervilles* (1902).

In the first part of the 20th cent, the Gothic tradition was continued principally by writers of ghost stories, such as M. R. James and Algernon Blackwood, and by fantasy writers, of whom Mervyn Peake is the most distinctive. A major exception in the realm of higher literary achievement is the work of William Faulkner, which renews and transcends the Gothic genre in its

preoccupation with the doomed landowning dynasties of the American South. His novel *Sanctuary* (1931) is still a shocking exercise in Gothic sensationalism, surpassed by the tragic depth of his *Absalom, Absalom!* (1936) and by several of his shorter stories. The English writer Daphne du Maurier meanwhile opened a new vein of popular Gothic romance with *Rebecca* (1938), which revived the motif of the defenceless heroine virtually imprisoned in the house of a secretive masterfigure, inspiring countless formulaic imitations in the popular paperback market. The Hollywood cinema did even more to grant Gothic narrative a favoured place in the popular imagination, through its various adaptations of *Dracula*, *Frankenstein*, and other literary works.

In the 1960s a few of the leading English novelists, including Iris Murdoch, John Fowles, and David Storey, experimented with Gothic effects in some of their works. As a taste for non-realistic forms of fiction established itself, Gothic settings and character-types reappeared regularly as part of the repertoire of serious fiction. The novels and stories of Angela Carter, notably *The Magic Toyshop* (1967) and *The Bloody Chamber & Other Stories* (1979), showed how Gothic images of sexuality and domestic confinement could be used imaginatively

to explore the concerns of contemporary feminism. In the 1980s, several of the finest novels in English were clearly derived from the Gothic tradition: Graham *Swift's *Waterland* (1983) and Toni *Morrison's **Beloved* (1987), for example, both encapsulate their larger tragic and historical themes within the convention of the dreadful family secret and the haunted house. American writers specializing in Gothic fiction at the end of the 20th cent, included the English-born novelist Patrick *McGrath, whose *The Grotesque* (1989) and later works display a mood of macabre humour, the hugely popular horror writer Stephen King, and the vampire romancer Anne Rice, who also has a cult following associated with the 'Goth' youth subculture. The critical fortunes of Gothic writing since Walpole's time have swung intermittently between derision of its hoary clichés and enthusiasm for its atmospheric, psychologically suggestive power. From either side, the Gothic tradition is usually considered a junior or marginal rival to the mainstream of fictional *realism. Walpole inaugurated the tradition in the hope that the lifelike solidity of realism might be reconciled with the imaginative range of romance. It fell to his greater successors—the Bronte sisters, Dickens, and Faulkner—to fulfil this promise. See also GHOST STORIES. See: D. Punter, *The Literature of Terror* (1980, rev.

edn, 1996); C. Baldick (ed.), *The Oxford Book of Gothic Tales* (1992); F. Botting, *Gothic* (1996).

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Thisbe' (**The Legend of Good Women*, II. 706-923); Ceix and Alceone (IV. 2927-3123) to **The Book of the Duchess* (62-220); Tarquin and his son Aruns (VII. 4593-5123) to the 'Legend of Lucreèce' (*LGW*, V. 1680-1885). The pairs of narrative are usually compared to Gower's disadvantage, because his stories lack the development and dramatic scope of Chaucer's; but the lucidity and pointedness, as well as the stylistic accomplishment, of Gower are admirable too. Moreover the stories in common with Chaucer are not, in general, Gower's best; 'Jason and Medea' (V. 3247-4222) and some of the shorter stories ('Narcissus', I. 2275-2358; 'Canace and Machaire', III. 143-336; 'Rosiphilee', IV 1245-1446) are slight masterpieces of the classical narrative. Up to the 17th cent, almost every writer who praised Chaucer coupled his name with Gower's (see C. F. E. Spurgeon, *500 Years of Chaucer Criticism and Allusion*, 1925, vol. i); he has more examples than any other writer in *Jonson's *Grammar*, and he speaks the Prologue to Shakespeare's *Pericles, part of the story of which is taken from Gower's 'Apollonius of Tyre' (G4, VIII. 271-2008). Perhaps his significance as an English writer is to have brought into the mainstream of the canon of the literature the disparate narratives of the classics and the popular romances. (See also ANGLO-LATIN LITERATURE.) *Works* (French, Latin, and English), éd. G. C. Macaulay (1899-1902); trans, of *Vox Clamantis* in E. W. Stockton, *The Major Latin Works of John Gower*

(1962); selections from *Confessio Amantis* by J. A. W. Bennett (1968) and R. A. Peck (1968). For criticism and discussion see introduction to Macaulay's edition of the *Confessio*; W. P. Ker, *Essays on Medieval Literature* (1905), ch. 5; J. H. Fisher, *John Gower: Moral Philosopher and Friend of Chaucer* (1964); D. A. Pearsall, 'Gower's Narrative Art' (*PMLA* 81, 1966, 475-84).

Grace Abounding to the Chief of Sinners, or The Brief Relation of the Exceeding Mercy of God in Christ to his Poor Servant John Bunyan (1666), a Puritan conversion narrative by *Bunyan, testifying to the focal events in his journey to assurance of salvation. Its pastoral purpose was to comfort his flock at Bedford during his imprisonment. The author bound himself to the Puritan 'plain style', for 'God did not play in convincing of me . . . I may not play in relating'. The document chronicles anguished oscillation between suicidal despair and contrite reassurance and bears witness to the inner struggle of moods ('up and down twenty times in an hour') which typified Puritan experience. External events (military service in the Civil War, marriage, etc.) are subordinate to inner and spiritual events, as Bunyan struggles against the lure of church bells, the doctrines of the *Ranters, Sabbath recreations, dancing, swearing and blaspheming—even against envy of toads and dogs as being exempt from God's wrath. It details his joining of the Bedford church, call to the ministry, and trials.

Gradasso, in * *Orlando innamorato* and * *Orlando furioso*, the king of Sericane, who invades Spain, overcomes its king Marsilio, and presses Charlemagne back to Paris. His object is to secure *Bayard and

*Durindana, which he succeeds in doing, but not by his prowess. He is killed with *Agramant by Orlando, in the great fight at Lipadusa.

Gradgrind, Mr, Louisa, and Tom, leading characters in Dickens's **Hard Times*.

GRAEVIUS (Latinized form of Greffe), Johann Georg (1632-1703), Dutch scholar and antiquary, professor at Utrecht, the foremost Latinist of his day, a friend of Richard *Bentley.

GRAHAM, R. B. Cunninghame, see CUNNINGHAME GRAHAM, R. B.

GRAHAM, William Sydney (1918-86), Scottish poet, born in Greenock, and brought up on Clydeside; he was educated at Greenock High School, and worked as an engineer as a young man. He later settled in Cornwall, which provides the landscape for many of his later poems. His first volume, *Cage without Grievance* (1942), shows considerable verbal energy and a debt to Dylan *Thomas; his own voice emerges more clearly by *The White Threshold* (1949), through which the image of drowning and the seascapes of his youth resound. The poems in *The Night-Fishing* (1955) range from its long and complex title poem, which uses the metaphor of a herring fishing expedition to explore the poet's struggle with language and vocation, to the grim but lively ballad 'The Broad Close' (which evokes his grandfather, 'the rude oak of his day'). Later collections, *Malcolm Mooney's Land* (1970) and *Implements in Their Places* (1977), continue the same preoccupations with the metaphors of sea and language, and the embattled struggle of artistic creation, often with a sense that the language itself is alive,

hostile, independently animate, or else 'a frozen tundra of the lexicon and the dictionary'. Graham's *Collected Poems 1942-ıçyy* were published in 1979.

GRAHAM OF CLAVERHOUSE, John (71649-89), first viscount Dundee, a Royalist officer employed by the Scottish Privy Council in executing the severities of the government in Scotland during the reigns of Charles II and James II. In 1688, when James 'forsook his own cause', Graham's life was in danger even in Scotland; he determined to raise the Highlands for James (after the manner of his collateral, Montrose, in 1644) and was killed at the battle of Killiecrankie. He figures prominently in Scott's ** Old Mortality*; see also **Wordsworth's* sonnet 'In the Pass of Killiecranky' (written 1803, pub. 1807).

GRAHAME, Kenneth (1859-1932), born in Edinburgh. After school in Oxford he entered the Bank of England, where he became secretary in 1898. As a young man he contributed to the ** Yellow Book* and was encouraged by W. E. **Henley*, who published many of the essays

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which later appeared in *Pagan Papers* in 1893. Six of the 'papers' described the life of a family of five orphans, whose activities then filled the chapters of *The Golden Age* (1895) and its continuation, *Dream Days* (1898). The sharp, authentic vision of childhood, and the shrewd observation of the child narrator, were widely praised, not least by ** Swinburne*, and brought Grahame great success in both England and the USA. *The Wind in the Willows*, based largely on bedtime stories and letters to his son, was never intended by Grahame to become a published work; the manuscript

was given reluctantly to an importunate American publisher, who then rejected it. Published in England in 1908, its reception was muted, and it was not for some years that the story of Rat, Mole, Badger, and Toad, and their life by the river, became established as a children's classic. The book was dramatized by A. A. **Milne* in 1929, and has been performed widely since. **Grail, the Holy**, in Arthurian legend, a symbol of perfection sought by the knights of the **Round Table*. In the latest development of the legend it is identified as the cup of the Last Supper in which Joseph of Arimathea caught the blood of the crucified Christ and which, in some versions, he brought to north Wales at the end of his lengthy wanderings. The legend has a long history, drawing on Celtic elements as well as Middle Eastern ones, and it is most familiar in English in the version of **Malory* which is mostly an abridgement of the stories contained in three of the romances of the early 13th-cent. French prose 'Vulgate' cycle. R. S. Loomis notes that, in spite of its long history, the ten principal versions of the legend were written in a period of about 50 years, between 1180 (**Chrétien de Troyes*) and 1230 (Gerbert). As well as Chretien's *Perceval* or *Conte del Graal* and the Vulgate versions, there is a third major version in that period, the *Parzival* of ** Wolfram von Eschenbach* (c.i 205) which was the inspiration for **Wagner's Parsifal*. Von Eschenbach's and Chretien's story, in which Perceval is the successful quester, may be regarded as related to the original and more 'authentic' Grail myth which was joined by accretions and euhemerization of a Christian kind until, by Malory's time, it was very far removed

from its archetype.

In Malory's *Tale of the Sankgreal* (the sixth of Vinaver's eight *Works*) *Lancelot fathers *Galahad on *Elaine, the daughter of the Grail King *Pelles. On the feast of Pentecost Galahad is brought to the Round Table and seated at the Siege Perilous; the Grail appears, accompanied by lightning, but the knights cannot see it. Led by *Gawain they set off in search of it. Lancelot fails in the Quest, despite several glimpses, because of the sin of his amour with *Guinevere; Gawain gives up the quest. Three knights distinguished by great purity, Galahad, Bors, and Perceval, come to the castle of *Corbenic where they have a vision of Christ and receive the Eucharist from him; they take the Grail from him and carry it to Sarras. Galahad dies in ecstasy; Perceval becomes a monk and dies two months later; Bors returns to Logrus and reports their adventures in Camelot, in particular telling Lancelot of the eminence of his son Galahad. The origins and motivation of the Grail have been explained in three principal ways: (1) as a Christian legend from the first, which altered only in detail through its history (J. D. Bruce, *The Evolution of Arthurian Romance*, 1923); (2) as a pagan fertility ritual, 'the horn of plenty', related to the devastation of the land of King Pellam and its redemption—a connection made briefly by Malory (see DOLOROUS STROKE; J. L. Weston, *From Ritual to Romance*, 1920; and the essays on Arthurian romances in J. Speirs, *Medieval English Poetry*, 1957); (3) as a Celtic story, already mythological in its origins in Irish, transmitted through Welsh (see MABINOGION) and Breton to the

French romance tradition and gradually Christianized (Loomis). There is disagreement too as to whether a fairly coherent myth has been constructed out of a series of originally disparate elements (Vinaver), or an originally coherent myth has been obscured by misunderstandings and mistranslations of elements in it (Loomis). Loomis believes, for example, that the horn of plenty (*cor*) of Celtic myth has been misinterpreted as the body (*cors*) of Christ, and that the phrase *San Grae/* (Holy Grail, derived possibly from the Latin word for dish) has been wrongly divided *Sang real* (royal blood, for the Eucharist). It is likely that the symbol was effective, in the Middle Ages as now, precisely as a 'heap of broken images' (T. S. *Eliot) whose crypticism made it particularly apt as the object of a romance quest, a genre whose creators were constantly in search of difficult tasks. See R. S. Loomis, *The Grail from Celtic Myth to Christian Symbol* (1963); C. L. Brown, *The Origin of the Grail Legend* (1943).

GRAINGER, James (71721-66), physician and man of letters, who emigrated to the West Indies in 1759. His didactic poem *Sugar Cane* (1764) pleased many, but not Dr *Johnson, who said to Boswell, 'One might as well write "The Parsley-bed, a Poem", or "The Cabbagegarden, a Poem".'

GRAINGER, Percy (1882-1961), Australian composer, pianist, and folk-song collector. He settled in London in 1901 as a concert pianist and in 1905 became a member of the English Folk-Song Society, in which capacity he was active as a collector of folk songs, working alongside figures like *Vaughan Williams and C. *Sharp in this field and being the first to introduce

the wax cylinder phonograph as a means of recording his discoveries. He later made many very original and very beautiful folk-song settings, although his most famous work *Country Gardens*, based on a morris dance sent to him by C. Sharp, is simply a variant of the well-known tune of *'The Vicar of Bray'. He also made, at various periods of his life, a great many settings of *Kipling.

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Grainne, in the legends relating to the Irish hero *Finn, the daughter of King Cormac. Finn, though a great warrior and hunter, was unfortunate in love. He sought to marry Grainne, but she fell in love with Finn's nephew Diarmait O'Duibhne and eloped with him. The long story of their flight and Finn's unsuccessful pursuit ends in Finn's temporary acceptance of the situation; but Finn finally causes the death of Diarmait.

Gramont *Mémoires de la vie du comte de*, published anonymously at Cologne, 1713, was written by Anthony Hamilton (?i646-i720), third son of Sir George Hamilton and grandson of the earl of Abercorn. Anthony Hamilton was the brother-in-law of the comte de Gramont, who married Elizabeth Hamilton in 1663. The memoirs were edited (in French) by Horace *Walpole and translated into English (with many errors) by *Boyer in 1714; and this translation, revised and annotated by Sir W. *Scott, was reissued in 1811. A new translation was made in 1930 by *Quennell, with an introduction and commentary by C. H. Hartmann.

The first part of the memoirs, dealing with Gramont's life on the Continent down to the time of his

banishment from the French court, was probably dictated by Gramont to Hamilton. The second part, relating to the English court, appears to be Hamilton's own work. It is an important source of information, but its trustworthiness on details is doubtful.

GRAMSCI, Antonio (1891-1937), founder of the Italian Communist Party (1921) and, through his ideas on culture, an important factor in its appeal. Born in Sardinia, son of a minor civil servant, he read literature and philology at Turin University. Elected to Parliament in 1924, he was arrested in 1926, sentenced to 20 years in jail by the Fascist Special Tribunal, and died from illnesses contracted in prison. His *Quaderni del carcere* (*Prison Notebooks*, 1948-56) deal with philosophy, history, culture, folklore, literature, language, and the role of the intellectuals. They include his theatre criticism, and journalism for *Ordine nuovo* (*New Order*), which he founded. His letters from prison are a classic of Italian prose.

GRAND, Sarah (1854-1943), the pseudonym of novelist Frances Elizabeth Bellenden McFall, née Clarke, adopted in 1893 after she had left her surgeon husband and published several volumes anonymously. She achieved sensational success with *The Heavenly Twins* (1893), which attacked the sexual double standard in marriage and dealt frankly with the dangers of syphilis and the immorality of the Contagious Diseases Act. This novel launched her on a public career as a *New Woman (a phrase she was said to have coined in 1894); she lectured and wrote extensively, and was for six years (1922-9) mayoress of Bath. *The Beth Book* (1897), a semi-autobiographical novel, describes with

much spirit (and occasional lapses into melodramatic absurdity) the girlhood, disillusioning marriage, literary aspirations, and eventual independence of its heroine. See G. Kersley, *Darling Madame: Sarah Grand and Devoted Friend* (1983).

Grandison, Sir Charles, a novel by S. * Richardson, published 1754.

Urged by many friends, Richardson had been thinking since about 1749 of the portrayal of a 'Good Man', to balance his female creations in **Pamela* and **Clarissa*. In his usual manner he took much advice. The novel, again epistolary in form, ranges far more widely in scene and has more characters and a looser plot than his earlier works. It is also the only one set in aristocratic and wealthy society, of which Richardson had little personal knowledge.

Harriet, described as the most beautiful woman in England, attracts many admirers, among them the wealthy and unscrupulous Sir Hargreave Pollexfen. When she refuses his advances he has her abducted from a masquerade, then after the failure of a secret marriage ceremony has her carried off into the country. Sir Charles, hearing her cries from the coach, rescues her and gives her into the care of his kindly married sister. He and Harriet fall in love, but on the day she learns of his love for her he has to set out for Italy.

There, in the past, he has become involved with one of the noblest-born women in Europe, Clementina Porretta, but religious differences have kept them apart.

Clementina's unhappiness has deranged her mind, and her parents, now prepared to accept any terms for the cure of their daughter, summon Sir Charles to Italy.

As she recovers, however, Clementina reaffirms that she cannot marry a heretic, and Sir Charles, released, returns to England to marry Harriet. Three months later Clementina appears, declaring that she wishes to become a nun but that her parents wish her to marry another suitor. Her parents and suitor then appear, but Sir Charles is able to arrange everything to everyone's satisfaction, and Harriet, he, and Clementina swear eternal friendship.

The book is faster-moving and less analytical than Richardson's previous novels, but the 'sense of reality' on which Richardson had so often been complimented is somewhat lacking. Richardson was anxious to avoid all stricture, and as a result Sir Charles is a paragon of honour, wisdom, and all the virtues. However, the book was very popular, and J. * Austen, who held it in high esteem, dramatized scenes from it for family performance: see *Jane Austen's 'Sir Charles Grandison'*, ed. B. Southam (1980).

Grand Tour, the, which began in the 16th cent, and became a fashion in 18th-cent. England. It was a leisurely journey through Europe, perhaps of two or three years, during which the sons of the aristocracy enriched their knowledge of the classical past and developed the socially desirable skills of the connoisseur. By the mid-1760s the educated middle classes were also travelling, and a colony of British painters and architects was studying in Rome. Travellers fol427
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lowed a well-established route, musing—more enthusiastically as the century wore on—on the sublime landscape of the Alps, with the glories of ancient Rome

and Naples as their main aim; Herculaneum was excavated from 1711 onwards, and Pompeii from 1733. Travellers admired the works of the great Venetians and of 17th-cent. Bolognese painters; they sat to Pompeo Batoni or Rosalba Carriera, and were caricatured by Thomas Patch; Canaletto, Panini, and Piranesi satisfied a taste for souvenir cityscapes. Celebrated collections of antiquities, among them those of Charles Townley, Sir W. Hamilton, and T. Hope, were made in this period; back in England the Palladian villa and Claudian garden suggest an English nostalgia for Italian grace. Guidebook writing flourished; Addison's *Remarks on Several Parts of Italy* (1705) was a frequent companion in the first half of the century; J. Richardson's (father and son) *An Account of the Statues, Bas-Reliefs, Drawings and Pictures in Italy, France, etc.* (1722) is the first English guidebook to the works of art in Italy; the exclamatory *Letters from Italy* of Mariana Starke (1762-1838; written in 1797 and 1815) is a forerunner of Baedeker and the *Guide bleu*. The letters of Gray and Horace Walpole describe the Grand Tour that they made together in 1739-41; among very many repetitive travel writings, accounts by Boswell, Gibbon, and Beckford stand out. Smollett's *Travels through France and Italy* (1766) is a cross, original account (his dislike of the Medici Venus was notorious) which was satirized in Sterne's *A Sentimental Journey through France and Italy* (1768).

GRANGE, John (c.1557-1611), educated at the Queen's College, Oxford, and the Inns of Court. He wrote *The Golden Aphroditis* (1577). This novel of romantic

intrigue, comparable to G. Gascoigne's *Adventures of Master FJ.*, is largely made up of speeches, moral discourses, letters, and poems and concerns the courting of Lady A.O. (who turns out to be the daughter of Diana and Endymion) by Sir N.O.

Granger, Edith, in Dickens's *Dombey and Son*, the daughter of the Hon. Mrs Skewton, and Dombey's second wife.

Grania, see GRAINNE.

Granta, a Cambridge University undergraduate periodical started in 1889 by Murray Guthrie to replace the *Gadfly*, which came to an end owing to an article of a personal character. The name 'Granta' was appropriated by Guthrie from O. Browning, who intended it for a paper that he was about to edit. Guthrie, the first editor, was succeeded by R. C. Lehmann, and the last editor before the First World War was John Norman of Emmanuel College, who was killed at the Dardanelles in 1915. It subsequently went through various transformations, looking at times like a boy's school magazine, at other times like an amateur *Punch*, and in the 1950s and 1960s was edited as a literary magazine devoted to publishing poetry and fiction by promising young students (who included S. Plath and Ted Hughes). After some years' disappearance it reemerged in 1979 as an avant-garde literary periodical, publishing work by G. Steiner, A. Sillitoe, Angela Carter, E. Tennant, Salman Rushdie, and others; its editor Bill Buford described it in 1983 as 'an international paperback magazine of contemporary fiction and cultural journalism'. In 1983 appeared *Granta* No. 7, *Best of Young British Novelists*, its first in association

with *Penguin Books, with work by Martin *Amis, Ian *McEwan, A. N. *Wilson, and others.

Grantly, the Revd Theophilus, Mrs, and their daughter Griselda, in the *'Barsetshire' novels of A. Trollope.

Grantorto, in Spenser's **Faerie Queene* (v. xii), the tyrant from whom Sir *Artegall rescues "Trena (Ireland). He probably represents the spirit of rebellion.

GRANVILLE-BARKER, Harley (1877-1946), born in London, where his mother taught elocution. He became an actor at the age of 14, and quickly gained recognition. From 1904 to 1907 he directed with brilliant success at the *Royal Court Theatre, producing Shakespeare, many classics, the work of moderns (such as *Galsworthy, and his own *The Voysey Inheritance*, 1905), and above all establishing the reputation of G. B. *Shaw. His own play, *Waste*, was banned in 1907 by the Lord Chamberlain. In 1910 he produced his own *The Madras House* and Galsworthy's *justice* at the Duke of York's; then in 1912 two productions, **The Winter's Tale* and **Twelfth Night*, which revolutionized the presentation of Shakespeare. An apron stage, simple settings, an authentic text, and swift continuity of action were new to critics and public, and not until a similar production of **A Midsummer Night's Dream* in 1914 did Barker meet with any general acclaim. In the same year he produced a version of Hardy's **The Dynasts*, which was a failure, and he spent much of the years 1914-18 producing in New York. After the war he retired from the stage (and hyphenated his name), but in 1919 became president of the new British Drama League, and in 1923 began his Prefaces to the new *Players' Shakespeare*. The project was abandoned, but

Barker continued with his Prefaces, of which he eventually published five series between 1927 and 1947, covering ten plays. These studies, which broke new ground in presenting the producer's rather than the scholar's point of view, are generally held to be the best of his written work. Among much other writing, lectures, and broadcasts he published *On Dramatic Method* {1931 }; *On Poetry in Drama* (1937), and *The Use of Drama* (1946).

GRASS, Günter (1927-), German novelist and outspoken socialist, born in Danzig. His long, humorous, experimental novels (sometimes called 'Rabelaisian' by critics) include *Die Blechtrommel* {*The Tin Drum*, 1959}, *Hundejahre* {*Dog Years*, 1963}, *Der Butt* {*The Flounder*, 1977}, and *Das Treffen in Telgte* (*The Meeting at Telgte*, 1979). He was awarded the *Nobel Prize for Literature in 1999.

Gratiano, in Shakespeare's **The Merchant of Venice*, one of Antonio's friends, who marries *Portia's servant Nerissa.

Crave, The, see BLAIR, R.

GRAVES, Alfred Perceval (1846-1931), born in Dublin, an inspector of schools, 1875-1910, who published many volumes of Irish songs and ballads, and an autobiography, *To Return to All That* (1930). He composed the popular 'Father O'Flynn', written in 1875, first published in the *Spectator*.

GRAVES, Richard (1715-1804), a highly educated and cultivated West Country cleric, who was a close friend of *Shenstone and R. *Allen, taught the young *Malthus at his rectory school and wrote successful novels,

verses, and articles. He is now chiefly remembered for his lively novel *The Spiritual Quixote, or the Summer's Ramble of Mr Geoffry Wildgoose* (1773), which ran into several editions. The eccentric Methodist Wildgoose travels, with many ludicrous adventures, through the West Country and to the Peak District, encountering (and refuting) everywhere the 'enthusiasm' of the new Methodists, whose intrusion into religious life Graves greatly resented. Graves's old acquaintance, the Methodist *Whitefield, is satirized in the book. His other chief novels, *Columella* (1779), based on the life of Shenstone, and *Eugenius* (1785), are illuminating on social manners and conditions of the time. He published *Recollections of William Shenstone* in 1788.

GRAVES, Robert van Ranke (1895-1985), son of A. P. *Graves, born in London and educated at Charterhouse; he joined the army in 1914 and his first poetry appeared (with the encouragement of E. *Marsh) while he was serving in the First World War (*Over the Brazier*, 1916; *Fairies and Fusiliers*, 1917); his poems also appeared in *Georgian Poetry*. In 1918 he married, and in 1919 went to St John's College, Oxford, to read English, though he left without taking a degree, later successfully submitting a critical work, *Poetic Unreason and Other Studies* (1925), as a thesis for a B.Litt. In 1926, accompanied by his wife and a new acquaintance, Laura *Riding, he went briefly to Egypt as professor of literature. He was to live and work with Laura Riding in Majorca, then Brittany, until 1939, publishing various works in collaboration with her, including *A Survey of Modernist Poetry* (1927). He spent the Second World War in England, then returned

to Majorca in 1946 with his second wife Beryl Hodge, and settled there permanently.

Graves's output was prodigious; he wrote many volumes of poetry, essays, fiction, biography, and works for children, and published many free translations from various languages. He saw himself primarily as a poet, and wrote some of his prose reluctantly, for financial reasons, but much of it is of lasting quality. His powerful autobiography, *Goodbye to All That* (1929), which describes his unhappy schooldays and the horrors of the trenches, and gives a frank account of the breakdown of his first marriage, is an outstanding example of the new freedom and passionate disillusion of the post-war generation. He wrote many novels, most of them with a historical basis; they include *Claudius* and *Claudius the God* (both 1934), narrated in the imaginatively and idiosyncratically conceived persona of the Emperor Claudius (10 BC-AD 54); *Antigua, Penny, Puce* (1936), a barbed tale of sibling rivalry; and the controversial *The Story of Marie Powell, Wife to Mr Milton* (1943). Notable amongst his non-fiction works is *The White Goddess: A Historical Grammar of Poetic Myth* (1948), which argues that true poets derive their gifts from the Muse, the primitive, matriarchal Moon Goddess, the female principle, once dominant but now disastrously dispossessed by male values of reason and logic. Graves's often unorthodox interpretation of myth may also be seen in his *The Greek Myths* (1955), *The Hebrew Myths* (1963, with R. Patai), and other works. A personal mythology also manifests itself, although not to the point of obscurity, in much of his poetry. His

volumes of verse appeared regularly over the years, and his *Collected Poems* of 1955 confirmed a worldwide reputation; the most recent volume of *Collected Poems* appeared in 1975. Since his early days, when he rid himself of tendencies towards Georgian poetic diction, Graves (partly through voluntary exile) avoided identification with any school or movement, speaking increasingly with a highly individual yet ordered voice in which lucidity and intensity combine to a remarkable degree. His love poetry, some of his best known and most distinctive work, is at once cynical and passionate, romantic and erotic, personal and universal. He has also written ballads, songs for children, dramatic monologues, narratives, and poetic anecdotes; his technique is not experimental, but the classical precision of his verse is rarely archaic. Graves received many honours, and refused many. He was professor of poetry at Oxford from 1961 to 1966, and various of his essays and lectures have been published in *Poetic Craft and Principle* (1967), *The Crane Bag and Other Disputed Subjects* (1969), and other works. There is a life by M. Seymour-Smith (1982), and a volume of letters, *In Broken Images: Selected Letters 1914-1946* (1982, ed. P. O'Prey).

graveyard poets, a term applied to 18th-cent. poets who wrote melancholy, reflective works, often set in graveyards, on the theme of human mortality. Examples include T. Parnell's 'Night-Piece on Death' (1721), E. Young's *Night Thoughts* (1742), and R. Blair's *The Grave* (1743). See also Gray's *Elegy Written in a Country Church-Yard* (1751), the best-known product of this kind of sensibility.

GRAY, Alasdair James (1934-), Scottish novelist, playwright, and painter, born in Glasgow, educated at 429 GRAY I GRAY Whitehill Secondary School and the Glasgow School of Art. For several years he worked as an art teacher and then as a theatrical scene-painter. His debut novel, *Lanark: A Life in Four Books*, a vast picaresque fable in which Glasgow is reinvented as the apocalyptic Unthank, was not published until 1981 (although begun several years earlier), but immediately established him as a leading figure in contemporary Scottish writing. Gray's fiction, in which fantasy is given a firmly realistic underpinning, is inventively unconventional in both structure and style and eclectic in its references. At the same time it displays a sharp, and at times savage, turn of humour and deploys its effects on a grand scale. *Unlikely Stories, Mostly* appeared in 1983, followed by *1982, Janine* (1984), the sadomasochistic musings of a character called Jock McLeish, and *The Fall of Kelvin Walker* (1985). In *Something Leather* (1990) Received Pronunciation is explicated as if it were a regional accent, a device used elsewhere in Gray's work. *McGrotty and Ludmilla* (1990) is a political satire set in Whitehall, while in *Poor Things* (1992), a pastiche of the Victorian mystery novel, with echoes of Stevenson and Conan Doyle and subtitled *Episodes from the Early Life of Archibald McCandles MD, Scottish Public Health Officer*, he returned to the fantastic neoGothic mode of *Lanark*. *A History Maker* (1994) is a futuristic tale set in the border region of Scotland during the 23rd cent. Other works include a volume of poetry, *Old Negatives* (1989); *Lean Tales* (1985), written

with James *Kelman and Agnes Owen; *Ten Tales Tall and True* (1993); and *Mavis Belfrage: With Five Shorter Tales* (1996).

GRAY, David (1838-61), Scottish poet, born in Duntiblae, the son of a handloom weaver, and educated at the University of Glasgow. Befriended by R. *Buchanan and *Milnes, he aspired to be a poet, but was struck by consumption; he lived just long enough to see the proofs of *The Luggie and Other Poems* (1862), the title poem of which is a blank verse celebration of the river Luggie. The sonnets he wrote while approaching death have many echoes of *Keats, whom he greatly admired.

GRAY, John Henry (1866-1934), poet, born in Woolwich of a Nonconformist background. He became a Roman Catholic, was ordained in 1901, and spent many years as rector of St Peter's in Edinburgh. He was a friend of *Wilde, who urged on the publication of his first volume of poetry, *Silverpoints* (1893), which contained translations from *Verlaine and *Mallarmé. He published other volumes of poetry, booklets of devotional verse, and a surreal novel, *Park: A Fantastic Story* (1932), set in the future. His best long poem, 'The Flying Fish', first appeared in the *Dial* in 1896, and was republished in *The Long Road* (1926). A life by B. Sewell, *In the Dorian Mode*, was published in 1983.

GRAY, Simon James Holliday (1936-), playwright, director, novelist, and radio and television scriptwriter, educated at Dalhousie University, Halifax, Nova Scotia, and at Trinity College, Cambridge. He is best known for his plays about the problems and contradictions of middle-class and academic life, many of which show a clear debt to his Cambridge years:

these include *Butley* (1971), *Otherwise Engaged* (1975), *Close of Play* (1978), *Wise Child* (1981), *The Common Pursuit* (1984; the title an oblique tribute to F. R. *Leavis), and *Hidden Laughter* (1990). His novels include *Colmain* (1963), *Simple People* (1965), and *Little Portia* (1967): the last of these was inspired by his time as a language teacher in Cambridge, as was his play *Quartermaine's Terms* (1981). He has also written accounts of his career and theatrical involvement: *Fat Chance* (1995) tells the disastrous story of the production and collapse of his play about espionage, *Cell Mates* (1995).

GRAY, Thomas (1716-71), born in London, the son of a scrivener; his mother and aunt kept a milliner's shop. He was educated at Eton, with Horace *Walpole, and at Peterhouse, Cambridge. He accompanied Walpole on a tour of France and Italy in 1739-41 (see GRAND TOUR), but they quarrelled and returned home separately. Also in 1741 his father died, leaving the family financially insecure. In 1742 Gray moved to Cambridge, where he was to live, apart from travels and visits, for the rest of his life, first at Peterhouse, then from 1756 at Pembroke College; in 1741-2 he began to write English rather than Latin poetry, producing a fragment of a Racinian tragedy, *Agrippina* (first published 1775), and his first odes, including *Ode on a Distant Prospect of Eton College* (1747), the first of his works to appear in print. In June 1742 his Etonian friend Richard *West died, just after Gray had sent him 'Ode on the Spring' (1748); Gray paid tribute in 'Sonnet on the Death of West' (1775) and in some lines of his Latin poem *De Principiis Cogitandi*. He was reconciled with Walpole in 1745,

and the following year showed him some of his earlier poetry, including probably the beginning of his **Elegy Written in a Country Church-Yard* (1751); in 1750 he completed the elegy at Stoke Poges, where his mother and aunt had lived since 1742. He sent Walpole in 1747 his 'Ode on the Death of a Favourite Cat' (1748).

In 1754 Gray finished his Pindaric **ode on *The Progress of Poesy*, and in 1757 a second Pindaric ode, **The Bard*, both remarkably ambitious and intense, and marking a clear shift from **neo-classical lucidity* towards the obscure and the ** sublime*; both were published by Walpole in 1757, the first works printed by the **Strawberry Hill Press*. These were his last major poems, but by this time, owing largely to the *Elegy*, his poetry was extremely popular, and on the death of **Cibber* (1757) he was offered the laureateship, which he declined. His remaining years were devoted largely to antiquarian and botanical studies and to travels to Scotland and the Lake District in search of the **picturesque*; he was deeply interested in

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new discoveries of Old Norse and Welsh poetry (including **Macpherson's*) and produced various imitations, including 'The Fatal Sisters' and 'The Descent of Odin' (written 1761, pub. 1768). One of the best of his later poems is the satiric 'On Lord Holland's Seat near Margate, Kent' (1769). His *Journal* (published 1775) is an account of his visit to the Lakes, kept for Dr Thomas Wharton, who had hoped to accompany him, and his letters (3 vols, 1935, ed. P. Toynbee and L. Whibley) are an interesting mixture of erudition,

affectionate informality, and enthusiasm for nature and literature. The standard editions of the poems are by H. W Starr and J. R. Hendrickson (1966) and R. Lonsdale (with W **Collins*, 1977).

Great Expectations, a novel by **Dickens*, which first appeared in *All the Year Round* 1860-1, published in book form in the latter year.

It recounts the development of the character of the narrator, Philip Pirrip, commonly known as 'Pip', a village boy brought up by his termagant sister, the wife of the gentle, humorous, kindly blacksmith Joe Gargery. He is introduced to the house of Miss Havisham, a lady half-crazed by the desertion of her lover on her bridal night, who, in a spirit of revenge, has brought up the girl Estella to use her beauty as a means of torturing men. Pip falls in love with Estella, and aspires to become a gentleman. Money and expectations of more wealth come to him from a mysterious source, which he believes to be Miss Havisham. He goes to London, and in his new mode of life meanly abandons the devoted Joe Gargery, a humble connection of whom he is now ashamed. Misfortunes come upon him. His benefactor proves to be an escaped convict, Abel Magwitch, whom he, as a boy, had helped; his great expectations fade away and he is penniless. Estella marries his sulky enemy Bentley Drummle, by whom she is cruelly ill-treated. Taught by adversity, Pip returns to Joe Gargery and honest labour, and is finally reunited to Estella who has also learnt her lesson. Other notable characters in the book are Joe's uncle, the impudent old impostor Pumblechook; Jaggers, the skilful Old Bailey lawyer, and his goodhearted

clerk Wemmick; and Pip's friend in London, Herbert Pocket.

It appears from *Forster's life of Dickens that the author originally devised a less happy ending to the story, which he altered in deference to the advice of *Bulwer-Lytton.

Great-heart, in the second part of Bunyan's **Pilgrim's Progress*, the escort of Christiana and her children on their pilgrimage, who represents the pastor of a militant Nonconformist church.

Greaves, Sir Launcelot, a novel by T. * Smollett, published 1762.

Smollett's shortest novel, this is a neglected and interesting work, which was written in episodes (many of them in prison in 1760) for Smollett's monthly *British Magazine*. He describes it as 'an agreeable medley of mirth and madness', but his purpose is serious in examining various states of madness and questioning conventional definitions of sanity. Launcelot is a paragon, handsome, learned, good, robust, but when the book opens he is already crazed by the loss of his love Aurelia, who has been compelled to break with him by her vindictive uncle Darnel. Together with his absurd cowardly squire Crabshaw, and his horse Bronzomarte, the half-mad Launcelot undertakes a quixotic life of knight-errantry, warring against the enemies of virtue and reason. During his adventure on the road between London and York he is involved in many brawls in the cause of justice; he is trapped and abducted; embroiled in a violent election; challenged to a tourney; denounced by the misanthropic charlatan Ferret; and thrown into the prison of the atrocious

Judge Gobble. His friends include a lawyer, Tom Clarke, and Clarke's uncle, the nautical Crowe. After a terrible period in a madhouse, Launcelot recovers his sanity and Aurelia is at last restored to him. The well-known words 'I think for my part one half of the nation is mad—and the other half not very sound' are spoken by Crowe.

GREEN, Henry (1905-73), novelist and industrialist, born Henry Vincent Yorke, the son of a wealthy and well-connected Midlands industrialist, and educated at Eton and Magdalen College, Oxford. His first novel, *Blindness* (1926), was published while he was still an undergraduate, when, in his aesthete phase, he was a contemporary of E. * Waugh and H. * Acton. His second novel, *Living* (1929), in marked contrast, describes life on the factory floor in Birmingham, and is based on his own experiences working for the family firm, H. Pontifex and Sons; he himself rose from the shop floor to become managing director, and the novel vividly records working-class dialogue, as well as the reactions of the manager's son, Dupret. It also manifests the idiosyncrasies of prose—dropped articles, sentences without verbs, a highly individual use of colloquial language in both narrative and dialogue—which contribute to his work's distinctive quality. *Party Going* (1939), describing a group of rich, idle young people, delayed at a railway station in fog on the brink of departure for a winter holiday, has strong symbolic suggestions in an apparently trivial narrative. This was followed by his autobiographical *Pack My Bag: A Self-Portrait* (1940) and several other novels: *Caught* (1943); *Loving* (1945), one of his most admired works, which

describes life above and below stairs in an Irish country house during wartime, with a notable portrait of the butler, Raunce; *Back* (1946); *Concluding* (1948); *Nothing* (1950); and *Doting* (1952), the latter two written almost wholly in dialogue. His wartime service in the ranks of the NFS provided him with new social experiences and further widened his range. Although he liked to describe himself as 'a business man whose pastime was romancing over a bottle to a good band',

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he was a highly conscious and original artist, who commanded more admiration from fellow writers (including E. *Bowen, A. *Wilson, and W. H. *Auden) than from the common reader.

GREEN, John Richard (1837-83), educated at Magdalen College School and at Jesus College, Oxford, where he was unhappy and did badly. After a spell as a curate in the East End of London he took to journalism, contributing frequently to the **Saturday Review*. He is best known for his *Short History of the English People* (1874), dedicated to *Stubbs and *Freeman, who encouraged his career as a historian. This work, which was immensely popular, was remarkable for its broad approach, simple style, generosity of outlook, and attention to the social, economic, and intellectual aspects of national history; Green aimed to chart 'the growth . . . of the people itself and to produce an account in which 'Aidan and Bede would claim more space than the wars of the Anglo-Saxon kingdoms.' It was enlarged in *The History of the English People* (1877-80).

GREEN, Matthew (1697-1737), poet. Little is known of

his life; he appears to have been of Quaker background, and was employed at the Customs House; his only literary friend was *Glover, to whom he left his manuscripts. He is remembered for his poem *The Spleen* (1737), which praises in fluent octosyllabics the simple life and describes his dream of 'a farm some twenty miles from town' where he could live (with occasional visits to London) on 'two hundred pounds half-yearly paid'.

GREEN, Thomas Hill (1836-82), educated at Rugby and Balliol College, Oxford, fellow of Balliol, 1866-78 (the first fellow not in orders), appointed White's professor of moral philosophy in 1878. Green's philosophical publications began with a criticism of *Locke, *Hume, and *Berkeley in the form of two very full introductions to a new edition of Hume's *Treatise*. His philosophical views as set forth in his *Prolegomena to Ethics* (1883) and his collected *Works* (1885-8) show a qualified acceptance of the doctrines of *Hegel as speculatively true but requiring to be supplemented for practical purposes.

Mrs H. *Ward pays tribute to his moral influence in her sympathetic portrait of him as Henry Grey in *Robert Elsmere* (1888); she quotes from his *The Witness of God, and Faith: Two Lay Sermons* (1883) and describes him as one who held 'a special place in the hearts of men who can neither accept fairy tales, nor reconcile themselves to a world without faith'.

GREENAWAY, Kate (1846-1901), writer and illustrator of children's picture books. Her drawings suggest an idyllic world, where quaintly dressed children play amid flowery meadows and trim gardens. Her first

success was *Under the Window* (1878), a collection of rhymes for children which she both wrote and illustrated. Her many later works include *Marigold Garden* (1885)—another collection of verses and pictures—and her illustrated edition of *The Pied Piper of Hamelin* (1888) by R. *Browning. She was encouraged by *Ruskin, whom she met in 1882 and with whom she corresponded. Ruskin lectured on her art at Oxford in 1883; he praised the innocence of her vision of childhood—'no gasworks! no waterworks, no mowing machines, no sewing machines, no telegraph poles Her books and watercolour drawings were immensely popular and influenced contemporary design.

GREENE, (Henry) Graham (1904-91), novelist and playwright, educated at Berkhamsted School, where his father was headmaster, then at Balliol College, Oxford; a book of verse, *Babbling April* (1925), was published while he was still at Oxford. He joined the Roman Catholic Church in 1926, married in 1927, and was from 1926 to 1930 on the staff of * *The Times*, which he left in order to attempt to make a living as a writer. His first three novels (1929-31), which he later disclaimed, made little impression, but *Stamboul Train* (1932) sold well and was followed by many increasingly successful novels, short stories, books of reportage and travel, plays, children's books, etc. Greene describes his own early years in *A Sort of Life* (1971), which gives a vivid impression of a manic-depressive temperament tempted by deadly nightshade and Russian roulette, and a literary imagination nourished by influences as diverse as *Weyman, M. *Bowen, and R. *Browning: Greene states, 'if I were to choose an

epigraph for all the novels I have written, it would be from *Bishop Blougram's Apology*:

Our interest's on the dangerous edge of things,
The honest thief, the tender murderer,
The superstitious atheist . . .

His pursuit of danger (despite quieter interludes, e.g. as literary editor on the * *Spectator* and * *Night and Day*) dominated much of his life and travels, as described in his second volume of autobiography, *Ways of Escape* (1980). His novels include *England Made Me* (1935); **The Power and the Glory* (1940); **The Heart of the Matter* (1948); *The End of the Affair* (1951; a wartime love affair with strong religious-supernatural touches modified by Greene himself in a later version); *The Quiet American* (1955, set in Vietnam); *A Burnt-out Case* (1961, set in a leper colony in the Congo); *The Honorary Consul* (1973, set in Argentina); and *The Human Factor* (1978, a secret service novel). Other works of fiction he classed as 'entertainments': these include **Brighton Rock* (1938, paradoxically the first novel in which critics detected a strong Catholic message, not surprisingly, in view of the fact that it introduces what was to be his central concept of 'the appalling strangeness of the mercy of God'); *The Confidential Agent* (1939); *Loser Takes All* (1955); and *Our Man in Havana* (1958). *The Third Man* (1950), also described as an entertainment, was originally written as a screenplay and filmed (1949) by Carol Reed (see EXPRESSIONISM). Greene's plays include

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The Living Room (1953), *The Potting Shed* (1957), and *The Complaisant Lover* (1959). He also published travel

books, describing journeys in Liberia (*Journey without Maps*, 1936), Mexico (*The Lawless Roads*, 1939), and Africa (*In Search of a Character: Two African Journals*, 1961). His *Collected Essays* appeared in 1969. His range as a writer is wide, both geographically and in variations of tone, but his preoccupations with moral dilemma (personal, religious, and political), his attempts to distinguish 'good-or-evil' from 'right-orwrong', and his persistent choice of 'seedy' (a word which he was to regret popularizing) locations give his work a highly distinctive and recognizable quality, while his skilful variations of popular forms (the thriller, the detective story) have brought him a rare combination of critical and popular admiration. There is a biography by Norman Sherry (2 vols, 1989, 1994). **GREENE**, Robert (1558-92), born in Norwich, educated at St John's College and Clare Hall, Cambridge, from 1575 until 1583, and incorporated at Oxford in 1588. From about 1585 he lived mainly in London. Although he liked to stress his connections with both universities, his later literary persona was that of a feckless drunkard, who abandoned his wife and children to throw himself on the mercies of tavern hostesses and courtesans; writing pamphlets and plays was supposedly a last resort when his credit failed. He is said to have died of a surfeit of Rhenish wine and pickled herrings, though it may more likely have been plague, of which there was a severe outbreak in 1592. Greene was attacked at length by G. *Harvey in *Four Letters* (1592) as the 'Ape of Euphues' and 'Patriarch of shifters'; *Nashe defended him in *Strange Newes* in the same year, acknowledging Greene to have been a

drunkard and a debtor, but claiming that 'Hee inherited more vertues than vices.' Greene's 37 publications, progressing from moral dialogues to prose romances, romantic plays, and finally realistic accounts of underworld life, bear out Nashe's assertion that printers were only too glad 'to pay him deare for the very dregs of his wit'. The sententious moral tone of his works suggests that his personal fecklessness and deathbed repentance may have been partly a pose.

Among the more attractive of his romances are the Lylyan sequel *Euphues his Censure to Philautus* (1587); **Pandosto: The Triumph of Time* and *Perimedes the Blacke-Smith* (1588); **Menaphon* (1589). Among his 'repentance' pamphlets are *Greenes Mourning Garment* and *Greenes Never too Late* (1590) and the work attributed to him, **Greenes Groats-Worth of Witte* (1592). *Greenes Vision* (1592) is a fictionalized account of his deathbed repentance in which he receives advice from *Chaucer, *Gower, and King Solomon. The lowlife pamphlets include *A Notable Discovery of Coosenage* (1591) and three 'conny-catching' pamphlets in the same years 1591-2. His eight plays were all published posthumously. The best known are *Orlando furioso* (1594), **Frier Bacon, and Frier Bongay* (1594), and **James the Fourth* (1598), of which there are editions by J. A. Lavin and N. Sanders.

Greene is now best known for his connections with Shakespeare. The attack on him in the *Groats-Worth of Witte* (below) as an 'upstart Crow, beautified with our feathers' is the first reference to Shakespeare as a London dramatist; and his *Pandosto* provided Shakespeare with the source for **The Winter's Tale*. The

voluminousness of Greene's works and the supposed profligacy of his life have caused him to be identified with the typical Elizabethan hack-writer; he probably provided a name and a model for the swaggering Nick Greene in V. *Woolf's *Orlando* (1928). Greene's works were edited in 15 volumes by *Grosart (1881-6).

Greenes Croats-Worth of Witte, *Bought with a Million of Repentance*, a prose tract attributed to R. *Greene, but edited and perhaps written by H. *Chettle, published 1592.

It begins with the death of the miser Gorinius, who leaves the bulk of his large fortune to his elder son Lucanio, and only 'an old groat' to the younger, Roberto (i.e. the author), 'wherewith I wish him to buy a groatsworth of wit'. Roberto conspires with a courtesan to fleece his brother, but the courtesan betrays him, subsequently ruining Lucanio for her sole profit. The gradual degradation of Roberto is then narrated, and the tract ends with the curious 'Address' to his fellow playwrights *Marlowe, *Lodge, and *Peele, urging them to spend their wits to better purpose than the making of plays. It contains the well-known passage about the 'upstart Crow, beautified with our feathers', the '^Johannes *fac totum*, who 'is in his owne conceit the onely Shake-scene in a countrey', which probably refers to Shakespeare as a non-graduate dramatist newly arrived in London.

Green Knight, see GAWAIN AND THE GREEN KNIGHT, SIR.

GREENLAW, Lavinia (1962-), poet, born in London. Her first collection, *Night Photograph* (1993), contains many poems on scientific subjects and reveals a combination of measured, precise tone with an undiminished

sense of wonder. Her second collection, *A World Where News Travelled Slowly* (1997), refines the taut, controlled style for which she is noted and returns often to the themes of communication in societal and personal contexts, love and travel.

Green Mansions, a novel by W. H. *Hudson, published 1904.

The young hero, Abel, fleeing from persecution in Venezuela, travels into the vast jungle (the 'green mansions'). Eventually he settles with the tribe of Runi, an Indian friend. Finding that one part of the forest is mysteriously forbidden, he investigates and becomes haunted by the recurring cry, half bird, half human, which terrifies the Indians. He finds the caller, Rima, a wild and beautiful girl of the woods, and meets her grandfather, Nuflo. Abel and Rima fall in love, and the three of them set out on a long journey to find her
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mother. They fail, and impetuously Rima returns home first; when Nuflo and Abel arrive they discover that the Indians have burned her on a great pyre built round a forest tree. In anguish Abel kills Runi and his friends, and makes a long, desolate journey, carrying Rima's ashes, back to the coast. The animistic overtones of the book, and its intimations of love and death, made a deep impression.

The sculpture of Rima in London's Hyde Park is by Sir Jacob Epstein (1880-1959).

Green-sleeves, the name of an inconstant lady-love, who is the subject of a ballad surviving in a complete form, published in 1584. This, and the tune to which it was sung, became and remain very popular; both are

mentioned by Shakespeare (**The Merry Wives of Windsor*, 11. i and V. v).

GREENWELL, Dora (1821-82), poet and essayist, who published seven volumes of poetry between 1848-71, of which *Carmina Crucis* (1869), described by her as 'roadside songs with both joy and sorrow in them', was particularly admired. An evangelical Anglican, her longer prose works were on religious subjects, but her essays covered a variety of social causes including women's education, child labour, and the education of the learning disabled. In this latter cause she edited a series of stories for children urging decent treatment for 'imbeciles'. She was a friend of Josephine Butler, met E. B. *Browning, and corresponded with C. *Rossetti; *Whittier wrote the introduction to the US edition of one of her prose works, but for the most part she led a secluded and inconspicuous life.

GREENWOOD, Walter (1903-74), novelist, born in Salford of radical working-class parents, who is remembered for his classic novel of life in a northern town during the depression, *Love on the Dole* (1933; dramatized 1934; filmed 1941). He wrote several other novels and a volume of autobiography, *There Was a Time* (1967).

GREER, Germaine (1939-), feminist, polemicist, and critic, born in Melbourne, and educated at the universities of Melbourne, Sydney, and Cambridge; she settled in Europe in 1964. Her first book, *The Female Eunuch* (1970), opened a new area of feminist debate about the role of women in a male-dominated culture: this was followed by *The Obstacle Race* (1979), a discussion of the social and financial difficulties of

women painters, and the reluctance to grant their achievements proper recognition; *Sex and Destiny* (1984); and other sociological works. *Slip-Shod Sibyls: Recognition, Rejection and the Woman Poet* (1995) is a challenging view of women poets, known and little known, which does not spare what Greer sees as their failings as writers. *The Madwoman's Underclothes* (1986) is a collection of essays and occasional pieces (1968-85), some previously unpublished, some culled from the mainstream press, and some from underground periodicals such as **Oz* and the late 1960s *Suck*. *Daddy We Hardly Knew You* (1989) is a family memoir and *The Whole Woman* (1999) reconsiders the progress of feminism.

GREG, Sir Walter Wilson (1875-1959), scholar and bibliographer, educated at Harrow and Trinity College, Cambridge, where he came to know *McKerrow. His first substantial publication (1900) was a finding-list of English plays written before 1700 which was the beginning of his more important work, *A Bibliography of the English Printed Drama to the Restoration* (1939-59). In 1906 he founded, and was general editor of (1906-39), the *Malone Society, for the exact reproduction of English plays and dramatic documents before 1640. His edition of *Henslowe's Diary and Papers (1904-8) is an outstanding example of his skill in palaeography and his knowledge of Elizabethan theatrical history, which he further developed in later works. Greg raised the standards of bibliography and textual criticism in his constructive reviews, and in editions of manuscript plays, notably *Sir Thomas *More* (1911), and in his works, including *Dramatic*

Documents from the Elizabethan Playhouses (1931) and *English Literary Autographs 1550-1650* (1925-32). In his last and most fruitful years he published, in addition to his *Bibliography*, a remarkable edition of *'Doctor Faustus' 1604-1616* (1950), *The Editorial Problem in Shakespeare* (1942), *The Shakespeare First Folio* (1955), and *Some Aspects and Problems of London Publishing between 1550 and 1650* (1956).

Gregorian Calendar, see CALENDAR.

GREGORY I, St (Gregory the Great) (540-604), one of the greatest of the early popes (from 590), a reformer of monastic discipline and a prolific writer whose works include the *Cura Pastoralis* (see ALFRED), the *Dialogues*, and famous collections of letters and sermons. He sent * Augustine to England. * Bede (*Ecclesiastical History*, 11. i) tells the story of him that, seeing Anglo-Saxon boys for sale in the slave-market at Rome, he remarked: 'Not *Anglibut Angeli*, if they were Christians.' The story that he delivered the Emperor Trajan from hell by his prayers, touched by his humility and justice, is mentioned by * Aquinas, by * Dante more than once, and by Langland (**Piers Plowman*, B XI. 140 ff.). See *Dialogues*, trans. O. J. Zimmerman (1959); P. Batiffol, *Saint Gregory the Great*, trans. J. L. Stoddard (1929).

GREGORY, (Isabella) Augusta, Lady, née Persse (1852-1932), born at Roxborough, Co. Galway. She married the former MP and governor of Ceylon Sir William Gregory of nearby *Coole Park, in 1880, and was widowed in 1892. They had one child (see below). A leading figure in the *Irish Revival, she assisted *Yeats and *Martyn in the foundation of the *Irish Literary Theatre, forerunner of the * Abbey Theatre, for which

she became playwright, director, and patent holder. She helped popularize Irish legends with her translations *Cuchulain of Muirthemne* (1902) and *Gods and Fighting Men* (1904), and Irish folklore with *Poets and*

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Dreamers (1903), *A Book of Saints and Wonders* (1906, enl. 1907), and *Visions and Beliefs in the West of Ireland* (1920). Lady Gregory's idiomatic style (often called 'Kiltartanese') and knowledge of folklore were assets in her collaboration with Yeats on several plays including *Cathleen ni Houlihan* (1902) and *The Unicorn from the Stars* (1908). Excelling in the one-act form, with plays such as *Spreading the News*, *The Workhouse Ward*, *The Rising of the Moon*, and *The Gaol Gate*, Lady Gregory wrote or translated over 40 plays, mostly published in *Seven Short Plays* (1909), *The Kiltartan Molière* (1910), *Irish Folk History Plays* (1912), *New Comedies* (1913), *Three Wonder Plays* (1922), *The Image and Other Plays* (1922), and *Three Last Plays* (1928). Her *Our Irish Theatre* (1913) is a somewhat biased account of the Abbey's early years, but her defence of Synge's **Playboy of the Western World*, G. B. * Shaw's *The Shewing up of Blanco Posnet*, and *O'Casey's *The Plough and the Stars* typifies her tenacious work. Lady Gregory's stance as a cultural nationalist culminated in her fight for the return to Ireland of 39 French Impressionist pictures collected by her nephew Sir Hugh Lane, who drowned in the sinking of the *Lusitania* in 1915 leaving an unwitnessed codicil to his will, a campaign she partly recorded in *Hugh Lane's Life and Achievement* (1921). Her collected works are published in the Coole Edition (1970-82), ed. Colin Smythe.

GREGORY, (William) Robert (1881-1918), artist. The son of Sir William and Lady *Gregory, he designed sets for early *Abbey Theatre productions. In 1916 he joined the RFC and was killed in action. *Yeats wrote several commemorative poems about him, including 'An Irish Airman Foresees his Death' and 'In Memory of Major Robert Gregory'.

GREGORY OF TOURS (c.540-94), bishop of Tours, whose *Historia Francorum* is the chief authority for the early Merovingian period of French history. He places in 520 the raid against the Frisian territory of the Franks by a Scandinavian leader 'Chochilaicus' (in Latin) who has been identified with the Geatish king Hygelac in **Beowulf* the raid is mentioned in *Beowulf* at lines 1207, 2357, 2503, and 2912. Gregory's identification provides the only historical corroboration for any character or event in the poem. The *Historia* has been translated by O. M. Dalton (1927).

Gregynog Press, a *private press founded in 1923 at Gregynog Hall, near Newtown, Montgomeryshire, and endowed by Miss Gwendoline and Miss Margaret Davies as part of their plan to establish an arts and crafts centre. It excelled in the fineness of its bindings, and survived until 1940. It was revived in 1974.

Grendel, see BEOWULF.

GRENFELL, Julian (1888-1915), educated at Eton, where he began to publish, and at Balliol College, Oxford; he joined the regular army in 1910 and in 1914 was sent to France, where he won the DSO and was killed at Ypres. His celebrated poem 'Into Battle' appeared in **The Times* in 1915 and has been much anthologized. There is a life by N. *Mosley

(1976).

GRESHAM, Sir Thomas (?1519-79), a celebrated financier and financial agent of the Crown, and an intimate friend of Sir William Cecil. He was the son of Sir Richard Gresham (71485-1549), lord mayor of London, who initiated the design of the Royal Exchange. This was built at the expense of Sir Thomas Gresham, who also made provision in his will for the founding of Gresham College. Gresham's School, Holt, which was founded by his uncle John, has produced such distinguished figures as *Britten and *Auden.

GREVILLE, Charles Cavendish Fulke (1794-1865), politician and man of public affairs, who was for many years clerk to the Privy Council. From 1820 to 1860 he kept a detailed diary of his life in the inner circles of politics and power. He was the friend and trusted confidant of both Whigs and Tories, and includes in his work many lively portraits of friends and colleagues, such as the duke of *Wellington and Lord Palmerston. His *Memoirs* were first edited and published in 1874-87. See DIARIES.

GREVILLE, Sir Fulke, first Baron Brooke (1554-1628), educated at Shrewsbury School, where he was an exact contemporary of P. *Sidney, and at Jesus College, Cambridge. From the mid-1560s he was at court, where he had a long and moderately successful career, culminating in his peerage in 1621, when he was granted Warwick Castle and Knowle Park by James I. It was in Warwick Castle that he died, mysteriously murdered by a servant who went on to stab himself. Greville began to write poetry during Sidney's lifetime and was intimately concerned with the first

plans for posthumous publication of his friend's works. Poems written after Sidney's death in 1586, gathered together with earlier ones in his sequence *Caelica*, show him moving away from secular love towards broader political and religious themes. His neo-Stoic *Letter to an Honourable Lady* belongs to 1589; and his two Senecan tragedies *Mustapha* (published 1609) and *Alaham*, in their earliest versions, before the fall of Essex in February 1601; the verse *Treatise of Monarchy* about 1600; and his major prose work, *A Dedication to Sir Philip Sidney*, was probably begun in 1610. Greville was a compulsive reviser of his own work, however, and many of his works survive in versions which reflect different stages of revision. Often he seems to change his mind about his central theme or purpose. The *Dedication to Sir Philip Sidney* is as much about Greville's own political ideals and disappointments as about his friend's career, and in its printed version (1652, as *The Life of Sir Philip Sidney*) it incorporates judgements of Elizabeth I and her reign which he had originally hoped to include in a life of that monarch.

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Type-casting of the poetry of this period as either 'Elizabethan' or 'metaphysical' has not helped Greville's literary reputation, but a movement led by Winters, characterizing Greville as a master of the 'plain style', has stimulated admiration among a sizeable minority of critics. C. S. Lewis saw him as a writer of 'genuinely didactic verse, verse utterly unadorned and dependent for interest almost exclusively on its intellectual content'. These qualities are

well reflected in Greville's best-known lines, from the 'Chorus Sacerdotum' in *Mustapha*:

Oh wearisome Condition of Humanity
Borne under one Law, to another bound:
Vainely begot, and yet forbidden vanity,
Created sicke, commanded to be sound.

His *Poems and Dramas* have been edited by G.

*Bullough (1939); *The Remains* by G. Wilkes (1965); the *Life of Sir Philip Sidney* by D. Nowell Smith (1907); *Prose Works* by J. Gouws (1986). There is a life by R. A. Rebholz (1971).

Greville Memoirs, The, see GREVILLE, CHARLES CA VENDISH FULKE.

Grewgious, Mr, a character in Dickens's **Edwin Drood*.

Gride, Arthur, a character in Dickens's **Nicholas Nickleby*.

GRIERSON, Sir Herbert John Clifford (1866-1960), first professor of English literature at Aberdeen University, 1894-1915, and succeeded *Saintsbury as professor of rhetoric and English literature at Edinburgh University, 1915-35. He advanced the study of the "metaphysical poets in his well-annotated edition of *Donne's poems (1912) and in *Metaphysical Lyrics and Poems of the Seventeenth Century* (1921), and was co-editor of a 12-volume edition of Sir W *Scott's letters (1932-7). He published a biography of Scott (1938).

GRIFFIN, Gerald (1803-40), Irish dramatist, novelist, and poet, remembered chiefly for his impressive social novel *The Collegians* (1829), in which young Cregan, allured by wealth and beauty, permits the murder of his humble country wife. *Boucicault made it the basis of a

very successful play, *The Colleen Bawn*, in 1860.

Griffin's play *Gisippus*, a blank verse drama of classical times, was produced at Drury Lane in 1842. A biography by J. Cronin was published in 1978.

Griffith Gaunt or Jealousy, a novel by C. *Reade, published 1866.

The story is set in the 18th cent. Griffith Gaunt, an impoverished gentleman of Cumberland, wishes to marry Kate Payton, a spirited and ardent young Roman Catholic, who dreams of taking the veil but feels at the same time bound to the world. She prefers her other suitor, George Neville, but when Griffith loses his inheritance for her sake she accepts him, hoping for a contented marriage without undue submission. After some happy years, in which children are born, Griffith begins to drink heavily, and does not perceive Kate's disguised but growing passion for her new spiritual director, the exalted Father Leonard. She cannot eat after listening to his sermons, her glove is found secreted in his room, and it becomes clear that their religious ardours stem from human love. The envious housekeeper goads Griffith into a jealous fury, and he drags Leonard through a horse-pond. When he finds Kate and the priest walking together in a grove, at a time when Kate is supposed to be ill in her room, he attacks Leonard with demonic violence and the terrified Kate renounces her love. Griffith gallops away, and in his fever is nursed by Mercy Vint, an innkeeper's daughter, whom he eventually bigamously marries. When he briefly returns home to fetch some money the frenzied Kate tries to stab him, and although he escapes a disfigured body is later

found in a mere and Kate is tried for murder.

Mercy Vint walks miles alone with her child to save Kate. Eventually Kate and Griffith are happily reconciled, Mercy marries Kate's old suitor Neville, and the four live as neighbours, ostracized but happy in their good works.

The novel, based on a story by Wilkie *Collins, was unusually frank for its time and Reade was prosecuted in a case in which *Dickens ('as a husband and father') refused to help defend him. Reade's interest lay clearly not only in the theme of jealousy, both male and female, but in the sexual nature of Kate.

GRIGSON, Geoffrey Edward Harvey (1905-85), poet, critic, and editor of many publications, including the influential **New Verse* (1933-9), which he founded. His first volume of poetry, *Several Observations* (1939), was followed by others, including *Under the Cliff* (1943), *The Isles of Scilly* (1946), *Collected Poems 1924-1962* (1963), *Angles and Circles* (1974), and *History of Him* (1980). Much of his work celebrates his native Cornwall, and his collections of essays, which contributed to his reputation as a fierce controversialist, include *The Harp of Aeolus* (1947) and *The Contrary View* (1974). He also edited selections of work by W. *Barnes (1950), J. *Clare (1950), W. S. *Landor (1964), C. *Cotton (1975), and others, and his eclectic reading is expressed in several Faber anthologies.

GRIGSON, Jane (née MacIntyre) (1928-90), writer on cookery and food, born in Gloucestershire and educated at Newnham College, Cambridge, where she read English. She began her literary career as a translator from Italian, and in 1968 became cookery writer for the

Observer, for which she wrote until her death. Her first book, *Charcuterie and French Pork Cookery* (1967), was followed by many classics of the kitchen, including *Good Things* (1971), *Fish Cookery* (1973), *The Mushroom Feast* (1975), a *Vegetable Book* (1978), and a *Fruit Book* (1982). She wrote in scholarly and elegant prose, and her recipes were always carefully tested. She was married to G. *Grigson.

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Grim, see HAVELOK THE DANE.

GRIMALD, Nicholas (C.1519-C.1562), of Christ's College, Cambridge, chaplain to Bishop *Ridley. He contributed 40 poems to *Tottel's *Miscellany* and assisted in its compilation. He made translations from *Virgil (a Latin paraphrase of the *Eclogues*) and *Cicero (*De Officiis*), and wrote two Latin plays. He was admirably commemorated in an elegy by *Googe. **GRIMALDI**, Joseph (1779-1837), a celebrated clown and pantomimist, who first appeared as an infant dancer at Sadler's Wells, and acted there and at Drury Lane for many years. He had a son of the same name who succeeded him as pantomimist and died in 1863. Grimaldi's *Memoirs* were edited (without much enthusiasm) by ^Dickens, with illustrations by *Cruikshank (2 vols, 1838).

GRIMBALD, or **GRIMBOLD**, St (7820-903), a native of Flanders and a monk of St Bertin's at St Omer. King * Alfred summoned him to England for the promotion of learning and appointed him abbot of the new minster at Winchester. Alfred mentions him as one of his teachers in the Preface to the *Cura Pastoralis*. A hagiographical *Life of Grimbald* survives in the 13thcent.

breviary of Hyde Abbey; but the events of his life are notoriously confused.

Grimes, (1) Peter, see PETER GRIMES; (2) Thomas, chimney-sweep, Tom's employer in C. Kingsley's **The Water-Babies*.

GRIMM, Jacob Ludwig Carl (1785-1863) and Wilhelm Carl (1786-1859), German brothers who pioneered the study of German philology, law, mythology, and folklore. They are chiefly known in England for their collection of *fairy tales, *Kinder- und Hausmärchen* (1812-14), of which an English translation by Edgar Taylor, illustrated by *Cruikshank, was published in 1823 under the title *German Popular Stories*. The brothers also began the German etymological dictionary *Deutsches Wörterbuch*, the German equivalent of the *OED*, in 1852. The work was continued by later scholars, and brought to completion in 1960. Jacob Grimm formulated 'Grimm's Law' of the mutations of the consonants in the several Aryan languages.

GRIMMELSHAUSEN, Johannes Jacob Christoffel von (c. 1621-76), German writer, author of the picaresque novel **Simplicissimus* and, among other things, of a novel from which *Brecht took the story of his *Mother Courage*.

G r i m w i g, Mr, a character in Dickens's **Oliver Twist*.

Gringolet, or **Gryngolet**, Gawain's horse, in *Chrétien (*Erec et Enide*, 1. 3935), *Le Chevalier à l'épée* (l. 226), *Sir *Gawain and the Green Knight* (1. 597), etc. Speght, in his 1598 edition of Chaucer, gives it as the name of * Wade's infamous boat.

Griselda, the type of long-suffering female fortitude; see PATIENT GRISSIL.

Croats-Worth of Witte, see GREENES GROATS-WORTH OF WITTE.

Grobian (German *Grobheit*, rudeness), an imaginary personage often referred to by writers of the 15th and 16th cents in Germany as a type of boorishness. Sebastian Brant in his *Narrenschiff* (see SHIP OF FOOLS) invented St Grobianus as typical of ill-mannered and indecent behaviour. In 1549 F. Dedekind, a German student, wrote a poem in Latin elegiacs, *Grobianus, de Morum Simplicitate*, a burlesque of the generally uncivilized social conditions then prevailing in Germany, in the form of ironical advice on conduct given to a gallant. This was translated into German by Kaspar Scheidt, and into English, and suggested to Dekker his **Guls Horne-Booke*.

GROCYN, William (1449-1519), educated at Winchester and New College, Oxford. He held various ecclesiastical preferments. He studied in Italy with *Linacre under *Poliziano and Chalcondyles, and was instrumental in introducing the study of Greek at Oxford.

Crongar Hill, see DYER, J.

GRONNIOSAW, Ukawsaw, see BLACK BRITISH LITERATURE.

GRONOVIVS, Johann Friedrich (1611-71), a Dutch scholar and editor of Greek and Roman classics. His son, Jakob Gronovius (1645-1716), was professor of Greek at Leiden, and, like his father, an editor of classical authors.

GROSART, Alexander Balloch (1827-99), editor remembered for his reprints of rare Elizabethan and Jacobean literature; between 1868 and 1896 he edited more than 130 volumes.

GROSSETESTE, Robert (1175-1253), bishop of Lincoln

and the first chancellor of Oxford University. He was the author of translations from the Greek, including *Aristotle's *Ethics* and the works of Pseudo-Dionysius (see DiONYSIUS THE AREOPAGITE). Though closely connected with the Franciscans in thought, he remained a secular throughout his life. He was a major figure in the development of the Augustinian philosophical tradition, and he was largely responsible for the Oxford emphasis on the development of the natural sciences; it is likely that he passed on to his pupil R. *Bacon his knowledge of and interest in experimental science, especially optics and mathematics. Influenced by the Platonic tradition of the Arabs, he developed his light-metaphysic in his work *De Luce*, which identifies a form of corporaneity as the most important of forms and makes the individual the essence of the form. See *Writings*, ed. S. H. Thompson (1940); James McEvoy, *The Philosophy of Robert Grosseteste* (1983)-

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GROSSMITH, George (1847-1912) and Weedon(1852-1919), brothers whose father was a friend of H. *Irving, the *Terry family, and other theatrical people. Both pursued successful theatrical careers. **The Diary of a Nobody* (1892), which appeared in **Punch*, was written by both brothers, and illustrated by Weedon. Its popularity with a wide range of readership was immediate, and has not faltered. See DIARIES.

Grosvenor Gallery, the. Bond Street, London, for the exhibition of pictures of the modern school, erected by Sir Coutts Lindsay in 1876. It was especially associated for a time with the *Aesthetic movement. Bunthorne in

*Gilbert and Sullivan's *Patience* describes himself as:

A pallid and thin young man,
A haggard and lank young man,
A greenery-yallery, Grosvenor Gallery,
Foot-in-the-grave young man.

The Gallery closed in 1890.

GROTE, George (1794-1871), banker, educated at Charterhouse, MP for the City of London, 1832-41.

He took an active part in favour of the Reform movement, publishing a pamphlet on the subject in 1820 and another in 1831. His outlook was much influenced by James *Mill and *utilitarianism. He retired from Parliament in order to devote himself to historical work. His famous *History of Greece*, in eight volumes, on which he had been intermittently at work since 1823, was published in 1846-56, and achieved immediate success. Grote's other works include studies of * Plato (1865) and * Aristotle (1872), and various papers and essays on philosophical and ethical subjects.

GROTIUS, Hugo (1583-1645), Dutch statesman and jurist. He was born at Delft, studied law at Orleans and Leiden, and became the leader of the bar at The Hague. He wrote in 1601 a sacred drama in Latin, *Adamus Exsul*, with which Milton was probably familiar when he wrote * *Paradise Lost*. Grotius was on a deputation to London in 1613, but his intimacy with Barnavelt (who was executed in 1619 for conspiracy against the state) led to his condemnation to imprisonment for life. From this he escaped in a large box in which books were sent to him for the purpose of study, and took refuge in Paris. He became the ambassador of Queen Christina of Sweden at the French court, and died, after

shipwreck, in her service. He wrote a large number of works, including a Latin history of the revolt of the Netherlands. But his principal title to fame is his great treatise of international law, the *De Jure Belli ac Pads*, published in 1625. In the midst of the Thirty Years War (1618-48) he asserted in this work the principle of a rule of law binding upon nations in their relations with one another.

Group, the, an informal association of writers, mostly poets, set up in London by Philip *Hobsbaum, with his then wife, poet Hannah Kelly, in 1955. A number of poems or a chapter of a novel (which had been previously distributed to other participants) would be read aloud by the author and discussed by all present. Membership was by invitation of the chairman, and during the formative years, 1956-7, most of the key figures were recruited: these included *Redgrove, P. *Porter, *Lucie-Smith, and G. *MacBeth. Lucie-Smith took over as chairman in 1959, and the group expanded to include F. *Adcock, B. S. *Johnson, and others. An anthology of the Group's writings, edited by Hobsbaum and Lucie-Smith, appeared in 1963 (*A Group Anthology*). In 1965 the Group was restructured into a more formal organization called the Writers' Workshop, but its basic purpose, to expose the work of young writers to their peers, remained constant: it would be considered, not as a movement in poetry, but as a critical approach.

GROVE, George, see MUSIC, LITERATURE OF.

Grubbinol, a shepherd in Gay's **The Shepherd's Week*.

Grub Street, London, according to Dr *Johnson was 'originally the name of a street near Moorfields in

London, much inhabited by writers of small histories, dictionaries, and temporary poems, whence any mean production is called *grubstreet*' (*Dictionary*). The name of the street was changed in the 19th cent, to Milton Street (Cripplegate). 'Grub Street' is current in modern usage as an epithet meaning 'of the nature of literary hack-work'. See Pat Rogers, *Grub Street* (1972).

Grub Street Journal, a weekly literary newspaper, highly satirical in tone, which ran from Jan. 1730 to Dec. 1737; its targets included the **Gentleman's Magazine* and the *Bee*, 'Orator' *Henley's *Hyp-Doctor*, Theobald, *Cibber, *Eusden, and *Curll. *Pope (whose enemies were reviled as 'Knights of the Bathos') is thought to have had a hand in it, although the connection has not been established. See James T. Hillhouse, *The Grub Street Journal* (1928).

Grueby, John, a character in Dickens's **Barnaby Rudge*, servant to Lord George Gordon.

Grundy, Mrs, the symbol of rigid conventional propriety. For the origin of the name see MORTON, T.

Gryll, in Spenser's **Faerie Queene* (11. xii. 86), the hog in the Bower of *Acrasia who repined greatly at being changed back into a man. The incident is based on a dialogue of *Plutarch, in which Gryllus is one of the Greeks transformed into swine by Circe.

Gryll Grange, the last satirical novel of T. L. * Peacock, serialized 1860, issued as a book 1861.

The main plot concerns Mr Falconer, idealist, ascetic, and classicist, who lives in a tower attended by seven virgins, but is persuaded to join a convivial house party at Gryll Grange, where he woos and wins its presiding genius, Morgana Gryll. A second plot

concerns the courtship of the scientific, outgoing Lord Curryfin, and the musical, meditative Alice Niphet.

The characters debate many mid-Victorian issues,

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often criticizing the misuse of science. As part of the Christmas festivities they act an Aristophanic play which parodies the competitive examinations newly introduced into the civil service: Hannibal, Richard Coeur de Lion, and Oliver Cromwell are all failed. Notable characters include the Revd Dr Opimian, an agreeable gourmet with conservative views, and Miss Ilex, a wise and cheerful spinster. Perhaps the most urbane and polished of Peacock's books, *Gryll Grange* upholds civilization, harmony, and completeness against both technology and religious asceticism, two dominant strands of mid-Victorian thought.

Guardian, (1) a periodical started by *Steele in March 1713. It professed at the outset to abstain from political questions, and * Addison contributed 51 papers to it. It included also among its contributors *Berkeley, *Pope, and *Gay. But Steele soon launched into political controversy, falling foul of the Tory **Examiner*. Owing to some disagreement with Tonson, the publisher, the *Guardian* came to an abrupt end in Oct. 1713 and was succeeded by the *Englishman*. See *The Guardian* (1983), ed. J. C. Stephens. (2) a national daily paper originally published as the *Manchester Guardian*.

GUARINI, Giovanni Battista (1538-1612), born at Ferrara, author of the pastoral drama // *pastor fido* (1589), written in emulation of *Tasso's *Aminta*. It had a considerable vogue in England in the 17th cent., where it was translated many times; notably by Sir

Richard *Fanshawe in 1647 as *The Faithfull Shepherd* (ed. W. F. Staton and W. E. Simeone, 1964). Guarini also wrote an influential defence of tragi-comedy, the *Compendio della poesia tragicomica* (1601).

Gudrun, (1) in the **Volsunga saga* and in W. Morris's **Sigurd the Volsung*, the daughter of the king of the Niblungs; (2) the heroine of the *Laxdaela saga* (see SAGA), who appears in Morris's version, 'The Lovers of Gudrun', in **The Earthly Paradise*; (3) Gudrun Brangwen, one of the two sisters in D. H. Lawrence's ** Women in Love*.

Guest, Stephen, a character in G. Eliot's **The Millón the Floss*.

GUICCIARDINI, Francesco (1483-1540), Florentine historian and statesman, employed by the Medici and the papacy. His *Storia d'Italia*, a history of Italy from 1492 to 1534, was translated into English (from a French version) by Sir Geoffrey Fenton, and is of lasting significance; passages from it were inserted in the second edition of **Holinshed's Chronicles*. Both **Raleigh* and F. **Bacon* knew the work well, and **Gibbon* proclaimed it 'from the point of view of intellectual power, the most important work to have issued from an Italian mind'. The *Ricordi*, a collection of aphorisms, also had a wide diffusion.

Guiderius, in Shakespeare's **Cymbeline*, elder son of the king, who in mountain exile bears the name Polydore. The supplements to **A Mirror for Magistrates* contained two 'tragedies' of Guiderius, presenting him as a powerful opponent of the Romans.

GUIDO delle COLONNE, a 13th-cent. Sicilian writer of Latin romances, author of the *Historia Destructions*

Troiae which was in fact a prose version of a poem by **Benoît de Sainte-Maure*, though Guido did not acknowledge this. His romance was used as a source in poems attributed to **Barbour* and **Huchown*, and by **Lydgate* in his *Troy Book*. The story of Troilus and Cressida, taken by Guido from Benoît, was in turn developed by **Boccaccio*, **Chaucer*, **Henryson*, and Shakespeare. Muriel Bowden, in *A Commentary on the General Prologue to the Canterbury Tales* (1948, 20), shows that the famous opening of the *Prologue* corresponds very closely to a passage in Guido.

Guignol, the chief character in the popular French puppet-show of that name, similar to the English Punch and Judy show: Guignol is a variant (from Lyons) of the character of Polichinelle, who became Anglicized as **Punch*. The word Guignol is also used for the theatre where the show is performed. Grand Guignol is a term applied to a theatre presenting plays of a gruesome character.

Guldenstern, see ROSENCRANTZ.

GUILLAUME de LORRIS, see ROMAN DE LA ROSE.

GUILLAUME de MACHAUT (c 1300-77), French musician and poet. He was prominent in the development of the ballade and the rondeau, and one of the most widely celebrated composers in the field of polyphonic songwriting. His poetry influenced Chaucer, particularly in **The Book of the Duchess*.

GUILPIN, Everard (b. ?1572), presumed to be the author of *Skialetheia: Or, A Shadowe of Truth, in Certaine Epigrams and Satyres* (1598), which has interesting affinities with the satires of **Marston* and **Donne*. It has been edited by D. Allen Carroll

(1974)-

Guinevere, the wife of King * Arthur in the Arthurian legend. The name figures in various forms: in *Geoffrey of Monmouth she is 'Guanhamara', of a noble Roman family, brought up in the household of Cador, duke of Cornwall. In the *Brut* of *La3amon she is 'Wenhaver', a relative of Cador; in *Sir Gawain and the Green Knight* she is Wenore, Guenore, Gwenore, and Gaynor (the form also in **The Awntyrs of Arthure*). The most prevailing form of both her name and her story developed in the French tradition, in *Chrétien's *Lancelot* (1170s) and the related early 13th-cent. prose *Lancelot* of the Vulgate cycle, where the queen Guenièvre is the lover of Lancelot, with disastrous consequences: Lancelot fails to achieve the *Grail, and in the final confrontation with Modred he arrives too late to save Arthur, finding that the queen has become a nun. This traces only the main tradition of Guinevere, from Chrétien to Malory; there
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is also a more disreputable version of her as unfaithful and vengeful, reflected in such poems as **Sir Launfal*. But in this main tradition, the tragic love of Guinevere and Lancelot is one of the classics of *courtly love. '**Guinevere**', one of Tennyson's **Idylls of the King*, published 1859. It describes Guinevere's growing repentance, her parting with Launcelot, her last meeting with Arthur, and her death as abbess of the nunnery of Almesbury.

Gulliver's Travels, a satire by *Swift, published 1726 as *Travels into Several Remote Nations of the World 'By Lemuel Gulliver'*.

Swift probably got the idea of a satire in the form of a narrative of travels at the meetings of the * Scriblerus Club, and intended it to form part of the 'Memoirs of Scriblerus'; indeed Scriblerus is described in the 'Memoirs' as visiting the same countries as Gulliver. Swift appears to have worked at the book from as early as 1720.

In the first part Lemuel Gulliver, a surgeon on a merchant ship, relates his shipwreck on the island of Lilliput, the inhabitants of which are 6 inches high, everything on the island being in the proportion of an inch to a foot as compared with things as we know them. Owing to this diminutive scale, the pomp of the emperor, the civil feuds of the inhabitants, the war with their neighbours across the channel, are made to look ridiculous. The English political parties and religious denominations are satirized in the description of the wearers of high heels and low heels, and of the controversy on the question whether eggs should be broken at the big or small end.

In the second part Gulliver is accidentally left ashore on Brobdingnag, where the inhabitants are as tall as steeples, and everything else is in proportion. Here the king, after enquiring into the manners, government, and learning of Europe, sums up his impression of what Gulliver tells him as follows: 'By what I have gathered from your own relation . . . I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth.'

The third part (which was written last) is occupied with a visit to the flying island of Laputa, and its

neighbouring continent and capital Lagado. Here the satire is directed against philosophers, men of science—especially members of the *Royal Society historians, and projectors, with special reference to the *South Sea Company. In Laputa Gulliver finds the wise men so wrapped up in their speculations as to be utter dotards in practical affairs. At Lagado he visits the Academy of Projectors, where professors are engaged in extracting sunshine from cucumbers and similar absurd enterprises. In the Island of Sorcerers he is enabled to call up the great men of old, and discovers, from their answers to his questions, the deceptions of history. The Struldbrugs, a race endowed with immortality, so far from finding this a boon, turn out to be the most miserable of mankind.

In the fourth part Swift describes the country of the Houyhnhnms, who are horses endowed with reason; their rational, clean, and simple society is contrasted with the filthiness and brutality of the Yahoos, beasts in human shape whose human vices Gulliver is reluctantly forced to recognize. So alienated is he from his own species that when he finally returns home he recoils from his own family in disgust.

Gulliver's Travels, the only work for which Swift received payment, was an immediate success and was read (in the words of *Pope and *Gay) 'from the cabinet council to the nursery'; it continues to appeal to readers of all ages, both as a travel book and as a powerful satire, although many find themselves repelled or disturbed by the darkness of Swift's vision, particularly in the last book, which *Thackeray described as 'furious, raging, obscene', and L. *Stephen found

'painful and repulsive'. Like much else in the book, the textual history of *Gulliver* is far from straightforward, most scholars finding the widely varying editions published by Benjamin Motte and George Faulkner difficult, if not impossible, to reconcile.

Culs Horne-Booke, The, a satirical book of manners by *Dekker, published 1609.

It is an attack on the fops and gallants of the day under the guise of ironical instructions how they may make themselves conspicuous in places of public resort by their offensive conduct. The occupations of a young man of leisure are described; his dressing, his walk in 'Paul's', his meal at the 'ordinary', the visit to the playhouse, etc. It is a parody of the *courtesy books of the period, and was suggested by a German original (see GROBIAN).

GUMILEV, Nikolai Stepanovich (1886-1921), Russian poet and critic, born at Kronstadt and educated at Tsarskoe Selo, where in 1903 he met * Akhmatova, whom he was to marry in 1910. His first book of poetry, *The Path of the Conquistadors*, was published in 1905. In 1911 he founded the Guild of Poets, which brought together the members of the school of Russian *Acmeism, whose poetic ideals were clarity and precision. After serving with the Uhlans from 1914 he visited England in June 1917 and again in Jan.-Apr. 1918. He met R. *Fry and A. *Huxley, and visited *Garsington in June 1917. He also met G. K. *Chesterton and during an air raid made a 'mad' speech suggesting that countries should be ruled by poets and offering Chesterton the crown of England. He made the acquaintance of most of the writers associated with

*Orage's *The New Age*, which frequently published translations from and articles about Russian writers. From England he returned to Russia; he was divorced from Akhmatova in 1918. On 3 Aug. 1921 he was arrested for alleged participation in the so-called 'Tagantsev conspiracy', a pro-monarchist plot, and he was executed later that month. The major English

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edition is *Selected Works of Nikolai S. Gumilev* (trans. Burton Raffel and Alia Burago, 1972).

Gummidge, Mrs, a character in Dickens's **David Copperfield*, a 'lone lorn creetur'.

GUNN, Neil Miller (1891-1973), Scottish novelist, short story writer, and playwright, born and brought up in Caithness. His first novel *The Grey Coast* (1926), short stories, and several of his plays contemplate Highland life in decline but *Morning Tide* (1931) introduces more Gunnian characteristics: a sensuous lyricism, remarkable evocations of childhood and of the sea, and a hard-won confidence in humankind. Two historical novels followed: *Sun Circle* (1933), about a Viking invasion, and *Butcher's Broom* (1934), a powerful testament to the Highland Clearances. The modernist *Highland River* (1937) maps the life of its hero, Kenn, on to his experience of the river of his childhood. *The Silver Darlings* (1941) is set in Caithness immediately after the Napoleonic wars, synthesizing folk song, historical detail, acute psychological observation, and symphonic recurrences of almost supernatural experiences. *Young Art and Old Hector* (1942) explores the shared experience of a child and an old man. In *The Green Isle of the Great Deep* (1944) the duo return, but

to a dystopian Celtic heaven. *The Serpent* and *The Key of the Chest* scrutinize homespun values more critically, while *The Silver Bough* (1948) and *The Well at the World's End* (1951) gently satirize those who wish to observe 'primitive communities'. The thriller *Bloodhunt* (1952) and the metaphysical *The Other Landscape* (1954) envisage rehabilitation after violence. *The Atom of Delight* (1956), Gunn's last book, analyses incidents in the first two decades of his life.

GUNN, Thom(son William) (1929-), poet, born in Gravesend, the son of a journalist, and educated at University College School and Trinity College, Cambridge, where he was a contemporary of Ted *Hughes.

His first volume of poems, *Fighting Terms*, was published in 1954; shortly afterwards he took up a fellowship at Stanford University, California (where he came under the influence of * Winters), and in 1960 he settled permanently in San Francisco, gradually relinquishing the academic life for a full-time career as a writer. His collections include *The Sense of Movement* (1957), *My Sad Captains* (1961), *Mo/y* (1971), and *Jack Straw's Castle* (1976). His celebration of men of action (soldiers, motorcyclists, tough boys), his fascination with violence, his gallery of heroes (who range from Elvis Presley to Caravaggio), together with his predominantly low-key, rational, laconic, colloquial manner provide an interesting synthesis of the English *Movement and the romantic elements of American *Beat poetry. Other volumes include *Selected Poems 1950-1975* (1979); *The Passages of Joy* (1982), in which his homosexuality was openly acknowledged; *The Man with Night Sweats* (1992), containing several powerful

poems about AIDS; and *Collected Poems* (1993). *The Occasions of Poetry: Essays in Criticism and Autobiography*, ed. Clive Wilmer, appeared in 1982 (enl. 1985).

GUNNING, Susannah (1740-1800). She lived a difficult life, largely in high London society, with a turbulent army husband, a beautiful high-spirited daughter, and a countess and a duchess for sisters-in-law. *Walpole referred to the notorious family as 'the Gunningiad'. She wrote some poetry, and from 1763 onwards produced almost a dozen unmemorable novels, many of them successful, including *Barford Abbey* (1768) and *The Heir Apparent* (1802).

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

GURDJIEFF, Georgei Ivanovitch (1874-1949), esoteric thinker and teacher, son of a Greek father and Armenian mother, born at Alexandropole, just inside Armenia on the Turkish frontier. He claimed to have spent his youth travelling in Central Asia, India, and Tibet with a company of fellow seekers acquiring occult knowledge. In 1910 he appeared in St Petersburg practising as a healer with theosophical leanings, and in 1914 met *Ouspensky, who became his principal disciple and recorded his teaching in *In Search of the Miraculous* (1950). He moved to the Caucasus during the revolution, then via Constantinople and Berlin to France, where in 1922, from mysterious funds, he set up the Institute for the Harmonious Development of Man at Fontainebleau, where K. *Mansfield died in 1923. His ideas influenced A. *Huxley (*After Many a Summer*, 1939, and *The Doors of Perception*, 1954) and *Isherwood. *Orage, editor of the *New Age*, was a disciple, followed him to Fontainebleau in 1922, and

spent some years teaching the doctrine, raising funds, and organizing groups. A powerful and hypnotic personality, often labelled as a charlatan, Gurdjieff insisted that his knowledge was more a method than a doctrine, and could only be acquired by initiates through long discipline and a technique of self-observation.

GURNEY, Ivor (Bertie) (1890-1937), poet and composer, born in Gloucester, the son of a tailor. He was awarded a scholarship in composition at the Royal College of Music, which he attended from 1911. He volunteered at the outbreak of the First World War, served on the Western Front as a private from 1915 to 1917, and was wounded and gassed. He published two volumes of verse, *Severn and Somme* (1917) and *War's Embers* (1919). After the war he became increasingly unsettled, and worked at various jobs, at times sleeping rough, and taking night-walks back to Gloucestershire from London. He was committed to a mental institution in 1922, and spent the rest of his life in care, dying in the City of London Mental Hospital. He continued in these later years to compose and to write poetry of growing individuality. He set few of his own poems to music, but produced two A. E. *Housman cycles (*Ludlow and Teme* and *The Western Playland*, both 1919) and a set of six E. *Thomas songs, *Lights Out* 441 GURNEY I GUY OF WARWICK

(1918-25). In the short time at his disposal he produced altogether nearly 300 songs. *Blunden made a selection of his post-1919 poems, published 1954, and Leonard Clark published a larger selection in 1973. Interest in his verse—with its memories of the war, its evocations of Gloucestershire, and descriptions of his own mental

state—continued to grow, and his *Collected Poems*, edited and with an introduction by P. J. Kavanagh, appeared in 1982. See also M. Hurd's biography, *The Ordeal of Ivor Gurney* (1978).

GURNEY, Thomas (1705-70), shorthand writer at the Old Bailey, the first shorthand writer to hold an official appointment. His *Brachygraphy* (1750), originally an improvement of W. Mason's *Shorthand*, has been frequently reissued and improved. His grandson, William Brodie Gurney, shorthand writer to the Houses of Parliament (1813), is referred to by Byron in **Don Juan* (i. 189).

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

GUTENBERG, Johann (c. 1400-768), the inventor of printing with movable type. Born at Mainz, he learned printing skills in Strasbourg, where he lived from 1434 until he returned to Mainz in 1444. In 1436 he founded a press in partnership with **Fust*, who provided the capital. Fust dissolved the partnership acrimoniously in 1455 and took possession of the implements and stock. Books published up to 1455 cannot be assigned with confidence to Gutenberg or Fust or Fust's son-in-law Peter Schöffer, but the 42-line Latin Bible known as the 'Gutenberg Bible', printed at Mainz 1453-5, **s* usually attributed to Gutenberg. See Albert Kapr, *Johannes Gutenberg* (Eng. trans. 1996).

GUTHLAC, St (d. 714/15), a young nobleman of Mercia who reacted against his military life and became a hermit at Crowland (or Croyland) in Lincolnshire, *jt*thelbald, king of Mercia, had a church built over his tomb, which later became the abbey of Crowland. Not long after his death was written the Latin *Vita Sancii*

Guthlaci (c.740) by Felix of Croyland, which is in the tradition of Latin saints' lives such as Evagrius's *Vita Sancti Antonii*, and of which there is a late Old English prose version from Mercia. Two adjacent poems in Old English, found in the **Exeter Book*, known as *Guthlaca* and *Guthlac B*, are distinguished from each other in style and in the degree of their dependence on Felix: B is much more closely copied from him and is written in a more elaborate, Cynewulfian style than A. The poems used to be attributed to **Cynewulf* and they are thought to date originally from the late 9th cent. See W. de G. Birch (ed.), *Memorials of St Guthlac* (Wisbech, 1881).

Guy Mannerling, a novel by Sir W **Scott*, published 1815. This, the first novel published by Scott after *Waverley's* success, is concerned, like so many of Scott's best books, with old loyalties and the transition in Scotland from the old customs to the new. The story, set in the 18th cent., narrates the fortunes of Harry Bertram, son of the laird of Ellangowan in Dumfriesshire, who is kidnapped as a child and carried to Holland at the instigation of a dishonest lawyer, Glossin, who hopes to acquire the Ellangowan estate on easy terms if there is no male heir. Bertram, ignorant of his parentage, goes to India as Vanbeest Brown, joins the army, and serves with distinction under Colonel Guy Mannerling. He is suspected by Mannerling of paying attentions to his wife, is wounded by him in a duel, and left for dead. In reality, Bertram loves Julia, Mannerling's daughter. Recovering from his wound, he follows her to Ellangowan. Glossin, who has seized the Ellangowan estate, is alarmed by the possibility that

Bertram may learn the secret of his parentage. He plots with Dirk Hatteraick, the smuggler who kidnapped him as a child, to carry him off again and kill him. But Bertram is recognized by an old gipsy, Meg Merrilies, who had loved him as a child and, despite having been evicted from the estate by Bertram's father with all her clan, devotes herself to securing his restoration. She frustrates the plot, with the help of Dandie Dinmont, a sturdy Lowland farmer, but loses her own life. Hatteraick and Glossin are captured and Hatteraick, after murdering Glossin in prison, kills himself. Bertram is restored to his property, reconciled with Mannering, and marries Julia. Mannering's part in the plot is emphasized by the fact that he had happened to be stormstayed at Ellangowan on the night of Bertram's birth and diverted himself by casting (accurately) the horoscope of the newborn child.

Cuy of Cisborne, see ROBIN HOOD AND GUY OF GISBORNE.

Cuy of Warwick, a very popular verse romance of about 1300, based on an Anglo-Norman original (of which there are 13 manuscripts), occurring in four manuscripts ranging from 7,000 to 12,000 lines. Guy is the son of Siward, steward of Rohand, earl of Warwick, and the romance tells of the exploits he performs in order to win the hand of the earl's daughter Fenice. He rescues the daughter of the emperor of Germany, fights the Saracens, and slays the Soldán. He returns to England where he is honourably received by King Athelstan and marries Fenice, but soon returns to the Holy Land where he performs more great exploits. He comes back again to England and fights the Danish giant Colbrand in a famous combat, slays the Dun Cow

of Dunsmore, and vanquishes a winged dragon in Northumberland. He becomes a hermit and is fed by Fenice who does not recognize him until he sends her his ring from his deathbed.

The romance served as a patriotic rallying-poem because of its celebration of Athelstan's resistance to the Danes, and its popularity was enhanced by its nature as saint's life combined with violent adventure story. The legend was accepted as authentic by chroniclers and versified by *Lydgate (c.1450); the Beauchamp earls claimed descent from Guy. The story of the

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encounter between Guy and Colbrand is told in Drayton's **Poly-Olbion*, xii. 129 fr., which describes other feats of Guy in xiii. 327 fr. See edition by }. Zupitza (3 vols, EETS ES, 42, 49, 59, 1883-91).

Guyon, Sir, in Spenser's **Faerie Queene*, the knight of Temperance. His various exploits, the conquest of **Pyrochles*, the visit to the cave of **Mammon*, the capture of **Acrasia*, and the destruction of her **Bower of Bliss*, are related in II. v-xii.

Cuzmán de Alfarache, a Spanish **picaresque* romance, the second of its kind (the successor of **Lazarillo de Tormes*) by Mateo Alemán (1547-C.1614). It was translated into English (as *The Rogue*) in 1622 and published with an introductory poem by **Jonson*.

Guzman is by turns scullion, thief, gentleman, beggar, soldier, and page.

Gwendolen, (1) in **Geoffrey of Monmouth's History*, the daughter of Corineus and wife of King **Lochrine* who threw **Estrildis* and Sabrina (Habren) into the

Severn. (2) Gwendolen Harleth, a character in G. Eliot's
**Daniel Deronda*.

GWYN, Eleanor ('Nell') (1650-87), orange-seller, actress,
and mistress of Charles II; her best role seems to
have been the 'breeches part' of Florimel in *Dryden's
Secret Love. One of her sons was created duke of St
Albans in 1684.

