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**Habbakkuk Hilding**, the name given to \*Fielding in a scurrilous pamphlet of 1752, possibly by \*Smollett.

**HABINGTON**, William (1605-54), of an old Catholic family, educated at St Omer and Paris. He married Lucy Herbert, daughter of the first Baron Powis, and celebrated her in *Castara* (1634, anon.), a collection of love poems. A later edition (1635) contained in addition some elegies on a friend, and the edition of 1640 a number of sacred poems. He also wrote a tragicomedy, *The Queene of Arragon* (1640). His poems were edited by Kenneth Allott (1948), with a life.

**HAFIZ**, Shams ud-din Muhammad (d. c.1390), a famous Persian poet and philosopher, born at Shiraz, whose poems sing of love and flowers and wine and nightingales. His principal work is the *Divan*, a collection of short lyrics called *ghazals*, or *ghasels*, in which some commentators see a mystical meaning. Translations of his works include *Odes of Hafez* (1774) by J. Richardson, and versions by Sir W. \*Jones, G. \*Bell (*Poems from the Divan of Hafiz*, 1897), and R. \*Le Gallienne (1905). See also *Persian Poems*, ed. A. J. Arberry (1954). Hafiz and \*Sa'di were buried near one another at Shiraz.

**HAGGARD**, Sir H(enry) Rider (1856-1925), sixth son of a Norfolk squire. He spent six years in South Africa as a

young man, and later served on official commissions concerned with agriculture, forestry, and emigration, and wrote books on South African history and on farming; but it was his 34 adventure novels that made him famous. These were notable chiefly for weird invention and spellbinding narrative, and were diversely set in Iceland, Mexico, Constantinople, and Ancient Egypt; but his best novels—of which *King Solomon's Mines* (1886) and *She* (1887) are the most celebrated—were set in Africa, and vividly conveyed the fascination he found in its landscape, wildlife, tribal society, and mysterious past. \*Kipling and \*Lang were close friends of his, and he had a worldwide readership which included \*Jung, who used *She* as a striking example of the anima concept. Haggard's novels have remained continuously popular, and several of them have been filmed. *The Days of My Life: An Autobiography* appeared in 1926, and there is a biography by Morton Cohen (1960).

**Haidée**, a character in Byron's *Don Juan*.

**haiku**, a Japanese lyric form of 17 syllables in lines of 5, 7, 5 syllables. It emerged in the 16th cent, and flourished from the 17th to the 19th cent., and dealt traditionally with images of the natural world; in this century it has been much imitated in Western literature.

**Hajji Baba of Ispahan, The Adventures of**, see MORIER.

**HAKLUYT** (pron. Haklit), Richard (1552-1616), of a Herefordshire family, educated at Westminster and Christ Church, Oxford. He was chaplain to Sir Edward Stafford, ambassador at Paris, 1583-8. Here he learnt

much of the maritime enterprises of other nations, and found that the English were reputed for 'their sluggish security'. He accordingly decided to devote himself to collecting and publishing the accounts of English explorations, and to this purpose he gave the remainder of his life. He had already been amassing material, for in 1582 he published *Divers Voyages Touching the Discoverie of America*. In 1587 he published in Paris a revised edition of the *De Orbe Novo* of Peter Martyr of Anghiera (subsequently translated into English by Michael Lok), and in the same year appeared his *A Notable Historie, Containing Foure Voyages Made by Certayne French Captaynes unto Florida*, a translation of René de Laudonnière. His *Principali Navigations, Voiages, and Discoveries of the English Nation* was issued in 1589, and, much enlarged, in three volumes, 1598-1600. It contained some account of the voyages of the Cabots, and narratives of Sir Hugh Willoughby's voyage to the Near East in search of Cathay, Sir John \*Hawkins's voyages to Guinea and the West Indies, \*Drake's voyages of 1570-2 and his circumnavigation, Sir Humphrey Gilbert's last voyage in which he perished, Martin Frobisher's search for the Northwest Passage, John Davys's Arctic voyages, and the voyages of \*Raleigh, James Lancaster, and others. He thus brought to light the hitherto obscure achievements of English navigators, and gave a great impetus to discovery and colonization. He was closely associated with \*Sidney in the last years of his life, and from 1582 with Raleigh (particularly between 1583 and 1590). He is referred to by many contemporary scholars and writers, some of whom were his personal

friends, including \*Camden, Gabriel and Richard \*Harvey, \*Mulcaster, \*Nashe, and \*Drayton. He was a pluralist, holding prebendaryships at Bristol and Westminster; he was rector of Wetheringsett, 1590-1616, and of Gedney, 1612-16. He left unpublished a number of papers which came into the hands of \*Purchas.

The Hakluyt Society was founded in 1846 as an offshoot of the (Royal) Geographical Society to publish voyages and travels, which it has done at the rate of at least two volumes a year since then. Its publications

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include reissues and re-editions of Hakluyt's writings, and very many original narratives. Its history and that of its founder are succinctly set out in D. B. Quinn (ed.), *The Hakluyt Handbook* (2 vols, 1974).

**Hal**, Prince, in Shakespeare's 2 and 2 \**Henry IV*, the prince of Wales who later becomes Henry V.

**HALDANE**, J(ohn) B(urdon) S(Anderson) (1892-1964), geneticist and brother of N. \*Mitchison. He was professor of genetics, then of biometry, at University College London, and, 1940-9, chairman of the editorial board of the communist *Daily Worker*, to which he contributed hundreds of articles. He became known to a large public as a witty popularizer of science with such works as *Daedalus* (1924), *Possible Worlds* (1927, in the forewords of which he stresses the public's 'right to know'), *Animal Biology* (with J. \*Huxley, 1927), and a collection of children's stories, *My Friend Mr Leakey* (1937). His scientific but imaginative speculations about the future have much in common with those in \**Brave New World*, and Haldane himself appears as

Shearwater, a biologist with a flighty wife, in A. \*Huxley's *Antic Hay*. A Marxist from the 1930s, Haldane resigned from the Communist Party c.1950 on the issue of Lysenko's claims to have manipulated the genetic structure of plants and '\*Stalin's interference with science'. See a life by R. Clark (1968).

**HALE**, Sir Matthew (1609-76), educated at Oxford. He became lord chief justice and was a voluminous writer on many subjects, but much of his best work was left in manuscript and published long after his death. His works include a *History of the Common Law* (1713) and an unfinished *History of the Pleas of the Crown* (1736), the first history of English criminal law. He was a friend and admirer of \*Selden and G. \*Burnet wrote his biography.

**Hale**, Mr, Mrs, Margaret, and Frederick, characters in E. Gaskell's \**North and South*.

**HALÉVY**, Elie (1870-1937), French social and political historian, author of *Histoire du peuple anglais au XIXe siècle*, a study of political, economic, and religious change in England after 1815. Having dealt with the period 1815-41 in three volumes (1913-23), Halévy went on to write a further two (1926-32) on the years 1895-1915 before turning his attention to the middle of the century. His last work (1946), on the years 1841-52, was published after his death.

**HALIBURTON**, Thomas Chandler (1796-1865), born at Windsor, Nova Scotia, became a judge of the supreme court of the province. As a writer he became known for his *The Clockmaker; or, The Sayings and Doings of Samuel Slick, of Slickville* (1836; London, 1837), a satirical and humorous work of fiction published

anonymously which had a great vogue in England. It was followed by other works in the same series, including *The Attaché or Sam Slick in England* (1843-4), designed to stimulate political reform through the satirical observations of the character Sam Slick, a Yankee from Ohio. See V. L. O. Chittick, *Thomas Chandler Haliburton: A Study in Provincial Toryism* (1924).

**HALIFAX**, George Savile, marquess of (1633-95), a powerful influence in the court of Charles II, and a noted anti-Catholic, chiefly remembered for his *Character of a Trimmer*, published 1688 but previously circulated in manuscript, in which he urged the king to free himself from his brother's influence and advocated compromise and moderation. His political tracts (which include his subtle piece of argument *The Anatomy of an Equivalent*, 1688) were reprinted in 1898. He also wrote some much-reprinted essays, *A Lady's New Year's Gift, or Advice to a Daughter* (1688). His other works include *A Letter to a Dissenter upon Occasion of His Majesties Late Gracious Declaration of Indulgence* (1687) and *A Character of King Charles II* (printed with *Political, Moral, and Miscellaneous Reflexions* in 1750). He saved the throne by his resolute opposition to the Exclusion Bill. He is the 'Jotham' of Dryden's \**Absalom and Achitophel*.

**HaiiMeiShad** (*Holy Maidenhood*), a prose treatise on virginity from the west Midlands, written in the period 1190-1225. It occurs in two manuscripts which also contain \**Sawles Warde* and one or more members of the group of saints' lives known as the \**Katherine Group*. It is vigorously written in an accomplished

style, very reminiscent of that of \*Ancrene Wisse, but it takes an extreme, dualist position on its subject. There is an edition by B. Mille« (EETS 284, 1982).

**HALL, or HALLE**, Edward (d. 1547), educated at Eton and King's College, Cambridge, the author of a chronicle glorifying the House of Tudor entitled *The Union of the Two Noble and Illustre Families of Lancastre and York*, which was prohibited by Queen Mary and which is interesting for the account it gives of the times of Henry VIII and the vivid description of his court and of the Field of the Cloth of Gold. It was used by Shakespeare as a source in his early history plays.

**HALL**, Joseph (1574-1656), educated at Ashby-de-la-Zouch and Emmanuel College, Cambridge. He was successively bishop of Exeter (1627) and Norwich (1641). He was imprisoned in 1641 in the course of the attack on episcopacy, and released after five months. In 1643 he was sequestered at Norwich, his revenues and bishop's palace seized, his cathedral desecrated. As a student at Cambridge he published two volumes of satires, \**Virgidemiarum, Sex Libri*; a semi-bawdy satirical novel in Latin, *Mundus Alter et Idem*; and, very probably, the last play in the St John's College \**Parnassus Plays*. He is responsible for initiating several literary genres: the first to publish his epistles in English (1608-10); the beginner of the mode of \*character-writing ( 1608); the introducer of Juvenalian satire; the first to mine his own sermons for his great meditations written for Protestants to counter the

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popular Ignatian mode of meditation on the Continent. A favourite of King James, he was sent three times on

royal embassies abroad; and he was employed as a controversialist by the king and later by \*Laud against \*Smectymnuus. His collected works fill ten volumes, and he is famous for his plain, Senecan prose style. A *Biographical and Critical Study* by F. Huntley was published in 1979.

**HALL**, Sir Peter (1930- ), director of plays, operas, and films. He was born in Suffolk and educated at St Catharine's College, Cambridge, where he came under the spell of F. R. \*Leavis, whose rigorous textual analysis influenced his later career. Hall directed the British première of \* *Waiting for Godot* in 1955, founded the Royal Shakespeare Company in 1960, laying great emphasis on intelligent verse-speaking, and was director of the \*National Theatre from 1973 to 1988. He has shaped post-war British subsidized theatre and applied the same classical rigour to \*Beckett, \*Pinter, and \*Albee as to Stratford Shakespeare, where his joint production, with John Barton, of the history-cycle *The Wars of the Roses* (1963) remains a modern landmark. His *Diaries* were published in 1983.

**HALL**, Radclyffe (1883-1943), the pen-name of Marguerite Radclyffe-Hall, born in Bournemouth, and educated erratically by governesses. She published several volumes of verse and eight volumes of fiction, including *The Unlit Lamp* (1924) and *Adam's Breed* ( 1926). Her open treatment of lesbianism in *The Well of Loneliness* (1928) occasioned a trial for obscenity; it was banned and an appeal refused, despite the support of many eminent writers including E. M. \*Forster, L. and V. \*Woolf, and Arnold \* Bennett. It has been many

times republished, and other titles were reissued, notably by Virago. There is a life by S. Cline (1997).

**HALL**, Willis (1929- ), playwright, born and educated in Leeds at Cockburn High School. His successful play *The Long and the Short and the Tall* (1958, pub. 1959), set in 1942 in the Malayan jungle during the Japanese advance on Singapore, was followed by many other works for stage, screen, and television, many written in collaboration with K. \* Waterhouse. He has also written many books for children.

**HALLAM**, Arthur Henry (1811-33), educated at Eton and Trinity College, Cambridge, where he became a close friend of \*Tennyson and after his early death the subject of Tennyson's poem *\*In Memoriam*. He was a young man of great promise, an Italian scholar, and an ardent admirer of the Romantic poets. His *Remains*, edited by his father Henry \*Hallam in 1834, contain work of distinction in poetry, philosophy, and criticism.

**HALLAM**, Henry (1777-1859), historian, and the father of \*Tennyson's friend Arthur \*Hallam, educated at Eton and Christ Church, Oxford. He became a barrister and a commissioner of stamps. He spent some ten years on the preparation of his first published work, *A View of the State of Europe during the Middle Ages* (1818), in which he attempts 'a comprehensive survey of the chief circumstances that can interest a philosophical enquirer'. Hallam's best-known work, his *Constitutional History of England* (1827), to the death of George II, became a work of great and prolonged influence. The work was continued by Sir T. E. May. In 1834 he edited, with a memoir, the verse and prose of his son Arthur. His last great

work was *An Introduction to the Literature of Europe during the Fifteenth, Sixteenth, and Seventeenth Centuries* (1837-9), t n e sweep of which covers not only creative literature but the literature of the classics, mathematics, theology, science, and, most notably, of philosophy and thought.

**HALLIWELL** (later Halliwell-Phillipps), James Orchard (1820-89), a noted Shakespearian scholar. He entered Trinity College, Cambridge, in 1837 where he had unlimited access to the locked-up manuscripts. After it was discovered that 17 volumes were missing, he transferred to Jesus College. He was elected a fellow of the \* Royal Society before he was 19 and was a founder member of the Shakespeare Society. In 1842 he married Henrietta, daughter of Sir T \*Phillipps, whose surname he later added to his own. His published works include *The Life of William Shakespeare* (1848), *Observations on the Shakespearean Forgeries at Bridgewater House* (1853), on the J. P. ^Collier controversy, *A Dictionary of Old English Plays* ( 1860), *Outlines of the Life of Shakespeare* (1881-7), which became a primary source for subsequent i9th-cent. Shakespeare biographies. He edited the *Works of Shakespeare* (16 vols, 1853-65) and some 150 volumes, mainly of 17thcent. literature (some in collaboration with T. \* Wright), and did much work for the \*Percy Society, notably editing *The Nursery Rhymes of England* (1842-6), a pioneering study which remained standard until that of the \*Opies, and for the \*Camden Society.

**HALL-STEVENSON**, John (1718-85), the friend of \*Sterne, traditionally said to be the original of Eugenius in *\*Tristram Shandy* and *\*A Sentimental Journey*.

He was squire of Skelton Castle, near Saltburn-by-the-Sea, Yorkshire, where he was host to a circle of literary friends, 'the Demoniacs', which included Sterne. He published *Fables for Grown Gentlemen* (1761), *Crazy Tales* (1762), and other coarse, sometimes indecent, verse satires done in what he conceived to be imitations of French \*fabliaux. He was not, as has been said, the author of *A Sentimental Journey Continued* (1769). His *Works*, edited carefully though anonymously, appeared in 1795.

**Hamartia**, see POETICS, THE.

**HAMBURGER**, Michael Peter Leopold (1924- ), poet and translator, born in Berlin of a German family which emigrated to England in 1933; his brother is

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publisher Paul Hamlyn. His own collections of poetry include *Flowering Cactus* (1950), *Weather and Season* (1963) (which contains his sequence, 'In a Cold Season', on the Eichmann trial), and *Ownerless Earth: New and Selected Poems* (1973), and his many distinguished translations include versions of \*Hofmannsthal (1961), \*Grass (1966), and, notably, the *Poems and Fragments* of \*Holderlin (1966). His *Collected Poems* appeared in 1984 and an autobiography, *A Mug's Game*, in 1983. Later volumes include *Roots in the Air* (1991) and *Late* (1997).

**HAMILTON**, Anthony, see GRAMONT.

**HAMILTON**, Charles Harold St John (1876-1961), born in Ealing, the son of a journalist. His first boys' story was published when he was 17, and he was to become for half a century the world's most prolific author for boys. He wrote under many different pen-names, but

was most renowned as 'Frank Richards' of the *Magnet* (1908-40) and 'Martin Clifford' of the \**Gem* (1907-39). The *Magnet's* Greyfriars School included, among other household names, Billy Bunter, who survived with his friends, after the *Magnet's* closure, in book form, on television, and in the theatre. \*Orwell, writing in \**Horizon* in 1939, objected to the snobbery, insularity, dated slang, and tedious style of this exclusively male world, but Hamilton's game reply conceded nothing.

**HAMILTON**, Cicely, see WOMEN'S SUFFRAGE.

**HAMILTON**, Ian (1938- ), poet, editor, biographer, and essayist, educated at Darlington Grammar School and Keble College, Oxford. He has published collections of poetry, *The Visit* (1970), *Returning* (1976), and *Fifty Poems* (1988); other works include *The Little Magazines* (1976); a life of R. \*Lowell (1983); and *In Search of J. D. Salinger* (1988), a compelling account of the difficulties he encountered in writing about his elusive subject, which he describes as 'a kind of *Quest for Corvo*, with \*Salinger as quarry'. This investigation led to *Keepers of the Flame: Literary Estates and the Rise of Biography* (1992), in which he discusses historical, legal, and ethical questions associated with the growing interest in literary biography. He edited the \**New Review* (1974-9) and *The Oxford Companion to Twentieth Century Poetry in English* (1994). *Walking Possession* (1994) collects essays and reviews 1968-93.

**HAMILTON**, (Anthony Walter) Patrick (1904-62), the son of an eccentric clergyman. He worked for a time as a repertory actor and wrote several successful plays, including *Rope* (1929) and *Gas Light* (1939), both thrillers, and *The Duke in Darkness* (1943), a historical

drama. He also wrote radio plays. His novels include *Craven House* (1926), the story of the inmates of a boarding house; *The Midnight Bell* (1929), *The Siege of Pleasure* (1932), and *The Plains of Cement* (1934), a trilogy published in 1935 as *Twenty Thousand Streets under the Sky*, which deals respectively with the interlocking lives of Bob, a waiter, Jenny, a prostitute, and Ella, a barmaid; *Hangover Square* (1941), a thriller set in Earls Court dealing with George Harvey Bone's fatal passion for destructive Netta; and *The Slaves of Solitude* (1947), also set in a boarding house, which centres on the wartime experiences of the quiet spinster Miss Roach. Hamilton's particular gift is for describing, in the words of J. B. Priestley, 'a kind of No-Man's-Land of shabby hotels, dingy boardinghouses and all those saloon bars where the homeless can meet' (1972); Holroyd praises his 'invention of the monster-bore—that terrible mixture of the banal and the sinister who entertains the reader by driving the other characters in the book to distraction' (*Unreceived Opinions*, 1973). All the novels show a preoccupation with the perils and pleasures of drinking, and Hamilton's Marxism is expressed in his compassion for the hopelessness of his characters' lives.

**HAMILTON**, William, of Bangour (1704-54), Scottish Jacobite patriot and poet, who commemorated the battle of Gladsmuir in an ode and fought at Culloden. He is chiefly remembered for his song 'The Braes of Yarrow' ('Busk ye, busk ye, my bony bony bride'), published in Ramsay's *Miscellany*.

**HAMILTON**, Sir William (1730-1803), diplomat,

archaeologist, and collector, and British envoy and plenipotentiary at Naples from 1764, where his embassy became a cultural and musical centre; he entertained many travellers on the Grand Tour, studied Vesuvius (recording his observations in *Campi Phlegraei: Observations on the Volcanos of the Two Sicilies*, 1776), collected so-called Etruscan vases and paintings, and in 1791 married, as his second wife, Emma Hart (born Amy Lyon), who was to achieve notoriety as the mistress of Nelson. The Hamiltons were recalled to England in 1800, where Sir William died, with both Emma and Nelson attending his deathbed. His friends and correspondents included Beckford and Horace Walpole, and his collections exerted a wide influence on neo-classicism in Britain; one of his most important collections of vases, terracottas, coins, etc., sold to the British Museum in 1771, laid the foundation for its department of classical antiquities. There is a fictionalized account of his life, *The Volcano Lover* (1992), by S. Sontag.

**HAMILTON**, Sir William (1788-1856), educated at Glasgow and Balliol College, Oxford. His philosophical reputation was made by a number of articles which appeared in the *Edinburgh Review*, 1829-36 (republished in 1852 as *Discussions on Philosophy and Literature, Education and University Reform*), of which the most important were those on 'the Philosophy of the Unconditioned', 'the Philosophy of Perfection', and 'Logic'. He was elected to the chair of logic and metaphysics at Edinburgh in 1836. His *Lectures on Metaphysics and Logic* appeared in 1859-60, after his death.

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A man of great philosophical erudition rather than a great philosophical thinker, Hamilton represents the influence of \*Kant upon the commonsense philosophy of the Scottish school set forth by \*Reid. He maintained that we have immediate perception of external objects, or rather of their primary and real qualities; he also expounded the doctrine of the phenomenal and relative quality of all knowledge, according to which we must remain ignorant of ultimate reality, since knowledge, whether of mind or matter, must be conditioned by the knowing mind, and cannot therefore be knowledge of the thing-in-itself. If we attempt to think of things not so conditioned, we are faced by two contradictory propositions, both inconceivable, and one of which must be true; for example, time must be either finite or infinite, but we cannot conceive of it as either. In logic, Hamilton introduced a modification of the traditional doctrine, known as the 'Quantification of the Predicate'. His philosophical views were vigorously attacked by J. S. \*Mill in his *Examination of Sir William Hamilton's Philosophy*.

**HAMILTON**, William Gerard (1729-96), known as 'Single-Speech Hamilton' from his celebrated threehour maiden speech in 1755 as MP for Petersfield. His friend Dr \* Johnson was for a time his unofficial adviser and \*Burke was his private assistant from 1759 to 1765. Some of his contemporaries claimed he was \*'Junius'. His works were published after his death by \*Malone under the title *Parliamentary Logick*.

**HAMILTON**, Sir William Rowan (1805-65), a distinguished mathematician whose fame rests principally

on his discovery of the science of quaternions, a higher branch of calculus. He was also an amateur poet, and friend and correspondent of \*Wordsworth, \*Coleridge, M. \*Edgeworth, and other literary figures.

*Hamlet* a tragedy by \* Shakespeare, written perhaps, in its first version, in mid 1599, probably completed by 1601: it was registered as 'latelie Acted' in July 1602. A short text probably reconstructed from memory by actors was published 1603 and a good text, almost twice as long, 1604-5. The \*Folio text (1623) adds some passages not in the second quarto, and omits others. References by \*Nashe, \*Lodge, and others show that a play on the same subject (now lost) preceded Shakespeare's; it was presumably a source. His chief nondramatic source was \*Saxo Grammaticus's narrative in his *Historiae Danicae*, as retold by Belieferest in his *Histoires tragiques*.

Old Hamlet, king of Denmark, is recently dead, and his brother Claudius has assumed the throne and married his widow Gertrude. Young Hamlet, returning from university at Wittenberg, learns from the ghost of his father that Claudius murdered him by pouring poison into his ear, and is commanded to avenge the murder without injuring Gertrude. Hamlet warns his friend Horatio and the guard Marcellus (who have also seen the apparition) that he intends to feign madness, and swears them to secrecy. Immediately after his famous speech of deliberation beginning 'To be, or not to be' (ill. i) he repudiates Ophelia, whom he has loved, while spied on by Claudius and by Ophelia's father Polonius. He welcomes a troupe of visiting players, and arranges a performance of a play ('the Mouse-trap')



about fratricide, which Claudius breaks off, in apparently guilty and fearful fury, when the player Lucianus appears to murder his uncle by pouring poison into his ear. Hamlet refrains from killing Claudius while he is at prayer, but stabs through the arras in his mother's bedroom, killing the old counsellor Polonius, before reprimanding his mother for her affection for Claudius. Claudius sends Hamlet to England with sealed orders that he should be killed on arrival. Hamlet outwits him, however, returning to Denmark, having arranged the deaths of his old friends Rosencrantz and Guildenstern, who were his uncle's agents. During Hamlet's absence Ophelia has gone mad with grief from Hamlet's rejection of her and her father's death, and is found drowned. Her brother Laertes, having returned from France, determines to avenge his sister's death. Hamlet and Laertes meet in the graveyard where Ophelia is to be buried, and fight in her grave. Claudius arranges a fencing match between Hamlet and Laertes, giving the latter a poisoned foil; an exchange of weapons results in the deaths of both combatants, not before Gertrude has drunk a poisoned cup intended for her son, and the dying Hamlet has succeeded in killing Claudius. Fortinbras, prince of Norway, whose resolute military heroism has been alluded to throughout the play, appears fresh from wars with Poland and gives Hamlet a military funeral. (See also OBJECTIVE CORRELATIVE.)

**Hamley**, Squire, Mrs, and their sons Osborne and Roger, in \* *Wives and Daughters* by E. Gaskell.

**HAMMETT**, (Samuel) Dashiell (1894-1961), American writer of detective fiction, whose tough, realistic works

(*RedHarvest*, 1929; *The Maltese Falcon*, 1930; *The Glass Key*, 1931; *The Thin Man*, 1932; etc.), based in part on his own experiences as a detective in San Francisco, created a vogue for a new kind of hard-boiled hero and seedy locale. Many of his stories were filmed, and he himself worked as a screenwriter in Hollywood; in 1951, in the McCarthy era, he was imprisoned for 'un-American activities'. He was for many years the friend and companion of the playwright Lillian \*Hellman (1905-84), whom he met in 1930. See a life by Diane \*Johnson, published in 1983.

**HAMMICK**, Georgina (1939- ), novelist and short story writer, born in Hampshire and educated at schools in England and Kenya before attending the Académie Julian, Paris, and the Salisbury School of Art. The author of two volumes of short stories, *People for Lunch* (1987) and *Spoilt* (1992), and a novel, *The Arizona Game* (1996), she explores emotional terrain with acuity and an ironic wit which illuminates the

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dark corners of relationships. Her faithfulness to language and shades of meaning is evident throughout her work. She is one of five poets in *A Poetry Quintet* and edited an anthology, *The Virago Book of Love and Loss* (1992).

**HAMPDEN**, John (1594-1643), a respected leader of the parliamentary opposition and later of the Long Parliament, famous for his historic refusal in 1636 to pay the ship money exacted by Charles I. His attempted seizure in 1642 was one of the events that led to the Civil War. He was mortally wounded at Chalgrove Field, near Oxford. His status as a byword for civic

resistance owes much to Gray's reference in his *\*Elegy Written in a Country Church-Yard* to 'some village-Hampden, that with dauntless breast I The little tyrant of his fields withstood'.

**HAMPTON**, Christopher James ( 1946- ), playwright, screenwriter, and translator, who was born in the Azores, and travelled widely with his family as a child: he was educated at Lancing and New College, Oxford, where he read modern languages. His first play *When Did You Last See My Mother?* ( 1966), written when he was 18, was performed by OUDS (the Oxford University Dramatic Society) and later at the \* Royal Court. This was followed by *Total Eclipse* (1968, pub. 1969, based on the tormented relationship of \* Verlaine and \* Rimbaud). *The Philanthropist* (1970) is an elegant and epigrammatic comedy, which alludes in its title to \*Molière's *Le Misanthrope*: it features as hero Philip, a lecturer in philology who suffers from 'compulsive amiability'. *Savages* (1972) is a political and ecological drama set in the Amazon, protesting against genocide and other atrocities in Brazil. *Treats* (1976) is a provoking study of sexual behaviour, responding to the rising tide of feminist orthodoxy; *Tales from Hollywood* (1982) describes the lives of the German literary refugees (including Thomas and Heinrich \*Mann and Lion \*Feuchtwanger) and their attempts to survive in Hollywood in the 1930s, using the device of a (dead) narrator, the playwright Ödön von Horváth (1901-38), whose *Tales from the Vienna Woods* Hampton had translated from the German for the \*National Theatre (1977). *The White Chameleon* (1991) is based on his childhood memories of Egypt at the time of the

Suez crisis. Hampton has also made many translations and stage and screen adaptations of works by \*Bradbury (see *\*The History Man*), \*Steiner (*The Portage to San Cristobal of A.H.*, 1982), \*Conrad, \*Greene, and \*Ibsen. He adapted \*Laclos's *Les Liaisons dangereuses* for both stage (1985) and screen (1989): its great success he attributed to the work having found a new life in the amoral atmosphere of the 1980s. He adapted and directed the film *Carrington* (1995), based on \*Holroyd's life of \*Strachey, and translated for the stage *Art* (1996) and *The Unexpected Man* (1998) by French dramatist Yasmina Reza. Most of his original work is marked by an ironic, good-humoured, and humane detachment, though paradoxically he is also strongly drawn to the Modernist experiments and violent visions of Conrad: he is at home both with the epic and with West End drawing-room satire.

**Hampton Court Conference**, held in 1604 to settle points of dispute between the church party and the Puritans, out of which arose the preparation of the Authorized Version of the Bible. See BIBLE, THE ENGLISH.

**HAMSUN**, Knut (1859-1952), Norwegian novelist, poet, and dramatist, born Knut Petersen in central Norway. He is best known for his novel *Hunger* (1890), set in Christiania (now Oslo), in which his narrator suffers the state of semi-starvation which Hamsun himself had endured during ten years of hardship and work as a labourer in Norway and the USA; its nervous, hallucinatory quality and abrupt, vivid prose made a considerable impact, and he followed its success with many other works of fiction, including *Mysteries* (1892), *Pan* (1894), *Victoria* (1898), *Under the Autumn*

*Star* (1906), *Wanderer Plays on Muted Strings* (1909), *Growth of the Soil* (1917), and *Wayfarer* (1929). He was awarded the \*Nobel Prize for literature in 1920, and continued to write almost to the end of his life, although he alienated many of his followers by his support of Hitler during the Second World War. The influence of his early work was, however, great; I. B. \*Singer has stated that 'the whole modern school of fiction in the twentieth century stems from Hamsun' ('Knut Hamsun, Artist of Skepticism', 1967). *Hunger* was originally translated by G. \*Egerton (1899).

**HANDEL**, George Frideric (1685-1759), composer of German birth who settled in London at the age of 27 and became a naturalized Englishman 15 years later. He scored an immediate triumph with *Rinaldo* (1711), which was written to an Italian text in the manner of Italian *opera seria*, a convention with which he never really broke in his work for the secular stage. His earliest setting of English words, a little cantata by John Hughes, dates from the same period. The masque *Acis and Galatea* (1718) was written for performance at Cannons, the seat of Lord Carnarvon. The libretto of *Acis* was by \*Gay, and other members of Gay's circle may have had a hand in the masque of *Esther* (1720), also written for Cannons. A revised version of *Esther* was given in London in 1732, not, as originally intended, by the children of the Chapel Royal, but in concert performance, with professional adult singers. Its success encouraged Handel to produce *Deborah and Athalia* in the following year. Thus began the series of 'oratorios or sacred dramas' which were the glory of his later years, and his chief contribution to English

music. *Saul* (1739), and immediately after it *Israel in Egypt* (1739), both had texts by the wealthy amateur Charles Jennens, who also provided the composer with the brilliantly constructed anthology from Old and New Testaments which he called *Messiah* (1742). Its successor *Samson* (1743), from \*Milton, is a strong 449 HANDFUL OF DUST | H A R D CASH dramatic work effective in stage performances. Jennens was librettist for *Belshazzar* (1745), but was then succeeded as Handel's main collaborator by Thomas Morell, who wrote most of the remaining oratorio texts, including *Judas Maccabaeus* (1747) and the masterpieces of Handel's old age, *Theodora* (1750) and *Jephtha* (1752). Of the secular odes and oratorios, *Semele* (1743) is a setting of a \*Congreve text originally designed for music and now adapted for Handel by \*Pope; *Alexander's Feast* (1736), an adaptation of \*Dryden's Cecilian ode, is one of Handel's most successful works, and was followed by *Ode for St Cecilia's Day* (1739), also from Dryden. There is also a setting of *L'Allegro, il Penseroso e il Moderato* (1740-1), in which an adaptation of Milton's two poems is followed by a third section (which Handel later dropped) by Jennens in praise of moderation.

**Handful of Dust**, A, a novel by E. \*Waugh, published 1934-

It describes the infatuation of Lady Brenda Last with an idle, parasitic young man-about-town, John Beaver, which leads her to neglect her 'madly feudal' husband Tony, her son, and her country home of Hetton. When her son is killed in a hunting accident, Brenda leaves Tony, expecting him to grant her a divorce, but after an

'arranged' visit to Brighton to acquire evidence of adultery Tony realizes that he will lose Hetton if he meets Brenda's alimony demands. He departs instead up the Amazon, where he is rescued from the brink of death by the old mad recluse Mr Todd, and consigned to a fate of reading \*Dickens aloud forever to his host, who keeps him captive. Hetton passes to cousins and Brenda is remarried, but not to Beaver. The epigraph and title are from \**The Waste Land*, and although the novel resembles Waugh's earlier comic works, it has also been seen as a serious comment on the empty morality and shifting values of the 1930s.

***Handlyng Synne***, by \*Mannyng of Brunne, a verse treatise on sin, written in rough octosyllabics in lively narrative and begun in 1303. It is based on the French *Manuel des péchez*, written in the north of England by William of Wadington. It deals with sin under various headings: the Ten Commandments, the Seven Deadly Sins, Sacrilege, and the Sacraments, culminating with Penance. Each sin is illustrated by a story, rather in the manner of \*Gower's *Confessio Amantis*, and the value of the work lies in Mannyng's narrative vigour. His most familiar and often anthologized story is 'The Dancers of Colbek' (item one, for example, in Sisam's *Fourteenth Century Verse and Prose*), which tells of some churchyard revellers, including the priest's daughter, who would not stop dancing when the priest bade them do so and whom he cursed, condemning them to dance incessantly for a year. They do this, and at the end of the year the priest's daughter drops dead. There is an edition by F. J. \*Furnivall (EETS OS 119 and 123, 1901 and 1903).

***Hand of Ethelberta, The***, a novel by T. \* Hardy, published 1876.

As the author states in his preface, this is 'a somewhat frivolous narrative'. Ethelberta is one of the numerous family of Chickerel, a butler. She marries the son of the house where she is governess, and is soon left a widow at 21. Her spirited efforts to maintain her social position, while concealing her relationship to the butler (and yet helping her brothers and sisters), account for most of the story. She finally secures a wicked old peer for a husband, while her faithful admirer, the musician Christopher Julian, is left to marry her sister Picotee.

**HANLEY**, James (1901-85), Irish novelist, short story writer, and playwright, born in Dublin but brought up in Liverpool. He went to sea at the age of 14 and his subsequent experiences were often incorporated into his fiction, including *Boy* (1931). He made a name, and gained some notoriety, as an uncompromising realist, though his style could be laboured and diffuse. The lives of the Dublin poor were portrayed in *The Furys* (1935), *Secret Journey* (1936), and *Our Time Is Gone* (1940). His other novels include *Captain Bottell* (1933), *Quartermaster Clausen* (1934), *Hollow Sea* (1938), *The Ocean* (1941), *The Closed Harbour* (1952), and *A Woman in the Sky* (1973). His short stories can be found in *Men in Darkness* (1931), *People Are Curious* (1938), and *A Walk in the Wilderness* (1950). A volume of autobiography, *Broken Water*, was published in 1937.

***Hansard***, the official reports of the proceedings of the Houses of Parliament, colloquially so called because they were for a long period compiled by Messrs

Hansard. Luke Hansard (1752-1828) commenced printing the *Journal of the House of Commons* in 1774. The name disappeared from the title-page of the Reports in 1892, but was restored during the Second World War. The Reports were published by Reuter's Telegram Company in 1892, Eyre & Spottiswoode, 1893-4, and subsequently by a number of other firms in succession; they are now a regular publication of HM Stationery Office.

**HANWAY**, Mary Ann, see ROMANTIC FICTION.

**hapax legomenon** (from Greek *apax*, 'on one occasion', and *legomenon*, 'something said'), a piece of text which has only one attested occurrence. Sometimes reduced to 'hapax', the term has been used in English (though very infrequently and only in scholarly contexts) since the 17th cent. The corresponding English term, equally uncommon, is 'nonce usage'.

**Harapha**, in Milton's *\*Samson Agonistes*, the giant of Gath who comes to mock the blind Samson in prison. His name is derived from a problematic word occurring in 2 Sam. 21: 16-22.

**Hard Cash**: *A Matter of Fact Romance*, a \*sensation novel by C. \*Reade, published 1863 ( published in serial form as *Very Hard Cash*). Reade's novel attacks mid

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Victorian Britain's poorly regulated asylum system through two main plot strands. The first concerns Alfred Hardie, wrongfully incarcerated in an insane asylum by his father Richard, in order to conceal a banking fraud. Alfred is terrorized by the mental pathologist Dr Wycherly (an unflattering portrait of the eminent Dr John Conolly), and escapes only when a

fellow inmate sets the institution on fire. A second plot involves a genuine case of insanity, David Dodd, a seacaptain ruined by Richard Hardie's scheme. Dodd is also the hero of Reade's *Love Me Little, Love Me Long* (1859). The novel concludes with a request for information relating to the wrongful committal of other sane persons—in response to which Rosina \*Bulwer-Lytton wrote her memoir, *A Blighted Life* (1880).

**Hardcastle**, Squire, Mrs, and Miss, characters in Goldsmith's *\*She Stoops to Conquer*.

**HARDENBERG**, Friedrich Leopold von (1772-1801), known as 'Novalis', German Romantic poet and novelist, author of poems religious, mystic, and secular, including *Hymnen an die Nacht* (*Hymns to the Night*, 1800), laments on the death of his young fiancée Sophie von Kuhn, and the unfinished novels *Heinrich von Ofterdingen* (1802) and *Die Lehrlinge zu Sais* (*The Disciples at Sais*, 1802). Novalis was influenced by the idealism of \*Fichte, and was the subject of an enthusiastic essay by \*Carlyle in the *Foreign Review*, 1829; he had a powerful influence on German poets and artists, on \*Leopardi, and on a later generation of English poets, including James Thomson, who translated his 'Hymns to Night' ( pub. 1995, ed. Simon Reynolds). P. \*Fitzgerald's novel *The Blue Flower* was based on his life: the title image of 'die blaue Blume', the grail of German Romanticism, is taken from *Heinrich von Ofterdingen*.

**Harding**, the Revd Septimus, a character in the \*'Barsetshire' novels of A. Trollope. He is most prominent in *The Warden* and *Barchester Towers*.

**Hard Times**, a novel by \*Dickens, published 1854.

Thomas Gradgrind, a citizen of Coketown, a northern industrial city (based on impressions of Preston, which Dickens visited in 1854), is a misguided exponent of \*utilitarianism, an 'eminently practical man', who believes in facts and statistics and brings up his children Louisa and Tom accordingly, ruthlessly suppressing the imaginative sides of their nature. He marries Louisa to Josiah Bounderby, a manufacturer 30 years older than herself. Louisa consents partly from the indifference and cynicism engendered by her father's treatment, partly from a desire to help her brother, who is employed by Bounderby and who is the only person she loves. James Harthouse, a young politician without heart or principles, comes to Coketown and, taking advantage of her unhappy life with Bounderby, attempts to seduce her. The better side of her nature is awakened at this experience, and at the crisis she flees for protection to her father, who in turn is awakened to the folly of his system. He shelters her from Bounderby and the couple are permanently separated. But further trouble is in store for Gradgrind. Tom has robbed the bank of his employer, and though he contrives for a time to throw suspicion on a blameless artisan, Stephen Blackpool, he is finally detected and hustled out of the country. Among the notable minor characters are Sleary, the proprietor of a circus, and Cissy Jupe, whose father had been a performer in his troupe, whose generous hearts are contrasted with the harshness of Gradgrind's regime; also Mrs Sparsit, Bounderby's venomous and intriguing housekeeper. Condemned by \*Macaulay for its 'sullen socialism',

the novel was not in its day greatly popular, but gained a considerable reputation in this century partly through the admiration of G. B. \*Shaw (who published a preface, 1912) and \*Leavis (*The Great Tradition*, 1947), who saw Dickens in this work 'for once possessed by a comprehensive vision'.

**HARDY**, Thomas (1840-1928), born at Higher Bockhampton, near Dorchester in Dorset, son of a stonemason, whose family had known better days. His father taught Hardy the violin and his mother greatly encouraged his early interest in books. He attended school in Dorchester and at 16 was articled to John Hicks, a local architect. At the age of 22 he went to London, where he worked for the architect Arthur Blomfield, pursued a hectic London life, and also found time for extensive reading. During this time he lost the religious faith which had once led him to consider taking holy orders. He returned home in 1867 to continue architectural work in Dorchester, and began his first (unpublished) novel, *The Poor Man and the Lady*. At this time he probably fell in love with Tryphena Sparks, a girl of 16 who was regarded as his cousin but may have been his niece. The history of his relationship with her, and of her relationship with Hardy's great friend Horace Moule, continues to be the subject of considerable speculation. In 1868 he was sent on an architectural mission to St Juliot, Cornwall, where he met the rector's sister-in-law, Emma Gifford. His first published novel, *Desperate Remedies*, appeared in 1871, to be followed by *Under the Greenwood Tree* (1872), *A Pair of Blue Eyes* (1873), and *Far from the Madding Crowd* (1874). The success of the last

enabled him, in 1874, to give up architecture for writing, and to marry Emma Gifford. The marriage soon produced intolerable strains, but it also produced, after Emma's death in 1912, some of Hardy's most moving poems. Between 1874 and the publication of *\*Jude the Obscure* in 1895 Hardy wrote 12 other novels (see below), as well as many short stories and poems. He and his wife travelled in Europe and Hardy spent several months of nearly every year in London. In 1885 they moved into Max Gate, near Dorchester, a forbidding house, now shrouded by trees and shrubberies, to Hardy's own design. During this time Hardy became

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both famous and infamous. He greatly enjoyed the admiration of London's literary and aristocratic society; what he did not enjoy was the constant carping of reviewers on his 'pessimism' and 'immorality', culminating in the bitterly hostile reception of *\*Tess of the DVrbervilles* in 1891 and *Jude the Obscure* in 1895. He gave up the writing of fiction (which he had always regarded as inferior to poetry) and began to assemble his first volume of verse, *Wessex Poems* (1898). His successive collections, ending with *Winter Words* in 1928, were received without enthusiasm, except by a discerning few. In 1912 Emma died and in 1914 Hardy married Florence Dugdale. She, together with the terrier Wessex, did much to protect Hardy from the adulation of his admirers. Public honours fell upon him, among them the OM, honorary degrees from Cambridge and Oxford, a visit from the prince of Wales, the gold medal of the *\*Royal Society of Literature*. Among the pall-bearers at his funeral in

Westminster Abbey were *\*Barrie*, *\*Galsworthy*, *\*Gosse*, A. E. *\*Housman*, *\*Kipling*, and G. B. *\*Shaw*. The underlying theme of many of the novels, the short poems, and the epic drama *\*The Dynasts* is, in *\*Binyon's* words, 'the implanted crookedness of things'; the struggle of man against the indifferent force that rules the world and inflicts on him the sufferings and ironies of life and love. Hardy's sharp sense of the humorous and absurd finds expression largely in the affectionate presentation of the rustic characters in the novels. Most of the poems and novels reveal Hardy's love and observation of the natural world, often with strong symbolic effect.

Hardy's novels and short stories, according to his own classification, fall into three groups; most of them are described separately under their titles:

Novels of Character and Environment: *Under the Greenwood Tree* (1872); *Far from the Madding Crowd* (1874); *\*The Return of the Native* (1878); *\*The Mayor of Casterbridge* (1886); *\*The Woodlanders* (1887); *Wessex Tales* (1888); *Tess of the DVrbervilles* ( 1891); *Life's Little Ironies* (1894); *Jude the Obscure* (1896, in the edition of the *Works* of that year).

Romances and Fantasies: *A Pair of Blue Eyes* (1873); *\*The Trumpet Major* (1880); *\*Two on a Tower* (1882); *A Group of Noble Dames* (1891); *\*The Well-Beloved* (published serially 1892, revised and reissued 1897).

Novels of Ingenuity: *Desperate Remedies* (1891); *\*The Hand of Ethelberta* (1876); *A Laodicean* (1881). *A Changed Man, The Waiting Supper, and Other Tales* (1913) is a reprint of 'a dozen minor novels' belonging to the various groups.

Hardy published eight volumes of poetry: *Wessex Poems* (1898); *Poems of the Past and Present* (1902); *Time's Laughingstocks* (1909); *Satires of Circumstance* (1914); *Moments of Vision* (1917); *Late Lyrics and Earlier* (1922); *Human Shows* (1925); *Winter Words* (1928). The *Collected Poems* (1930), published posthumously, contain over 900 poems of great variety and individuality, yet consistent over more than 60 years in their attitudes to life and fate. Probably the most remarkable are in the group of poems written in recollection of his first wife ('Poems of 1912-13' in *Satires of Circumstance*). Hardy followed \*Wordsworth and R. \*Browning in his endeavour to write in a language close to that of speech, and he abhorred, to use his own words, 'the jewelled line'. He experimented constantly with rhythms and stresses and verse forms, disliking and avoiding any facile flow. Gosse, \*Blunden, and \*Strachey were of the small band who greatly admired his poetry, but not until long after his death did it begin to receive general critical acclaim. He published over 40 short stories, most of which were collected in *Wessex Tales* (1888); *A Group of Noble Dames* (1891); *Life's Little Ironies* (1894); and *A Changed Man . . .* (1913). The stories vary considerably in content, form, and style, and in many cases demonstrate a high degree of skill, but Hardy's reputation in this field has never approached his reputation as a novelist or poet.

*The Dynasts*, a vast work in blank verse and prose, occupied him for many years, and was published in three volumes, 1904, 1906, and 1908. He wrote one other poetic drama, *The Famous Tragedy of the \* Queen*

*of Cornwall* (1923).

Hardy continues to attract a great deal of biographical and critical attention: recent works include a critical biography by J. I. M. \*Stewart (1971); a two-volume life by R. \*Gittings (*Young Thomas Hardy*, 1975; *The Older Hardy*, 1980); *An Essay on Thomas Hardy* (1978) by J. Bayley; and *Thomas Hardy* (1982) by M. Millgate.

**HARDYNG**, John (1378-C.1465), author of *The Chronicle of John Hardyng* in verse which was written between the years 1440 and 1457. The Chronicle covers the period from Brutus (see BRUT) to 1437 and argues the claims of English kings (in the interests of Henry V and Henry VI) to overlordship of Scotland. A second version revises the work in the Yorkist interest, expunging the earlier eulogy of Henry V and declaring Henry VI to be 'of small intelligence'; this is perhaps the (dubious) authority for that prevailing view of him. It was edited by H. Ellis (1812, repr. New York, 1974); see A. Gransden, *Historical Writing in England II* (1982), 274 ff.

**HARE**, Sir David (1947- ), dramatist and director, born in Bexhill. After some time in fringe theatre, during which he co-founded (with Tony Bicat) the Portable Theatre Company, he succeeded Christopher \*Hampton as resident dramatist at the \*Royal Court Theatre in London in 1970-1, moving to a residence at the Nottingham Playhouse in 1973. *Slag* (1970), *The Great Exhibition* (1972), and *Knuckle* (1974) marked him out as a powerful and original talent with a keen eye for both the iniquities of social privilege and the contradictions of radical idealism. Class antagonism at



Cambridge, when a rock band plays at a May Ball at Jesus College, was the subject of *Teeth n Smiles* (1976),

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first produced at the Royal Court in September 1975 with Helen Mirren in the role of Maggie, the band's singer. In *Plenty* (1978), produced at the \*National Theatre, Hare provides a metaphor of the economic and ideological decline of post-war Britain through the experiences of Susan Traherne, a former courier in occupied France who seeks in vain for an outlet for her wartime idealism. *Pravda* (1985, rev. 1986), a political satire concerning two national newspapers, was cowritten with Howard Brenton, with whom he had previously collaborated on *Brassneck* (1973) and *England's Ireland* (1972). His acclaimed trilogy of plays on British institutions began with *Racing Demon* (1990), about four south London clergymen trying to make sense of their vocations at a time of crisis for the Church of England. This was followed by *Murmuring Judges* (1991), a critique of the British criminal justice system, and *The Absence of War* (1993), about the Labour Party. *Amy's View* (1997) charts the antagonism over two decades of ageing actress Esme Allen and her daughter Amy's partner Dominic, Esme representing the 'Death of the Theatre' and he the destructive 'Rise of the Media': the play ends on a note of defiant faith in the redeeming power of art.

**HARE**, Julius Charles (1795-1855), educated at Trinity College, Cambridge. He was elected fellow in 1818 and became an intimate companion of \*Whewell. He was ordained in 1826 and in 1832 appointed rector of Herstmonceaux. Through travel in Germany he became

influenced by German scholars and theologians. He was author, with his brother Augustus William Hare (1792-1834, biographer and compiler of travel books), of the popular *Guesses at Truth* (1827), a collection of observations on philosophy, religion, literature, language, and related subjects. He translated with \*Thirlwall \*Niebuhr's *History of Rome* (1828-42), which was vehemently attacked for its scepticism in the \* *Quarterly Review*, prompting the translators to publish a *Vindication of Niebuhr's History* (1829). Also with Thirlwall he was joint editor of the *Philological Museum* (1832-3), which made some effort to introduce the much neglected new continental philology of \*Grimm. He edited \*Sterling's *Essays and Tales* (1848) with a memoir which treated Sterling chiefly as a cleric who deserted his vocation; \*Carlyle replied with his *Life of John Sterling* (1851).

**Haredale**, Geoffrey and Emma, characters in Dickens's \**Barnaby Rudge*.

**HARINGTON**, James, see HARRINGTON.

**HARINGTON**, Sir John (1560-1612), godson of Queen \*Elizabeth I, educated at Eton and King's College, Cambridge. Supposedly at the command of the queen, he translated Ariosto's \**Orlando furioso* (1591), retaining the *ottava rima* of the original and providing A *Preface or rather Briefe Apologie of Poetrie*, closely modelled on Sidney's ^*Defence of Poetry*, and interesting, often gossipy notes referring to such stray figures as his own pet dog Bungy, who is also depicted on the title-page. Though \*Jonson claimed 'that John Haringtones *Ariosto*, under all translations was the worst', it has been read and enjoyed by many generations

of readers including, in modern times, A.

\*Powell. Harington's next work, *A New Discourse of a Stale Subject, Called the Metamorphosis of Ajax* (1596) (a proposal for the introduction of water closets), was an ill-judged bid for royal favour; together with other satires and epigrams it led to a period of exile from court. In 1599 Harington accompanied \*Essex to Ireland, and was deputed by him to appease the queen's anger on his return, without success. His letters and miscellaneous writings were collected in Henry Harington's *Nugae Antiquae* (1769-75); N. E. McClure edited his letters and epigrams (1930); Robert McNulty edited the *Orlando furioso* (1972); E. S. Donno *The Metamorphosis of Ajax* (1962); and S. Cauchi the translation of \*Virgil's *Aeneid Bk VI* (1991). The lasting interest of Harington's writings lies in his lively personality and ability to record detailed impressions of his world. He gives, for instance, an account of a visit to the queen a few weeks before her death, in which she said to him, 'When thou doste feele creepinge tyme at thye gate, these fooleries will please thee lesse.'

**HARLAND**, Henry (1861-1905), American author who wrote several novels about Jewish immigrant life under the pseudonym of Sidney Luska. In 1889 he moved to Paris, and in 1890 to London, where he became editor of the \**Yellow Book*. He published several romances during his London period, including the popular *The Cardinal's Snuff-Box* (1900).

**Harleian Manuscripts, the**, a collection of manuscripts made by R. \*Harley, first earl of Oxford, and augmented by his son Edward, the second earl (1689-1741). It consisted of some 50,000 books, 350,000

pamphlets, and over 7,000 volumes of manuscripts, including early biblical texts in Greek, Latin, and Hebrew, texts of classical authors and church Fathers, papal bulls and registers, deeds, charters, state papers, etc. The manuscripts were bought by Parliament in 1753 after Edward's death and placed in the British Museum: they are now in the British Library. The Harleian Society was founded in 1869 for the publication of heraldic visitations, pedigrees, etc.

**Harleian Miscellany, The**, a reprint of a selection of tracts from the \*Harleian manuscripts, edited by \*Oldys and Dr \*Johnson, published 1744-6 by T. \*Osborne.

**Harleth**, Gwendolen, the heroine of G. Eliot's \**Daniel Deronda*.

**Harley**, (1) the principal character in \**The Man of Feeling* by H. Mackenzie; (2) Adrian Harley, in Meredith's \**The Ordeal of Richard Feverel*, the cynical 'wise youth' and tutor of Richard, drawn from Meredith's friend Maurice Fitz-Gerald.

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**HARLEY**, Robert, first earl of Oxford (1661-1724), Tory statesman and bibliophile. He frequented the \*Scriblerus Club, and several verse invitations to him composed by \*Pope, \*Swift, and others survive. He acquired a great library of books and manuscripts, which his son inherited: see HARLEIAN MANUSCRIPTS.

**Harley Lyrics**, a collection of 32 Middle English lyrics occurring with other material in the manuscript Harley 2253, from the west Midlands (though the poems are thought to be originally from various parts of the country) dated c. 1314-25. W. P. Ker says the

manuscript contains 'everything best worth remembering in the old lyrical poetry' and, although we might add other individual poems, his high assessment of them finds general assent. Among the most celebrated poems in the collection are 'Alysoun', 'Lenten ys come with love to toune', 'Blow, Northerne Wynd', 'Wynter wakeneth al my care', and 'The Man in the Moon'. In spite of their liveliness the poems are highly sophisticated in themes, diction, and literary forms. They have been edited by G. L. Brook (1956).

**Harlots Progress, The**, see HOGARTH, W.

**Harlowe**, Clarissa, see CLARISSA.

**Harmon**, John, alias John Rokesmith, alias Julius Handford, the hero of Dickens's *\*Our Mutual Friend*.

**HARMSWORTH**, Alfred Charles William, first Viscount Northcliffe (1865-1922), born in Dublin, the eldest of five brothers who were distinguished as newspaper magnates and politicians. He was largely self-educated, rejecting Cambridge and the bar for journalism, and in 1887 formed, with his brother Harold, a publishing business which issued a growing number of periodicals including the popular *Answers* (1888), which laid the foundations of his career. In 1894 the brothers acquired the *Evening News* and in 1896 Alfred started the *Daily Mail*, which changed the course of English journalism. In 1903 he added to his empire the *Daily Mirror*, the first newspaper devoted exclusively to women's interests, and in 1908 he became chief proprietor of *\*The Times*. In 1917 Lloyd George appointed him to lead a war mission to the USA and in 1918 he directed British propaganda in enemy countries. He was created baronet in 1903,

baron in 1905, and viscount in 1917.

**HAROUN-al-RASCHID**, see HÄRÜN AL-RASHĪD.

**Harper's Monthly Magazine**, founded in 1850 by Messrs Harper & Brothers of New York, originally for the avowed purpose of reproducing in America the work of distinguished English contributors to magazines (including *\*Dickens*, *\*Thackeray*, and *\*Bulwer-Lytton*). It subsequently became more American in character, publishing work by *\*Melville*, *\*Howells*, S. O. *\*Jewett*, and many others. From 1900 to 1925 it was known as *Harper's New Monthly Magazine*, and subsequently as *Harper's Magazine*.

**Harper's Weekly** (1857-1916), an illustrated political and literary journal, published in New York, best known for its engravings and woodcuts. It also serialized novels by *\*Dickens*, Mrs *\*Gaskell*, and others, and later published work by *\*Kipling*, H. *\*James*, A. C. *\*Doyle*, etc.

**HARPSFIELD**, Nicholas (c. 1519-75), educated at Winchester and New College, Oxford. A lawyer by training, he attached himself to Cardinal Pole, but was imprisoned in the Fleet, 1562-74. As well as controversial works and a history of the English Church, he wrote (c.1557) an important life of Sir T. *\*More*, first published in full in 1932.

**Harriet Smith**, a character in J. Austen's *\*Emma*.

**HARRINGTON**, or **HARINGTON**, James (1611-77), born in Northampton of an ancient family, and educated at Trinity College, Oxford, where he took no degree; he subsequently travelled on the Continent, and attended the court of the elector palatine. During the Civil War he attended Charles I in his captivity

(1647-8), and a tradition (through \* Aubrey and \*Wood) was established that his deep personal devotion to the monarch plunged him into years of profound melancholy on his execution; some have seen this as one of the impulses behind his great republican work *\*The Commonwealth of Oceana* (1656). Harrington also wrote several tracts in defence of this work, and other political works ( *The Prerogative of Popular Government*, 1657-8; *The Art of Law-Giving*, 1659; *Aphorisms Political*, 1659) in all of which he expounds his concept of a republic or commonwealth, advocates the ballot, rotation of officers, indirect elections, etc. In 1659 he founded the Rota, a Coffee-house academy which met for political discussion, and the first of its kind in England. In 1661 he was arrested and imprisoned on a charge of treason, defended himself ably, and was later released, but by this time his health was in decline, and little is known of the remaining years of his life. Harrington has never been considered a great stylist (\*Hume described his prose as 'altogether stiff and pedantic') but he had many admirers, including \*Wordsworth and \*Coleridge, and his shrewd historical analysis and political projections have increasingly attracted attention. See *The Political Works of James Harrington* ed. J. G. A. Pocock (1977).

**HARRINGTON**, Sir John, see HARINGTON.

**HARRIOT**, or **HARIOT**, Thomas (1560/61-1621), mathematician and astronomer. He was taken into the household of \*Raleigh, c.1580, as mathematical tutor, and in 1585 went on Raleigh's expedition to Virginia, where he stayed for a year. His *A Briefe and True Report*

*of the New Found Land of Virginia*, one of the earliest examples of a large-scale economic and statistical survey, was published in 1588 and printed by \*Hakluyt. From 1591 he lived at Syon House in Isleworth as

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part of the household of Henry Percy, earl of Northumberland. He corresponded with Kepler and is thought to have influenced \*Descartes. His name was popularly associated with atheism and necromancy; the judge at Raleigh's trial in 1603 referred to him as 'that devil Harriot' and \*Kyd, while himself attempting to evade an accusation of atheism, claimed that \*Marlowe had been one of his intimates. He was thought by some to have been the leading spirit of the so-called \*'School of Night', but appears to have been a faithful believer.

**HARRIS**, Benjamin, see CHILDREN'S LITERATURE.

**HARRIS**, Frank (really James Thomas) (1856-1931). Born in Galway, he went to America at the age of 14, then travelled on the Continent before settling in London, where he soon made his mark in the literary world. He edited the *Evening News* (1882-6), the *\*Fortnightly Review* (1886-94), and, most significantly, the *\*Saturday Review* (1894-8), in which he published, among others, G. B. \*Shaw (as dramatic critic), H. G. \*Wells, and \*Beerbohm, all of whom left vivid recollections of him. As an editor he had great flair, though his extrovert arrogance made him as many enemies as friends; Wells described him as 'too loud and vain . . . to be a proper scoundrel', but a scandalous reputation gathered round him, occasioned by his fight against Victorian prudery, by his decreasingly respectable role

as editor (of such periodicals as the *Candid Friend*, *Vanity Fair*, and *Hearth and Home*), by his championship of Germany while in America during the First World War, and by his sexually boastful, explicit (and unreliable) memoirs, *My Life and Loves* (4 vols, 1922-7). His other publications include volumes of short stories, a novel (*The Bomb*, 1908, set in Chicago), two plays, one of them (*Mr and Mrs Daventry*, 1900; pub. 1956) based on a scenario by his friend \*Wilde, and lives of Shakespeare, Wilde (1916), and Shaw (1931). He advertised himself with characteristic bravado as the greatest Shakespearian of his day, and his *The Man Shakespeare and His Tragic Life-story* (1909), though derided by scholars, had a considerable impact; like his other biographies, it reveals more about its author than its subject. Harris remains an enigmatic and controversial figure, whose personality continues to attract attention and whose real achievements tend to be obscured by his persistent and self-destructive selfaggrandizement. There is a lively biography by his onetime admirer and employee \*Kingsmill, published 1932. See also Philippa Pullar, *Frank Harris* (1975).

**HARRIS**, Joel Chandler (1848-1908), American author, born at Eatonton, Georgia, and devoted from childhood to English literature. To this taste he added an extraordinary knowledge of black American myth and custom and of black dialect and idiom, which he reproduced in his famous 'Uncle Remus' series. These contain a great number of folklore tales, relating to a variety of animals, with the rabbit as hero and the fox next in importance, told by a 'Negro' to a little boy and interspersed with comments on many other subjects.

The principal volumes of this series were *Uncle Remus, His Songs and Sayings* (1881), *Uncle Remus and His Friends* (1892), *Mr. Rabbit at Home* (1895), *The Tar-Baby* (1904), *Told by Uncle Remus* (1905), *Uncle Remus and Brer Rabbit* (1906), *Uncle Remus and the Little Boy* (1910). See also CULTURAL APPROPRIATION.

**HARRIS**, John (1820-84), Cornish poet and miner, born at Bollenowe, near Camborne, who published several volumes of poetry celebrating his native landscapes, including *Lays from the Mine, the Moor and the Mountains* (1853) and *A Story of Cam Brea* (1863). *Songs from the Earth*, a selection (1977), has an introduction by D. M. \*Thomas which praises his 'Romantic visionary quality which breathes life into an Augustan vocabulary'.

**HARRIS**, John, see CHILDREN'S LITERATURE.

**HARRIS**, (Theodore) Wilson (1921- ), Guyaneseborn novelist, educated at Queen's College, Georgetown, British Guiana, where he qualified and subsequently worked as a land surveyor before coming to England in 1959. His 'Guyana Quartet' consists of *Palace of the Peacock* (1960), *The Far Journey of Oudin* (1961), *The Whole Armour* (1962), and *The Secret Ladder* (1963), and his later works include *The Waiting Room* (1967), *The Age of the Rainmakers* (1971), and *Tree of the Sun* (1978). His fiction is experimental in form, built on a complex, poetic structure, interweaving history, mythology, and the contemporary world. *The Infinite Rehearsal* (1987) is a 'fictional autobiography'.

**HARRISON**, Carey (1944- ), British novelist, born in London, the son of actors Rex Harrison and Lilli Palmer. A writer of numerous radio and television

plays, he turned to the novel in 1984 with *Freud*, an adaptation of his own six-part television biography. Since then he has published the ambitious, sprawling *Richard's Feet* (1990, winner of the Encore Award), *Cley* (1991), and *Egon* (1993): three parts of a massive tetralogy which proposes to examine European postwar history on a scale and with a narrative complexity almost without comparison in recent British fiction.

**HARRISON**, Frederic (1831-1923), educated at King's College School, London, and Wadham College, Oxford, professor of jurisprudence and international law to the Inns of Court (1877-89), and from 1880 to 1905 president of the English Positivist Committee, formed to disseminate the doctrines of \*Comte. He was the author of many works on historical, political, and literary subjects, and attracted the censure of M. Arnold in *\*Culture and Anarchy* for his challenging remarks on culture: 'The man of culture is in politics one of the poorest mortals alive. For simple pedantry and want of good sense no man is his equal. . . ', a view

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which roused Arnold to his own defence of the meaning of culture.

**HARRISON**, G(eorge) B(agshawe) (1894-1991), author of a wide range of scholarly publications on Shakespeare and his world. His *Elizabethan* and *Jacobean Journals* (1938 and 1941/58) gather up in chronological sequence much primary material from the years 1591-1610. He was general editor of the Penguin Shakespeare (1937-59), producing extremely useful oldspelling texts. With \*Granville-Barker he edited *A Companion to Shakespeare Studies* (1934).

**HARRISON**, Tony (1937- ), poet and translator, born in Leeds, and educated at Leeds Grammar School and Leeds University; memories of his working-class childhood and family life provide the material for much of his poetry, although he has travelled widely and his works also reflect experiences of Africa, the Soviet Union, and America. His volumes include *The Loiners* (1970), *From 'The School of Eloquence' and Other Poems* (1978), and *Continuous* (1981), and he has also written theatrically effective verse translations of \*Molière's *The Misanthrope* (1973), \*Racine's *Phèdre* (*Phaedra Britannica*, 1975), and the \**Oresteia* (1981). Both his original works and his translations show a great facility in rhyme and a skilful adaptation of colloquial speech. Other volumes include *V* (1985, broadcast on television in 1987), written during the miners' strike of 1984-5, *Loving Memory* (1987), *The Blasphemers' Banquet* (1989), *Selected Poems* (1984; rev. 1987), *Vand Other Poems* (1990, containing some previously uncollected work), *A Cold Coming: Gulf War Poems* (1992), and *The Gaze of the Gorgon* (1992), which won the Whitbread Award for poetry. Harrison is renowned for his independent voice and impassioned commentary on public affairs.

**HARRISON**, William (1535-93), born in London and educated at St Paul's and Westminster schools and Christ Church, Oxford, rector of Radwinter and canon of Windsor. He was the author of the admirable *Description of England* and translator of \*Bellenden's Scottish version of \*Boece's *Description of Scotland*, both included in the *Chronicles of \*Holinshed*. *Harrowing of Heil*, a semi-dramatic poem of 250 lines

in octosyllabic couplets from about 1250, based on the legend (very popular in the Middle Ages) that Christ descended into hell to lead out the souls of the just condemned there by the closing of the gates of heaven by Adam's sin. The legend derives from the account in the Apocryphal Gospel of Nicodemus (2nd-3rd cents AD). There are also versions in Old and Middle English prose and in *\*Piers Plowman*, as well as recurrent appearances as one of the most popular scenarios in the *\*mystery plays*. In the poem a narrative introduction is followed by speeches assigned to Christ, Satan, the doorkeeper of hell, and some of the souls in Hell: Adam, Eve, Abraham, David, John, and Moses. Christ reproves Satan and claims Adam; Satan replies that he will win one of mankind on earth for every soul released. But Christ breaks down the door, binds Satan, and frees his servants. See W. H. Hulme (ed.), *The Middle English Harrowing of Hell and Gospel of Nicodemus* (EETS ES 100, 1907); A. W. Pollard, *English Miracle Plays* (1927, 8th edn).

**Harry Richmond**, *The Adventures of*, a novel by G. Meredith, published 1871.

This began as 'an autobiographical study', and the early part of the book describes his schooldays near Petersfield in some detail. More deeply autobiographical, however, is the father-son relationship portrayed (which may also reflect on Meredith's relationship with his own son Arthur). Richmond Roy, the father of Harry, is the son of an actress and a mysterious royal personage. Although a flamboyant and romantic figure, he is in fact only an indigent teacher of singing, once employed by Squire Beltham of Riversley, one of

whose daughters he carried off and married. She shortly dies, and young Harry, their son, is dramatically captured by his father from his grandfather's house. At this point the narrative adroitly switches to the first person, and the rest of the story is related by Harry. The conflict between his father and grandfather, and his father's obsessive determination to marry him well, are important themes in the book. Harry loves his tempestuous father, but as he matures he realizes that he must escape the 'dreadful devotion' of his parent. Richmond Roy lives a life of splendour in the courts of petty German princes, interrupted by periods in a debtors' prison. At one of these courts Harry and the beautiful Princess Ottilia fall in love; the determined and outrageous manoeuvres of Harry's father to settle the unlikely match, and the many humiliations to which Harry is exposed, are related with much comicgrotesque detail. Harry also encounters the fascinating gypsy Kioni in one of the novel's many picaresque and implausible sub-plots, but in the end marries an English girl, Janet Ilchester, whom his grandfather had long wished to see as Harry's wife. Roy dies melodramatically in the last chapter, perishing in the flames of Riversley Grange while seeking to save Harry's ever-loyal Aunt Dorothy.

**HART-DAVIS**, Sir Rupert (1907-99), publisher and author, educated at Eton and Balliol College, Oxford, and founder of the publishing house of Rupert Hart-Davis Ltd in 1946. His works include a life of Hugh *\*Walpole* (1952), and he also edited several volumes (*The Letters of Oscar Wilde*, 1962; *The Autobiography of Arthur Ransome*, 1976). He became widely known for

his correspondence with his one-time schoolmaster George Lyttelton (1863-1962), begun in 1955, and published in six volumes 1978-84, which are full of literary and social gossip and anecdote, sometimes indulgent, sometimes malicious.

**HARTE**, (Francis) Bret (1836-1902), born at Albany, New York, and taken to California at 18, where he saw HARTHOUSE | HARVEY 456 something of mining life. He worked on various newspapers and periodicals in San Francisco, to which he contributed some excellent writing including the short stories which made him famous. Notable among these were 'The Luck of Roaring Camp' (1868), and 'Tennessee's Partner' and 'The Outcasts of Poker Flat', which were included in *The Luck of Roaring Camp and Other Sketches* (1870). His humorous-pathetic verse includes 'Plain Language from Truthful James' (1870), often referred to as 'The Heathen Chinee'. Bret Harte was American consul at Crefeld in Germany (1878-80) and at Glasgow (1880-5), after which he lived in England, where his repetitive and inferior later work was more readily accepted by literary editors than in his own country, where his popularity had declined.

**Harthouse**, James, a character in Dickens's *\*Hard Times*.

**HARTLEY**, David (1705-57), educated at Bradford Grammar School and Jesus College, Cambridge. He practised as a physician. In his *Observations on Man, His Frame, His Duty and His Expectations*, published 1749, he repudiated the view of \* Shaftesbury and \*Hutcheson that the 'moral sense' is instinctively

innate in us, and attributed it to the association of ideas, i.e. the tendency of ideas which have occurred together, or in immediate succession, to recall one another. From this association of the ideas of pain and pleasure with certain actions, he traces the evolution of the higher pleasures out of the lower, until the mind is carried to 'the pure love of God, as our highest and ultimate perfection'. With this psychological doctrine he combined a physical theory of 'vibrations' or 'vibratiuncles' in the 'medullary substance' of the brain. This mechanistic theory of the processes of the imagination was popularized by Joseph \*Priestley in *Lectures on Oratory and Criticism* and influenced the development of critical theory up to the time of \*Coleridge. It replaced the psychology of 'animal spirits' and 'traces' found in Cartesian philosophers and in \*Mandeville and \*Hume. Coleridge named his first son Hartley in honour of the philosopher, and many of his poems (e.g. 'The Nightingale' and '\*Frost at Midnight') show that he took the theory of association in a touchingly literal sense; indeed, it considerably influenced the Romantic view of man's relationship with the natural world. (See ROMANTICISM.)

**HARTLEY**, L(eslie) P(oles) (1895-1972), novelist. He was the son of a solicitor who became the director of a brickworks, and he spent his childhood at the family home, Fletton Towers, near Peterborough. He was educated at Harrow and Balliol College, Oxford. He began his literary career as a writer of short stories and as a fiction reviewer; his stories were published as *Night Fears* (1924) and *The Killing Bottle* (1932); *Simonetta Perkins*, a novella set in Venice (where



Hartley spent much of his time) describing a young Bostonian's adventure with a gondolier, appeared in 1925. His first full-length novel, *The Shrimp and the Anemone* (1944), was followed by *The Sixth Heaven* (1946) and *Eustace and Hilda* (1947), the last being the title by which the trilogy is known: the first volume is a powerfully evocative account of a childhood summer by the sea in Norfolk, at the end of which Eustace unexpectedly inherits a small fortune, and the two subsequent volumes take him through fashionable Oxford undergraduate life to Venice and the Continent, as he struggles with his complex, intense relationship with his elder sister Hilda. Hartley's best-known novel is *The Go-Between* (1953), narrated in the first person by an elderly man recalling in 1952 the events of the hot summer of 1900, when, staying with a schoolfriend in a Norfolk country house for the holidays, he innocently carried letters between the friend's sister and the local farmer with whom she was having an affair. As the story progresses, it becomes clear that this distant holiday has marked him for life. The portrayal of leisurely Edwardian England, with its cricket matches, bathing parties, and lurking social embarrassments, is masterly. Hartley's other novels include *A Perfect Woman* (1955); *The Hireling* (1957), which takes up the recurrent theme of dangerous interclass sexual relationships in its story of the widowed Lady Franklin and her friendship with her driver; *The Brickfield* (1964); and *The Love-Adept* (1969). **HARTLIB**, Samuel (d. 1662), born in Prussia and educated in Silesia; he studied at Cambridge from 1621 to 1626, and settled in England in 1628. In 1637 he

made contact with \*Comenius whom he published. He was a promoter of useful inventions, interested in science and educational reform, a patron of Robert \*Boyle, and a friend of \*Milton, who addressed his *Of Education* (1644) to him. His *A Description of the Famous Kingdom of Macaria* (1641) is a Utopian vision of a reformed society. His vast archive, now in Sheffield University, was published on CD-ROM in 1995. **HARUN-al-RASHĪD**, or **HAROUN-** (d. 809), Abbasid caliph of Baghdad, whose powerful rule extended from India to Africa. He entertained friendly relations with \*Charlemagne, who was almost his exact contemporary. He figures in many of the tales of the \**Arabian Nights*, together with Jaffar (or Ja'afar), his vizier. **HARVEY**, Gabriel (c.1550-1631), son of a Saffron Wai den rope-maker, educated at Christ's College, Cambridge. Elected a fellow of Pembroke Hall, he became the friend of \*Spenser and was probably his tutor. The poet remembered him in his sonnet 'Harvey, the happy above happiest men'. He benefited from the patronage of Sir Thomas Smith, whom he commemorated in a series of Latin elegies *Smithus* (1578), which may have influenced the form of Spenser's 'Teares of the Muses'. After a brilliant but troubled academic career, mainly concerned with rhetoric, Ramism (see RAMUS), civil law, and Latin poetry, he turned his  
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interests towards the court and the vernacular. In his exchange of *Letters* with Spenser (1580) he sensibly indicated the difficulties and limitations of writing English verse in classical metres, but also delivered his famous judgement of \**The Faerie Queene*, as it then

existed, as *Hobgoblin* runne away with the Garland from Apollo'. He was in trouble with the university and the government for these *Letters*, which included satirical verses on the earl of \*Oxford, but was protected by the earl of \*Leicester, for whom he worked for a time. His attack on the dying \*Greene in *Foure Letters* (1592) provoked \*Nashe's stinging replies which Harvey's *Pierces Supererogation* (1593) did not mitigate. With his old-fashioned humanist values and often awkward prose style Harvey came off worse in the controversy, and spent the last 30 years of his life in retirement at Saffron Waiden, probably practising medicine.

Harvey's extraordinarily wide range of interests is reflected in the marginalia beautifully written in the books he owned. Many of these survive and record penetrating comments and notes on rhetoric, mathematics and navigation, astrology, medicine, his contemporaries, and literature, including references to Shakespeare and his friends \*Sidney and Spenser. His English works were edited by A. B. \*Grosart in 1884-5 and there is a life and an account of his library by V. F. Stern (1979).

**HARVEY**, Sir (Henry) Paul (1869-1948), scholar and diplomat, educated at Rugby and New College, Oxford. He was orphaned at an early age, and the first stages of his distinguished career were watched over with interest by H. \*James and Lady \*Gregory, both friends who had known him since boyhood. He was the compiler of *The Oxford Companion to English Literature* (1932), the first of the *Oxford Companions*, the idea for which originated in a suggestion from Kenneth

Sisam at the \*Oxford University Press in 1927-8. It was conceived as a reference book on the lines of \*Brewer's *Dictionary of Phrase and Fable*, to contain English authors, plots of their works, and characters; foreign authors commonly quoted; legendary characters; a little classical background; and allusions, such as 'The Wise Men of Gotham'. Somewhat to Harvey's dismay, the project grew to include literary terms, periodicals, social clubs, etc., and the pressure of work obliged him to concede that he could not on the average deal with more than three five-act plays a day 'and to do this is a burden; the shorter the article, the greater the labour of condensation'. The result of his labours was a muchloved and idiosyncratic volume, with a very wide range of reference and some masterly plot summaries, which went through four editions. After his death, the volume was updated by Dorothy Eagle. Harvey went on to compile the *Oxford Companions to Classical Literature* (1937) and *French Literature*, completed by Janet E. Heseltine (1959).

**HARVEY**, William (1578-1657), the eldest son in a large family from Folkestone, which enjoyed ever-growing prosperity owing to involvement in Levant trade. Educated at King's School, Canterbury, and Caius College, Cambridge, he obtained his MD at Padua, then at the height of its reputation as a centre for medical research. He practised in London, became influential in the College of Physicians, and acted as physician to James I and Charles I. His career and researches were completely disrupted by the Civil War; when the court moved to Oxford the king presented him with the wardenship of Merton College; but he was compelled

to retire to London under the Commonwealth.

Harvey's discovery of the circulation of blood was announced in *De Motu Cordis* (1628; English trans. 1653). He then worked on a major embryological treatise which was left incomplete, but a fragment, *De Generatione* (1651; trans. 1653), was published by his disciple George Ent. Despite its innovatory nature, Harvey's work was rapidly accepted by the medical establishment. Harvey drew on circle symbolism, and metaphysical poets such as H. \*Vaughan and Henry More made use of the imagery of Harveian circulation. Harvey's work was also actively exploited by his fellow physician Sir T. \*Browne. Harvey, like the \*Cambridge Platonists, resisted trends towards mechanization of the world-view.

**HARVEY**, W F., see GHOST STORIES.

**HARWOOD**, Ronald (1934- ), South African playwright, screenwriter, and novelist, who came to London as an actor in 1953 and turned to writing in the early 1960s. His best-known play, *The Dresser* (1983), is a partly autobiographical account of the months he spent on tour with actor Sir Donald Wolfit, of whom he also published a biography in 1971, subtitled 'His Life and Work in the Unfashionable Theatre'. Since then, several of Harwood's works have had a South African theme, sometimes related to his family upbringing, but in a varied stage and screen career he has also worked on the musical adaptation of \*Priestley's *Good Companions*, E. \*Waugh's *The Ordeal of Gilbert Pinfold*, and \*Chekhov's *Ivanov*. His theatre life has often been linked to the careers of actors Albert Finney and Tom Courtenay, and he has been an active

campaigner for civil rights. His fiction includes *The Girl in Melanie Klein* (1969) and the movie satire *One Interior Day* (1978). He also wrote and presented a BBC TV series on the history of World Theatre (1984). Harwood was one of the founding playwrights of the Royal Exchange, Manchester, where three of his plays were premiered.

**HASEK**, Jaroslav (1883-1923), Czech writer, born in Prague, remembered for his creation of the character of 'the good soldier Svejk' (or Schweik), a subversive, irreverent, opportunistic figure, a 'wise fool', who appeared in several narratives, most notably in the long rambling work bearing his name, published

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1921-3. Hasek's works have been translated into English by Cecil Parrott.

**HASSALL**, Christopher Vernon (1912-63), poet, songwriter, and biographer, born in London, the son of painter and illustrator John Hassall, and educated at Wadham College, Oxford. He was encouraged when young by E. \*Marsh, published his first of several books of verse in 1935 (*Poems of Two Years*), and wrote the lyrics for several musicals for Ivor Novello in the 1930s. He also wrote librettos for W. \*Walton (*Troilus and Cressida*, 1954) and \*Bliss. His biography *Edward Marsh, Patron of the Arts* (1959) was followed by a life of R. \*Brooke (1964).

**Hastings**, a character in Goldsmith's *\*She Stoops to Conquer*.

**HASTINGS**, Warren (1732-1818), the first governor-general of British India. He left India in 1785, was impeached on the ground of cruelty and corruption in

his administration, and acquitted after a trial of 145 days, extending, with long intervals, from 1788 to 1795. \*Burke and C. J. \*Fox were among the prosecutors.

**HATHAWAY**, Anne (1555/6-1623). She married \*Shakespeare in Nov. 1582. Her family home, 'Anne Hathaway's cottage', is still to be seen in Shottery, on the edge of Stratford-upon-Avon.

**HÄTTON**, Sir Christopher (1540-91), said to have attracted the attention of Queen \*Elizabeth I by his graceful dancing (alluded to by Sheridan, \**The Critic*, 11. ii). He became her favourite, and received grants of offices and estates (including Ely Place, now the site of Hatton Garden). Hatton was lord chancellor, 1587-91, and chancellor of Oxford University, 1588. He was the friend and patron of \*Spenser and \*Churchyard, and wrote Act IV of \**Tancred and Gismund*.

*Haunch of Venison, The*, a poetical epistle to Lord Clare by \*Goldsmith, written about 1770, published 1776.

**Haunted Man and the Ghost's Bargain, The**, a Christmas book by \*Dickens, published 1848.

Redlaw, a learned man in chemistry, is haunted by the memories of a life blighted by sorrow and wrong. His evil genius tempts him to think that these memories are his curse, and makes a bargain with him by which he shall forget them; but on condition that he communicates this power of oblivion to all with whom he comes in contact. He discovers with horror that with remembrance of the past he blots out from his own life and the lives of those about him (in particular the delightful Tetterbys) gratitude, repentance, compassion, and forbearance. He prays to be released from his

bargain, which is effected by the influence of the good angel Milly Swidger.

**HAUPTMANN**, Gerhart (1862-1946), German dramatist from Silesia. His first play *Vor Sonnenaufgang* (*Before Sunrise*, 1889) was the first German naturalistic play to be produced and, together with a production of \*Ibsen's *Ghosts* in the same theatre the previous month, introduced ^naturalism to the German stage. His other important play of this period was *Die Weber* (*The Weavers*, 1892). With *Hanneles Himmelfahrt* (*The Ascension of Joan*, 1893) he began to move towards a new symbolism, returning from time to time to more realistic drama. His narrative works, of which the two novellas of 1888, *Bahnwärter Thiel* (*Signalman Thiel*) and *Fasching* (Shrovetide), are the outstanding examples, are dark naturalistic tales with some symbolic elements. He won the \*Nobel Prize for literature in 1912. Hauptmann was much admired by \*Joyce, who translated two of his plays and described *The Weavers* as a masterpiece: 'a little immortal thing'.

**Haut-ton**, Sir Oran, the orang-utan in Peacock's \**Melincourt*, in which Peacock makes satiric use of \*Monboddo's claim that the higher primates have most of the essential qualities of human beings, except speech.

**Havelok the Dane, The Lay of**, a 13th cent, romance (before 1272) from Lincolnshire, in 3,000 lines of rhyming octosyllables. There is an Anglo-Norman version from c. 1130-40 which has resemblances to the 800-line account in Anglo-Norman at the beginning of \*Gaimar's *Histoire des Engles* (c. 1150). The story tells of the dispossessed Havelok, prince of Denmark, and

his marriage to Goldborough, the dispossessed daughter of King Athelwold of England. Havelok is brought up at Grimsby by the eponymous fisherman Grim and becomes kitchen-boy in the household of Godrich, the treacherous guardian of Goldborough. His noble origins are twice declared, once to Grim and once to Goldborough, by a mystical light that shines over his head. At the end all three return to Denmark, defeat and hang Havelok's usurping guardian Godard, and reclaim the throne. The story has parallels with events in English and Norwegian history: Havelok has been etymologically identified with Anlaf Cuaran, the son of a Viking chief Sihtric, king of Northumberland in 925, who was defeated with King Constantine of Scotland in 937 at \*Brunanburh; but most of its material and themes are legendary. It is one of the most admired of all Middle English romances nowadays, because of its narrative coherence and life and the sustained interest of its action. The loss of the story was lamented by \*Tyrwhitt in the 1770s and by \*Ritson just afterwards; the manuscript was discovered only by a happy accident in the Bodleian Library. It was edited by W. W. \*Skeat, rev. K. Sisam (1967).

**Havisham**, Miss, a character in Dickens's \**Great Expectations*.

**HAWES**, Stephen (c. 1475-1511), a poet of the school of \*Chaucer and \*Lydgate, groom of the chamber to Henry VII. His \**Passetyme of Pleasure or The Historie of Graunde Amoure and La Bell Pucel* was first printed 459 **HAWK I HAWKWOOD** by Wynkyn de \*Worde, 1509. His *Example of Vertu*, a poem in rhyme-royal, an allegory of life spent in the

pursuit of purity, much after the manner of the *Passetyme of Pleasure*, was also printed by de Worde in 1512.

**Hawk**, Sir Mulberry, a character in Dickens's \**Nicholas Nickleby*.

**HAWKER**, R(ober) S(tephen) (1803-75), educated at Pembroke College, Oxford, and from 1834 vicar of Morwenstow in Cornwall; much of his poetry was inspired by Cornish landscape and legend, and by the frequent shipwrecks off the dangerous coast of his parish. He was an isolated and eccentric figure, though the portrait drawn in \*Baring-Gould's *The Vicar of Morwenstow* (1875) has been modified by Piers Brendon's *Hawker of Morwenstow* (1975). He was the author of 'The Song of the Western Men', first published anonymously in 1825; based on an old Cornish ballad, it has the refrain: 'And shall Trelawney die?' He published various volumes of poetry, including in 1864 part of a projected long blank-verse Arthurian poem, *The Quest of the Sangraal*, which has passages of visionary power attributed by some to his opium addiction.

**HAWKES**, jacquetta, née Hopkins (1910-96). She studied archaeology at Newnham College, Cambridge, and subsequently took part in many excavations. Her first work, *The Archaeology of Jersey* (1939), was followed by many others, written in a style which successfully conveys her enthusiasm to a lay reader; the best known is *A Land* (1951), with drawings by H. \*Moore, a personal evocation of the geological shaping of Britain. She collaborated with her first husband, Christopher Hawkes, in *Prehistoric Britain* (1944), and

with her second husband, J. B. \*Priestley, in *Journey down a Rainbow* (1955), an account of travels in New Mexico and Texas.

**HAWKESWORTH**, John (1715-73), schoolmaster and writer of miscellaneous essays, plays, stories, and general journalism. With the considerable assistance of his friend Dr \*Johnson, and of J. \*Warton, he successfully conducted the *Adventurer*, a bi-weekly successor to the \**Rambler*, 1752-4. He produced a reliable edition of \*Swift, with a biography, in 1754-5, and in 1766 an edition of Swift's letters. His highly successful *Almorán and Hamet* (1761) is an exotic \*Oriental tale. Untrammelled by space or time, Almorán can change into any shape to pursue his strange, and often supernatural, adventures among magnificent heroes and base villains. Hawkesworth edited and annotated various journals, including \*Cook's and Carteret's, for his *Account of the Voyages . . . in the Southern Hemisphere* (1773). His sympathy with the native inhabitants of the Pacific Islands led him to convey a picture of innocent indulgence which was widely condemned as indecent. There is a biography by J. L. Abbott (1982).

**HAWKINS**, Sir Anthony Hope (1863-1933), barrister and author, who gave up the law after the success of \**The Prisoner of Zenda* (1894), published under the pseudonym 'Anthony Hope'. A sequel, *Rupert of Hentzau*, followed in 1898. Hawkins also published several other novels and plays, and *The Dolly Dialogues* (1894), reprinted from the *Westminster Gazette*, which is a series of light-hearted conversations featuring a flirtation between Samuel Carter, a bachelor, and Dolly

Foster, who in chapter 5 marries Lord Mickleham.

**HAWKINS**, Sir John (1532-95), naval commander, who led expeditions in 1562, 1564, and 1567 to the West African and Spanish-American coasts, slave-trading and fighting the Spaniards, and published an account of his voyages in 1569.

**HAWKINS**, Sir John (1719-89), a lawyer and magistrate who devoted much of his life to music and literature. He was a friend of Dr \*Johnson, who, however, found him 'a most unclubable man', an opinion endorsed by most of his contemporaries. Johnson made him an executor, and Hawkins wrote his biography, a work of considerable merit (although later overshadowed by \*Boswell's), published 1787: he also edited Johnson's works in 15 volumes, 1787-8. His scholarly *General History of the Science and Practice of Music* (5 volumes, 1776), based on 16 years of research, had a similar misfortune in that it appeared in the same year as, and was seen as the rival of, Dr \*Burney's history: these were the first two histories of music in England of their kind. There is a life by B. H. Davis (1973). (See MUSIC, LITERATURE OF.)

**HAWKSMOOR**, Nicholas (1661-1736), the most original and dramatic of English baroque architects, except for \*Vanbrugh, for whom he worked from 1690 to c.1702, after training with Sir Christopher \*Wren. His masterpieces are the six London churches he designed after 1711, as joint surveyor of Queen Anne's new churches; four of these are still extant. They are remarkable for their originality, their combination of classical and Gothic features, and their theatricality: Christchurch, Spitalfields (1723-39),

being outstanding. His reclusive character and the perversity of some of his architectural practice inspired the metaphysical thriller *Hawksmoor* (1985) by P. \*Ackroyd.

**HAWKWOOD**, Sir John (1320-94), a famous *condottiere*, who figures in \*Froissart as 'Haccoude'. \*Machiavelli calls him 'Giovanni Acuto'. He was the leader of the body of English mercenaries known as the White Company and fought for one Italian city or another, and for pope or prince, from 1360 to 1390. He was finally commander-in-chief of the Florentine forces, died at Florence, and was buried in the Duomo, where Paolo Uccello painted a commemorative equestrian portrait in 1436.

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**HAWTHORNE**, Nathaniel (1804-64), American novelist and short story writer, born at Salem, Massachusetts. He was a descendant of Major William Hathorne (1607-81), one of the Puritan settlers in America, the 'grave, bearded, sable-cloaked and steeple-crowned progenitor' whose portrait is drawn in the introductory chapter of \**The Scarlet Letter*, he was remembered for his persecution of the Quakers, as his son John Hathorne, also a magistrate, was remembered for his persecution of the so-called Witches of Salem. Hawthorne (who adopted this spelling of the family name) spent a solitary childhood with his mother, a widowed recluse, during which he read widely; he was educated at Bowdoin College, Brunswick (with \*Longfellow), then returned to Salem, where he began to write stories and sketches and published a novel, *Fanshawe* (1828), at his own expense. His stories began

to appear in periodicals (notably in S. G. Goodrich's *Token*) and were collected in *Twice-Told Tales* (1837) and later volumes, including \**Mosses from an Old Manse* (1846) and *The Snow-Image and Other Twice-Told Tales* (1851); he also did a considerable amount of hack-work as writer and editor, and wrote some lasting works for children, including *A Wonder Book* and *Tanglewood Tales* (1852 and 1853, stories from Greek mythology).

He was, however, slow to earn his living as a writer; he was employed for some time as measurer at the Boston custom house (1839-41), then spent in 1841 several months at Brook Farm, an experience on which he based \**The Blithedale Romance* (1852), a novel which conveys his mixed response to the \*Transcendentalists. He married in 1842 and settled in Concord; from 1846 to 1849 he was surveyor of the port of Salem. He lost his post through a change of administration, and then wrote *The Scarlet Letter* (1850), a classic enquiry into the nature of American Puritanism and the New England conscience, and \**The House of the Seven Gables* (1851), a study in ancestral guilt and expiation, also deeply rooted in New England and his own family history. In 1850 he met \*Melville, who admired Hawthorne's work enormously, and indeed wrote an enthusiastic review comparing him to the Shakespeare of the tragedies. From 1853 to 1857 Hawthorne was in England, as American consul at Liverpool; he then spent two years in Italy, which provided the setting and inspiration for \**The Marble Faun* (1860), returning in 1860 to Concord, where he spent his last years, which were marked by declining

creative powers. *Our Old Home*, sketches of his life in England, appeared in 1863.

Hawthorne has long been recognized as one of the greatest of American writers, a moralist and allegorist much preoccupied with the mystery of sin, the paradox of its occasionally regenerative power, and the compensation for unmerited suffering and crime. The optimistic answers of \*Emerson to these questions left him unconvinced, and the 'darkness' of his genius, first noted by Melville, found a ready response in the 20th cent. A study of his life and work by H. \*James, published in 1879 in the English Men of Letters' series, is remarkable for the light that it sheds on both author and subject; James's comments on Hawthorne's 'exaggerated, painful, morbid national consciousness' clearly relate to James's own relation to his American and European experiences, and sense of national identity; he wrote of *The Scarlet Letter*. 'Something might at last be sent to Europe as exquisite in quality as anything that had been received, and the best of it was that the thing was absolutely American. . .it came out of the very heart of New England.'

**HAYDN**, (Franz) Joseph (1732-1809), Austrian composer. He kept his interests predominantly local for most of his life, but made two triumphant visits to London, in 1791-2 and 1794-5, undertaken at the invitation of the concert manager Johann Peter Salomon. These provided new inspiration and stimulus. The oratorio *Die Schöpfung* (*The Creation*, 1798) was written to a text compiled from the first Chapter of Genesis and Books VII and VIII of \**Paradise Lost*, translated into German by Baron van Swieten. It is said

that the original version of this text had been intended for \*Handel, and there is a strongly Handelian feel about this masterpiece of Haydn's old age. (The English version now normally sung outside the German-speaking countries is a retranslation from van Swieten and not without its absurdities.) The success of *The Creation* encouraged Haydn to compose *Die Jahreszeiten* (1801) with a text (again by van Swieten) drawn from Thomson's \**The Seasons*. Haydn also made some 125 arrangements with instrumental accompaniment of Scottish and Welsh folk songs: after his return to Vienna he made another 250 of these for the Scottish publishers Whyte and Thomson.

**HAYDON**, Benjamin Robert (1786-1846), a historical painter but best known for his posthumously published *Autobiography and Journals* (selections ed. Tom Taylor, 1853; complete text in 5 vols, ed. W B. Pope, 1960, 1963). Haydon, son of a Plymouth bookseller, at first had some success with his large paintings of biblical and classical subjects, but quarrelled with most of his patrons, fell deeply in debt, and finally committed suicide. His vigorous advocacy helped to secure the Elgin Marbles for the British Museum, and his pioneering theories on art education, industrial design, and state patronage of the arts, expressed in his *Lectures on Painting and Design* (1846), had much influence. He was a friend of \*Keats, \*Wordsworth, \*Hazlitt, Leigh \*Hunt, M. R. \*Mitford, and Elizabeth Barrett (\*Browning), and his vivid and vehement journals contain many interesting anecdotes and pen-portraits of his contemporaries. His outrageous personality has interested many novelists, notably



Dickens who used him (combined with Leigh Hunt) as the model for Harold Skimpole in *\*Bleak House*, and A. \*Huxley, whose Casimir Lypiatt in *Antic Hay* is based on Haydon. See *A Sultry Month: Scenes of London*

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*Literary Life in 1846* (1965) by Alethea Hayter, which gives a vivid portrait of his last days.

**HAYES, J. Milton** (1884-1940), remembered as the author of 'The Green Eye of the Yellow God', a rousing poem (often assumed to be by \*Kipling) first published in 1911, which begins 'There's a one-eyed yellow idol to the north of Khatmandu' and tells the tale of the idol's revenge on Mad Carew, who steals the eye at the behest of his beloved, and leaves her forever broken-hearted at his grave.

**HAYLEY, William** (1745-1820), a prolific poet, whose most ambitious works, *The Triumphs of Temper* (1781) and *The Triumphs of Music* (1804), were ridiculed by \*Byron as 'Forever feeble and for ever tame', but were nevertheless popular. In 1805 his *Ballads on . . .*

*Animals* was illustrated by \* Blake, who was at that time his friend and protégé, although the two were not always in sympathy. He was a close friend of \*Cowper, whose *Life* he published in 1803; he also published lives of \*Milton (1804) and \*Romney (1809). His friend \*Southey commented that 'Everything about that man is good except his poetry.' He was nevertheless offered the laureateship in 1790, but declined it.

**Haymarket, the**, London, so called from the Hay Market established there in 1664, and maintained until 1830. Her Majesty's Theatre, Haymarket (called also the Opera House), was the first opera house in London

( 1705). The first performances in England of \*Handel's operas were given there. The Haymarket Theatre, on the opposite side of the street, also built at the beginning of the 18th cent., was \*Foote's theatre from 1747, and later that of the Bancrofts.

**HAYWARD, Abraham** (1801-84), essayist, called to the bar in 1832, author of *The Art of Dining* (1852); his gastronomic dinners in his chambers were famous for their distinguished company which included \*Lockhart and \*Macaulay. Some of his essays and reviews including *More about Junius* (1868), a vigorous attack on the Franciscan theory of \*'Junius', and an account of the life and work of J. S. \*Mill (1873) provoked acute controversy. His articles appeared in the leading periodicals of his day and many were collected in five volumes of *Biographical and Critical Essays* (1858-74). He also published biographical and legal works and a translation of Goethe's *\*Faust*.

**HAYWARD, Sir John** (1564-1627), educated at Pembroke College, Cambridge, the author of various historical works, in which he emulated the style of the great Roman historians. His *First Part of the Life, and Raigne of Hernie the IUI* (1599), dedicated to \*Essex, gave offence to \*Elizabeth I and led to his imprisonment. His other chief works were the *Lives of the III Normans, Kings of England* (1613), the *Life and Raigne of King Edward the Sixt* ( 16 30), and *The Beginning of the Reigne of Queene Elizabeth* (1636).

**HAYWOOD, Eliza** (1719-1756), an actress and author of several plays and many novels. She conducted a periodical, the *Female Spectator*, 1744-6, and in 1751 published the most memorable of her novels, *The*

*History of Miss Betty Thoughtless*, followed in 1753 by *Jenny and Jemmy Jessamy*. Among her other writings are *Anti-Pamela* (1741) and *The Fortunate Foundlings* (1744). Her writing has vivacity, particularly in situations of high emotion, but her licentiousness and her habit of thinly disguising figures of society brought denunciations by \*Swift, Horace \*Walpole, and others. \*Pope cited her in the *\*Dunciad*, and in a note described her as 'a shameless scribbler'.

**HAZLITT**, William (1778-1830), critic, \*theatre critic, and essayist, born in Maidstone, the son of a Unitarian minister of Irish birth who sympathized with the American Revolution. His infancy was passed in Ireland and in New England, his youth in the Shropshire village of Wem. He attended the New Unitarian College at Hackney, London, absorbing \*Enlightenment philosophy and radical politics. He refused to enter the ministry, entertaining hopes of becoming a philosopher or, like his brother John, a painter. The influences of S. T. \*Coleridge, W \*Wordsworth, and C. \*Lamb turned him away from painting and towards writing, although he deplored the Lake poets' betrayal of their early radicalism. Hazlitt's first books were political studies: *An Essay on the Principles of Human Action* (1805) disputes \*Hobbes's account of selfinterested motives; it was followed by a polemic against \*Malthus, *A Reply to the Essay on Population* (1807), and by *The Eloquence of the British Senate* (1807), containing studies of contemporary political leaders. He married Sarah Stoddart in 1808, settling near Salisbury. Four years later, he moved to London and launched his career as a public lecturer, political

journalist, and critic of painting, drama, and poetry, writing for the *\*Morning Chronicle*, for Leigh \*Hunt's *^Examiner*, and for the *\*Edinburgh Review*. His book *\* Characters of Shakespeare Plays* appeared in 1817, as did *The Round Table*, containing general essays such as 'On Gusto'. In the following year he published his theatre reviews as *A View of the English Stage*, and gave two series of literary lectures at the Surrey Institution, the first of which was attended by \*Keats and published as *\* Lectures on the English Poets* (1818); its sequel was *Lectures on the English Comic Writers* (1819). His *Political Essays* (1819) include remarkable studies of E. \*Burke, whom he honoured as a man of genius while abhorring his political conservatism. *Lectures Chiefly on the Dramatic Literature of the Age of Elizabeth* (1820) was followed by a two-volume collection of general essays, *Table Talk* (1821-2). Meanwhile his personal affairs were thrown into turmoil by an obsessive infatuation with his landlord's daughter, Sarah Walker; in the deluded hope of marrying her, he divorced his wife in 1822. *\* Liber Amoris* ( 1823), his confessional account of this episode, **HAZLITT I HEADLONG HALL 462** damaged his public reputation. After taking Isabella Bridgewater as his second wife in 1824 he produced two of his best works, *\*The Spirit of the Age* (1825) and *\*The Plain Speaker* (1826). Lesser works of this period are the collection of aphorisms, *Characteristics* (1823), and *Notes of a Journey through France and Italy* ( 1826). His last years were spent on his four-volume *Life of Napoleon Buonaparte* (1828-30), a tribute to his political idol. He died in Soho, and is buried in St Anne's

churchyard. Posthumous works include *Literary Remains* (1836), containing two of his most striking essays, 'My First Acquaintance with Poets' and 'The Fight'.

Hazlitt is now acknowledged as the first original master of English prose in the 19th cent, and as a serious rival to Coleridge in the value of his critical writings. His prose style is variable, moving from the pugnacious to the seductive, from allusive subtlety to democratic plainness, but always stamped with personality and passion. He revived the art of the essay, and brought new psychological and political insight into literary criticism. Devoted to the ideals of the French Revolution, he nonetheless grasped the imaginative force of conservatism, whether in \*Shakespeare or in W. \*Scott and Wordsworth; this tension between rational enlightenment and the power of 'genius' animates much of his work. The standard edition is the *Complete Works* (ed. P. P. Howe, 21 vols, 1930-4). The standard biography is S. Jones, *Hazlitt, A Life* (1989). See also D. Bromwich, *Hazlitt: The Mind of a Critic* (1983) and T. \*Paulin, *The Day-Star of Liberty* (1998).

**HAZLITT**, William Carew (1834-1913), bibliographer, grandson of William \*Hazlitt. Among his works are a *Hand-Book to the Popular Poetical and Dramatic Literature of Great Britain, from the Invention of Printing to the Restoration* (1867), *Bibliographical Collections and Notes* (1876-89, 3 series), and memoirs of his grandfather (1867). His editorial work included *English Proverbs and Proverbial Phrases Collected from the Most Authentic Sources* (1869, for which H. G. \*Bohn

accused him of plagiarism), *Letters of Charles Lamb* (1886), reprints of Hazlitt, \*Herrick, \*Suckling, and a translation of \*Montaigne. His *Confessions of a Collector* appeared in 1897. \*Schoenbaum describes him as 'unreliable' and 'an antiquarian bumbler'.

**HAZZARD**, Shirley (1931- ), novelist and short story writer, born Sydney, Australia. Her work at the United Nations headquarters in New York 1951-61 provided material for her satirical linked short stories, *People in Glass Houses* (1967). She had already published a short story collection, *Cliffs of Fall* (1963), and *The Evening of the Holiday* (1966), a novel exploring the fruitful theme of northern Europeans in Italy. *The Bay of Noon* (1970), set in Naples just after the Second World War, pursues this theme. It is in Hazzard's dense, multi-layered survey of the post-war world *The Transit of Venus* (1980) that her preoccupations with ideas, politics, and complex human emotions reach their fullest expression. It follows the loves and careers of Australian sisters Caro and Grace, along with the British workingclass astronomer Ted Tice, from post-war England through ensuing decades. Hazzard's concerns are enacted in the interplay of a large cast, while secrets, loss, and death provide a tragic dimension.

H.D., see DOOLITTLE, H.

**HEAD**, Bessie Amelia (1937-86), writer, born in South Africa out of wedlock to a 'white' mother and 'black' father under apartheid classification; she lived as a refugee in Botswana from the age of 26. Her major work was written and set in Botswana. *When Rain Clouds Gather* (1968) addresses the rural community's ability to survive economic hardship and the autocracy

of their chief, while *Manx* (1971) and *A Question of Power* (1973) present a young woman's struggle against the racism and sexism in the Botswana community. The latter novel, with its autobiographical rendering of psychological breakdown, also turns back to the remembered effects of apartheid. In her later, less introspective phase, Head's stories *The Collector of Treasures* (1977) develop the themes gleaned from interviews with villagers—these interviews were published later as *Serowe: Village of the Rain Wind* (1981)—and her social history *A Bewitched Crossroad* (1984) augments fact with fiction in order to counter the European version of Botswana's past. Additional stories and essays, early and late, have been collected in *Tales of Tenderness and Power* (1989) and *A Woman Alone* (1990). Overall, Head's major interest is in envisioning an Africa free of inherited and imported oppressions, hospitable to European thinking yet strongly enough informed with communal rural traditions to resist the social breakdown and materialism of post-colonial life. The small selection of her letters hitherto published in *A Gesture of Belonging* (1991) recount an often lonely life funded by meagre royalties and refugee subsidies. Today, her pioneering, deeply engaged narratives have earned her an international reputation. See Gillian Stead Eilersen, *Bessie Head: Thunder Behind Her Ears* (1995).

**Headlong Hall**, a satire by T. L. \*Peacock, published 1816, the first of the series of books in which Peacock adapts the Socratic dialogue as a tool for satirizing contemporary culture.

Mr Foster the optimist, Mr Escot the pessimist, Mr

Jenkinson the status-quo-ite, Dr Gaster, a gluttonous cleric, Mr Milestone, a landscape gardener, and many others gather at the Welsh country house of Squire Headlong to eat, drink, and discuss the arts. In the central comic episode, Mr Milestone blows up part of the grounds in order to achieve the smooth effect preferred by his real-life prototype, Repton. The debates of the philosophers enact the clash between the optimism of Condorcet and \*Godwin and the pessimism of \*Malthus. See also PICTURESQUE.

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**Headstone**, Bradley, a character in Dickens's *\*Our Mutual Friend*.

**HEANEY**, Seamus Justin (1939- ), Irish poet, educated at St Columb's College, Derry, and Queen's University, Belfast. In the 1960s he belonged to a group of poets in Belfast, who, he said, 'used to talk poetry day after day with an intensity and prejudice that cannot but have left a mark on all of us'. After lecturing on poetry at Queen's for six years he moved in 1972 to the Republic of Ireland, living first in Co. Wicklow and then in Dublin. His early poetry is rooted in the farmland of his youth, and communicates a strong physical sense of environment with subtlety and economy of words, as in *Eleven Poems* (1965), *Death of a Naturalist* (1966), and *Door into the Dark* (1969). His later work, densely written and often poignant, as in *Wintering Oui* (1972), *North* (1975), and *Field Work* (1979), broods on the cultural and historical implications of words and explores their use in wider social and political contexts. *Selected Poems, 1965-1975* was published in 1980. *Preoccupations* (1980), a

collection of essays and lectures from 1968 to 1978, includes 'The Fire i' the Flint: Reflections on the Poetry of Gerard Manley Hopkins' (Chatterton Lecture, 1975). In 1989 he was appointed professor of poetry at Oxford. *Station Island* (1984), which contains a sequence of poems on Lough Derg and includes a ghostly encounter with James \*Joyce, was followed by *Sweeney Astray* (1984), a version of the medieval Irish ballad *Buile Suibhne*, and *The Haw Lantern* (1987), which includes a moving sonnet sequence on the death of his mother. Recent volumes include *Seeing Things* ( 1991 ), and *Sweeney's Flight* (1992). *The Government of the Tongue*, a collection of essays, was published in 1988. He was awarded the \*Nobel Prize for Literature in 1995: his Nobel Lecture, *Crediting Poetry* (1995), was included in his *Collected Poems 1966-96* (1999). His highly praised translation of \**Beowulf* appeared in 1999.

**HEARD**, Gerald, see HUXLEY, A.

**HEARN**, Lafcadio (1850-1904), born in Santa Maura (Levkas), one of the Ionian Islands, of Irish-Greek parentage, and educated in England, where he lost through an accident the sight of one eye. In 1869 he left penniless for America, where he worked as a journalist in Cincinnati and incurred scandal by living openly with a mulatto woman; he also translated from the French, and his own works show the influence of the exoticism of Pierre Loti, \*Baudelaire, and \*Gautier. He then lived in Martinique, an experience which produced *Two Years in the French West Indies* (1890) and a novel, *Youma* (1890). In 1890 he went to Japan, where he spent the rest of his life. He married a Japanese wife,

took the name of Yakumo Koizumi, and adopted Japanese dress, though he never mastered the language. He taught at a school in Matsue, and from 1896 to 1903 lectured on English literature at the Imperial University, Tokyo. He published several works which affectionately and vividly evoke the landscapes, mythology, and customs of his adopted country, including *Glimpses of Unfamiliar Japan* (1894), *Out of the East* (1895), and *Japan: An Attempt at Interpretation* (1904). See lives by E. Bisland (1906) and E. Stevenson (1961). **HEARNE**, Thomas (1678-1735), historical antiquary, author of *Reliquiae Bodleianae* (1703) and editor of a valuable collection of early English chronicles, of \*Leland's *Itinerary*, \*Camden's *Annales*, and other works. He was the 'Wormius' of Pope's \**Dunciad*. He might have held high office in Oxford University but for his staunch Jacobitism: as a nonjuror he refused to take the oath of allegiance to George I. See C. E. Doble et al. (eds), *Remarks and Collections of Thomas Hearne* (11 vols, 1885-1921).

**Heartbreak House: A Fantasia in the Russian Manner on English Themes**, a play by Bernard \*Shaw, first performed in New York 1920, published there 1919; probably written 1916-17, despite Shaw's claims that he began it before the war.

It describes the impact of Ellie Dunn, daughter of the idealistic and unworldly Mazzini Dunn, upon the eccentric, complacent, and 'horribly Bohemian' household of 88-year-old Captain Shotover, with whom she strikes up an alliance: the inmates include energetic, beautiful, dominating Hesione Hushabye (determined Ellie shall not marry the ageing business magnate Boss

Mangan); her husband, the romantic liar and fantasist Hector Hushabye; her sister, the apparently conventional, newly returned Lady Utterword; and Lady Utterword's devoted brother-in-law Randall, prototype of the useless artist. Shaw appears to be portraying, in 'this silly house, this strangely happy house, this agonizing house, this house without foundations', an aspect of British (or European) civilization (suggested in part by the \*Bloomsbury Group, in part by the society portrayed by \*Chekhov), about to run on the rocks or blow itself up through lack of direction and lack of grasp of economic reality, but, after various Shavian debates on money, marriage, and morality, the play ends in deep ambiguity: an air raid destroys Boss Mangan, the practical man (who takes refuge in a gravel pit where the captain stores dynamite), and is greeted with exhilarated rapture by Hesione and Ellie ('It's splendid: it's like an orchestra: it's like Beethoven'), who with the rest of the household refuse to take shelter, and survive.

**Heartfree**, ( 1 ) a character in Vanbrugh's *\*The Provok'd Wife*; (2) Heartfree and Mrs Heartfree, characters in Fielding's *\*Jonathan Wild*.

**'Heart of Darkness'**, a tale by J. \*Conrad, published 1902. On board a boat anchored peacefully in the Thames the narrator, Marlow, tells the story of his journey on another river.

Travelling in Africa to join a cargo boat, Marlow grows disgusted by what he sees of the greed of the **HEART OF MIDLOTHIAN | HEATHCLIFF 464** ivory traders and their brutal exploitation of the natives. At a company station he hears of the remarkable

Mr Kurtz who is stationed in the very heart of the ivory country and is the company's most successful agent. Leaving the river, Marlow makes a long and arduous cross-country trek to join the steamboat which he will command on an ivory collecting journey into the interior, but at the Central Station he finds that his boat has been mysteriously wrecked. He learns that Kurtz has dismissed his assistant and is seriously ill. The other agents, jealous of Kurtz's success and possible promotion, hope that he will not recover and it becomes clear that Marlow's arrival at the Inner Station is being deliberately delayed. With repairs finally completed Marlow sets off on the two-month journey towards Kurtz. The river passage through the heavy motionless forest fills Marlow with a growing sense of dread. The journey is 'like travelling back to the earliest beginnings of the world'. Ominous drumming is heard and dark forms glimpsed among the trees. Nearing its destination the boat is attacked by tribesmen and a helmsman is killed. At the Inner Station Marlow is met by a naive young Russian sailor who tells Marlow of Kurtz's brilliance and the semidivine power he exercises over the natives. A row of severed heads on stakes round the hut give an intimation of the barbaric rites by which Kurtz has achieved his ascendancy. Ritual dancing has been followed with human sacrifice and, without the restraints imposed by his society, Kurtz, an educated and civilized man, has used his knowledge and his gun to reign over this dark kingdom. While Marlow attempts to get Kurtz back down the river Kurtz tries to justify his actions and his motives: he has seen into the very heart of

things. But dying his last words are: 'The horror! The horror!' Marlow is left with two packages to deliver, Kurtz's report for the Society for Suppression of Savage Customs, and some letters for his girlfriend. Faced with the girl's grief Marlow tells her simply that Kurtz died with her name on his lips. This short novel has become one of the most-discussed texts in \*postcolonial literary studies: it also inspired Coppola's post-Vietnam film *Apocalypse Now* (1979).

***Heart of Midlothian, The***, a novel by Sir W \*Scott, published 1818, as the 2nd series of \**Tales of My Landlord*.

Scott has built one of his greatest novels on two historical incidents: the Porteous riots, in which John Porteous, commander of the Edinburgh City Guard, is dragged from the Edinburgh Tolbooth ('the Heart of Midlothian') and hanged by a mob after he has been pardoned for firing on the citizens at the hanging of Wilson, a convicted robber; and the story of Isobel Walker whose pardon for child murder, for which she had been sentenced to death, is obtained by her sister Helen, who walks to London to intercede for her with the duke of Argyle. In the novel, the riot is engineered by George Staunton, an accomplice, under the name of Robertson, of the hanged Wilson, to release his lover Effie Deans, who is imprisoned in the Tolbooth for child murder. Effie refuses to escape, stands trial, and, since her sister Jeanie refuses to perjure herself to save her, is, like Isobel Walker, condemned to death. Jeanie sets out on foot for London to plead for her life and, after various vicissitudes and through the mediation of the duke of Argyle, secures her sister's pardon from

Queen Caroline. Effie, like her real-life model, eventually marries her seducer but, unlike her, did not actually kill her child, which was sold by the midwife to a vagrant woman whose daughter, Madge Wildfire, Staunton had also seduced. The child later unwittingly becomes his father's assassin. Jeanie eventually marries her faithful suitor, the Presbyterian minister Reuben Butler.

Scott had given a picture of the sterner, crueller side of strict Cameronian Presbyterianism two years earlier in *Old Mortality*; in this novel, the rigid tenets of Davie Deans, father of Jeanie and Effie, are seen through more compassionate eyes. Jeanie inherits his unbending rectitude, but demonstrates the heights to which it can rise through love as opposed to those to which it can be driven by fanaticism and torture. Jeanie has none of the normal attributes of a fictional heroine; she is not well educated, pretty, or witty. Presented with a dilemma as crucial to her as that of Isabella in \**Measure for Measure* (and as alien to the understanding of our own times), and with only her own integrity to guide her, she achieves her goal by simple, uncompromising dignity and goodness.

***Heart of the Matter, The***, a novel by G. \*Greene, published 1948.

Set in West Africa, 'the white man's grave', during the Second World War, it describes how the deputy commissioner of police, Scobie, a just and honourable man, is led to make various false moves, initially by pity for his unhappy, hysterical, 'literary' wife Louise, then through a mixture of pity and love for a 19-year-old widow, Helen, with whom he has an affair. He borrows

money, compromises himself, is indirectly responsible for the death of his faithful servant Ali, and finally, with much deliberation, commits suicide, a mortal sin which, as a Catholic, he attempts to conceal from his wife by laying a false trail in his diary. The deceit is posthumously exposed by the young intelligence agent Wilson, who has been watching his every move, motivated partly through his own love for Scobie's wife. The novel vividly evokes an area of 'Greenland' characterized by intense heat, vultures, cockroaches, rats, heavy drinking, corruption, and a painful struggle to maintain faith, in a hostile environment, with concepts of justice and religion.

**Heartwell**, the title role in Congreve's comedy \* *The Old Bachelor*.

**Heathcliff**, the central figure in E. Bronte's \* *Wuthering Heights*.

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**HEATH-STUBBS**, John Francis Alexander (1918- ), poet and critic, educated at Worcester College for the Blind and at the Queen's College, Oxford, where his first published poems appeared in *Eight Oxford Poets* ( 1941, ed. S. \*Keyes and M. Meyer). He describes himself as a traditionalist in literature, who believes that traditional values can only be maintained at the price of continual change and flexibility. His inspiration comes chiefly from Ancient Greece, Rome, Alexandria, classical myth, Christian legend, and works of art and scholarship, and his poetry includes translations from \* Hafiz and \*Leopardi. But he is also a poet of contemporary urban society, and in *A Charm against the Toothache* (1954) the megalopolis is modern London.

His principal works include poetry: *Wounded Thammuz* (1942), *Beauty and the Beast* (1943), *The Divided Ways* ( 1946), *The Swarming of the Bees* (1950), *The Blue-Fly in His Head* (1962), *Artorius* (an epic poem on Arthurian legend, 1972), and *Naming the Beasts* (a collection, 1982); and criticism: *The Darkling Plain* (a study of Victorian Romantic poetry, 1950) and *Charles Williams* (a monograph, 1955). His *Collected Poems 1943-1987* was published in 1988, and a volume of *Selected Poems* in 1990. His autobiography, *Hindsight*, appeared in 1993.

**Heaven and Earth**, a poetic drama by Lord \* Byron, published in the \* *Liberal*, 1822. Like its predecessor \**Cain*, it is subtitled 'A Mystery', and questions God's choice to create only to destroy. The story, suggested by Genesis 6, tells of the marriage of rebel angels and mortal women: Japhet, son of Noah, loves Anah, but she and her sister Aholibamah are carried away by their immortal lovers, the spirits Azazel and Samiassa. The drama ends as the flood sweeps over the earth, and Japhet remains upon a rock as the Ark floats towards him.

**HEBER**, Reginald (1783-1826), educated at Oxford; in 1822 he became bishop of Calcutta. He published various works, including *Poems and Translations* (1812); an edition of the works of Jeremy Taylor (1822), and his *Life* (1824); various hymns of his own authorship, including 'Brightest and best of the sons of the morning', 'From Greenland's icy mountains', and 'Holy, holy, holy' in 1827; *Narrative of a Journey through India* (1828); and his *Poetical Works* (1841).

**HEBER**, Richard (1777-1833), half-brother of Reginald



\*Heber, a devoted bibliophile; he travelled widely to collect his library of 150,000 volumes, and edited \*Persius and other classical authors. He is the 'Atticus' of T. F. \*Dibdin's *Bibliomania*.

**Hebrew Melodies**, a collection of short poems by \*Byron, some written during the early days of his marriage, published 1815. Many are on scriptural subjects, but some are love songs and lyrics: the volume was published by Jewish composer Isaac Nathan (1791-1864) who arranged some to traditional Hebrew melodies. The poems include 'She walks in beauty' and 'The Assyrian came down like the wolf on the fold'.

**Hebrides**, *The Journal of a Tour to the*, see JOURNAL OF A TOUR TO THE HEBRIDES, THE. See also JOURNEY TO THE WESTERN ISLANDS OF SCOTLAND, A.

**HECHT**, Anthony (1923- ), American poet, born in New York, whose volumes include *The Hard Hours* (1967), *The Venetian Vespers* (1979), and *The Transparent Man* ( 1989). At ease with both light and sombre verse, and writing with a mastery of classical and traditional forms, his work dwells on art, landscape, love, and loss: many of his poems evoke an intense experience of Europe, often linked to a restrained and poignant \*confessional mode.

**Hector**, Sir, see ECTOR.

**Heep**, Uriah, a character in Dickens's *\*David Copperfield*.

**HEGEL**, Georg Wilhelm Friedrich (1770-1831), German philosopher. His first important work was *Phänomenologie des Geistes (Phenomenology of Spirit*, 1807), followed by his *Logik* (1812-16), and later by the *Philosophie des Rechts (Philosophy of Right*, 1820), embodying his political views. \*Kant had left an

essential dualism in his philosophy, nature opposed to spirit, object opposed to subject, the outer world composed of isolated unrelated substances whose nature is beyond the reach of knowledge. Hegel endeavours to bridge the gulf and reduce duality to unity. He shows that all difference presupposes a unity, that a definite thought cannot be separated from its opposite, that the idea of fullness, for example, cannot be separated from that of emptiness, that they are identical in difference. Duality and unity are blended in consciousness and the boundaries between mind and matter set aside. Hegel's central idea is the dialectic of thesis-antithesis-synthesis, which he applied to the problem of historical evolution as represented by the *Weltgeist* or World Spirit. His dialectical method was adopted by political thinkers of both right and left, those who supported authoritarian rule in Prussia in the 19th cent, and those, like \*Feuerbach, \*Marx, and \*Engels, who advocated reform and revolution. As Engels said, his doctrine was large enough to give shelter to the ideas of the most varied groups. Hegel enjoyed a vogue in philosophical circles in England, particularly at Oxford, in the 1880s and 1890s.

**HEGLEY**, John, see PERFORMANCE POETRY.

**HEIDEGGER**, Martin (1889-1976), German philosopher, educated at Freiburg Jesuit Seminary and Freiburg University. Heidegger was primarily concerned with the question of being; in his formulation, he dealt with the question 'what is "is"?' Heidegger used the word *Dasein* to refer to specifically human modes of being; *Dasein* is, for him, self-conscious and involves not only Being but also the very Question of Being. In

his most famous work *Sein und Zeit* (1927; *Being and Time*, 1962), he studies *Dasein* in relation to time, asking how Being deals with its temporality, including the fear of being 'thrown into Being'. \*Sartre published his response in *L'Être et le néant*, in 1943 (*Being and Nothingness*, 1956). Heidegger believed that Being can only be articulated through language; he defined as 'poetry' that language capable of doing this, language which is responsive to Being. He admired \*Rilke and, especially, \*Hölderlin, as they can help us to escape from 'forgetfulness of Being'. Heidegger continued to write and lecture extensively on this subject for the following eight years. For Heidegger, the representation of things estranges us from the things themselves; in his famous example of Van Gogh's painting of a pair of peasant shoes he describes how the act of estranging us from the shoes themselves serves to show us their essential 'shoeness'. Although Heidegger's writing is often abstruse, and in spite of the backlash against him due to his sympathies with Nazism, his writings had enormous influence on 20th-cent. thought and literary theory. He was a crucial influence for 20th-cent. \*existentialism (especially Sartre), one of the founders (with Hans-Georg Gadamer) of \*hermeneutic criticism, and his work was a starting point for Jacques \*Derrida's development of Reconstruction. A collection of his work on the nature of thought, language, and poetry has been translated as *Poetry, Language, Thought* (1971). There is a study by George \*Steiner (1978).

**Heidelberg**, Mrs, a character in Colman and Garrick's

\**The Clandestine Marriage*. Her illiteracy and mispronunciation of words bring her into some sort of kinship with Mrs \*Malaprop.

**Heimskringla**, a series of short sagas making up a history of the kings of Norway from mythical times to the year 1177, written by \*Snorri Sturluson. It is of more value for its high literary quality than for its historicity, although it is basically reliable and its political analyses are illuminating. It has a bearing on English history, covering as it does the reign of the Danish king \*Canute (Knutr) and describing Viking expeditions to England. Its title is taken from its opening words, 'Kringlaheimsins'—'orb of the world'. See *The Olaf Sagas from Heimskringla*, trans. S. Laing (1914, etc.).

**HEINE**, Heinrich (1797-1856), German poet, born of Jewish parents in Düsseldorf. Disappointed in his hopes of a liberal regime in Germany after the expulsion of Napoleon, he emigrated in 1831 to Paris, where he remained for the rest of his life. His political works show him a radical and a cosmopolitan (he wrote both in German and in French), but he was most famous as a lyric poet, many of whose songs were set to music by German composers in the 19th cent. He called himself 'the last Romantic', and his lyrics are characterized by a combination of self-indulgent emotion and sharp selfcriticism and deflating irony. His chief works include the *Buch der Lieder* (*Book of Songs*, 1827), one of the most widely read and influential books of poetry in Germany, combining \*Romanticism with irony; the satirical travel sketches in his *Reisebilder* (*Travel Pictures*, 1826-31); and his savage and witty attacks

on German thought and literature in *Zur Geschichte der Religion und Philosophie in Deutschland* (*On the History of Religion and Philosophy in Germany*, 1834) and *Die romantische Schule* (*The Romantic School*, 1836). In 1835 his works were officially condemned in Germany, but he renewed his attack in two verse satires, *Atta Troll* (1843) and *Deutschland: Ein Wintermärchen* (1844). In 1848 he became paralysed by spinal tuberculosis and was bedridden for the rest of his life. G. \*Eliot wrote critical essays on his works, as did M. \*Arnold (*Essays in Criticism*, 1st series).

**HEINLEIN**, Robert, see FANTASY FICTION; SCIENCE FICTION.

**HEINSIUS**, Daniel (1580-1655), Dutch scholar, editor of Aristotle's *Poetics* (1611) and author of *De Tragoediae Constitutione* (1611), a Latin work on tragedy which had a significant effect on French classical theatre. His son Nicolaas Heinsius (1620-81), also a famous scholar, published critical editions of Roman poets and travelled in England. Daniel Heinsius' edition of \*Virgil (1636) is his most famous work.

*Heir-at-Law, The*, a comedy by G. \*Colman the younger.

*Heiress, The*, a comedy by \*Burgoyne.

*Heir of Redclyffe, The*, a novel by C. M. \*Yonge, published 1853.

This novel, illustrating the contrast between real and apparent goodness of character, is the story of the cousins Guy and Philip Morville; the former—who is the heir of a baronetcy and an ancient house—is hottempered but generous, the latter a much-admired prig. Philip, by passing on ill-founded suspicions about Guy, at first succeeds in thwarting Guy's marriage to his

guardian's daughter Amy, but Guy's character is eventually vindicated and he marries Amy. On their honeymoon they find Philip severely ill with fever; Guy nurses him through the fever, catches it himself, and dies, whereby the now repentant Philip inherits Redclyffe. *He Knew He Was Right*, a novel by A. \*Trollope, published 1869.

Louis Trevelyan, on a visit to the Mandarin Islands, marries Emily Rowley, daughter of the governor. The couple return to England, where Trevelyan begins to be troubled by visits from the governor's old friend, the ageing philanderer Colonel Osborne. Osborne enjoys the sensation he creates, and continues to call; Emily's pride gives her husband further fuel for his jealousy. Partly as a result of misunderstanding, partly as a result of Trevelyan's morbid instability of temperament, a  
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separation ensues, and Bozzle, a private detective, becomes the only mediator between the couple. Trevelyan abducts his son and takes him off to Italy. In time Emily pursues them, only to find her husband in a state of complete mental breakdown. There is a partial reconciliation between husband and wife, but Trevelyan dies soon after his return to England.

The Italian scenes allow Trollope time to caricature the transatlantic feminism of Miss Wallachia Pétrie and to marry off the English aristocrat Mr Glascock to the charming American Caroline Spalding. The novel also contains the story of old Aunt Stanbury of the cathedral close at Exeter, with her protégés, particularly her nephew Hugh, whose engagement to Emily's

sister Nora temporarily angers her.

**Helena**, (1) the taller of the two young heroines in Shakespeare's *\*A Midsummer Night's Dream* and lover of Demetrius; (2) the heroine of his *\*All's Well that Ends Well*, whose name may derive from the Queen Helen in Sidney's *\*Arcadia*, who is unhappily in love and skilled in surgery; (3) Helen of Troy in Goethe's *\*Faust*.

**Helen of Klrkconnell**, the subject of an old ballad (included in Sir W. Scott's *\*Minstrelsy of the Scottish Border* and F. T. Palgrave's *Golden Treasury*), who throws herself before her lover when his rival fires at him, and dies to save him. The story is also the subject of \*Wordsworth's 'Ellen Irwin'.

**Heiland, The**, an Old Saxon paraphrase in alliterative verse of the NT, dating from the 9th cent.

**HELIODORUS**, see AETHIOPICA.

**Hellas**, a lyrical drama by P. B. \* Shelley written at Pisa in late 1821, the last work to be published in his lifetime, 1822. Based in form on the *Persians* of \*Aeschylus, it was inspired by news of the Greek War of Independence against the Turkish Empire, and dedicated to their national leader, Prince Mavrocordato, whom Shelley had known at Pisa.

The action, 'a series of lyric pictures', is set at Constantinople, where the Turkish Sultan Mahmud receives a number of messengers reporting the insurrection, and prophesying Greek victory. Shelley uses visionary figures—Christ, Mahomet, Ahasuerus the \* Wandering Jew, and the phantom of Mahomet II—to explore a cyclical philosophy of history. But the main interest lies in the choruses, composed like songs for opera, and concluding with the celebrated poem, 'The

world's great age begins anew'. Shelley's preface, his last great appeal for political liberty in Europe, remains a classic statement of English philhellenism: 'We are all Greeks.'

**Hellenistic**, a term that in the 20th cent, came to replace the earlier adjective 'Alexandrian', applied to the civilization, language, art, and literature of the Graecized lands of the eastern Mediterranean from the death of \* Alexander (323 BC) to that of Cleopatra (31 BC). In the creative arts Hellenism was distinguished by a preference for small, delicate, and highly decorated products intended to please a public of connoisseurs. Hellenistic literature displayed (sometimes in one and the same work) a mandarin artificiality full of recondite, learned allusions and a lively, realistic interest in everyday life. Its treatment of the gods of Greece showed at times genuine religious feeling, but was often playful and mocking, marked by a preoccupation with the excitements of sex that bordered on the pornographic. Subtly ironic, highly polished, it seems in spite of its sincerities to hold life at arm's length. Much of this literature has perished, and what we possess of it today is, thanks to papyrus discoveries, far more than was available during the \*Renaissance. But the Hellenistic tradition had a marked influence on the Latin poets of the late Republic and the \* Augustan age and so exercised a far-reaching, if indirect, influence.

**Hellenore**, in Spenser's *\*Faerie Queene* (in. x), the wife of \*Malbecco, who elopes with \*Paridell.

**HELLER**, Joseph (1923-99), novelist, born in New York. He served as a bombardier in the air force during the Second World War, an experience which resurfaced in

his first novel, *\*Catch-22* (1961), a satire on the absurdity of war which took him eight years to write and brought him instant fame. His second novel, *Something Happened* (1974), is the domestic tragi-comedy of a middle-aged New York executive, Bob Slocum, and *Good as Gold* (1979) a surreal and comic satire about Jewish New York and Washington politics. *God Knows* (1984), a monologue spoken by the biblical King David, was followed by *Picture This* (1988) and *Closing Time* (1994), a sequel to *Catch-22* in which several of the original characters reappear, including the bombardier Yossarian.

**HELLMAN**, Lillian (1905-84), American dramatist, screenwriter, librettist, and writer of memoirs, born in New Orleans. She was for many years the partner of Dashiell Hammett, and with him was accused of un-American activities during the McCarthy period. Her plays include *The Children's Hour* (1934), set in a girls' school, in which two teachers are accused by a malicious pupil of having a lesbian relationship, and lose the libel action they take against her grandmother; *The Little Foxes* (1939)^ family melodrama set in 1900 in the deep South, and *Watch on the Rhine* (1941), an anti-Nazi war drama set near Washington. Other works include *Pentimento: A Book of Portraits* (1973), an account of friendships with various people, including 'Julia', filmed as *Julia* (1977), with Vanessa Redgrave.

**HÉLOÏSE**, or **ELOISA**, see ABELARD.

**HELVÉTIUS**, Claude Arien, see PHILOSOPHES.

**HEMANS**, Mrs Felicia Dorothea, née Browne (1793-1835), a precocious and copious poet of intermittent

but often considerable skill, who was born in Liverpool  
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and educated at home. She published her first volume of *Poems* when she was 15, and in 1812 married Captain Hemans, from whom she lived apart from 1818, though they had five sons. From the publication of *The Domestic Affections* in 1812 she produced further volumes, exhibiting a wide range of subject and style, almost every year until her death: these include many historical poems, a volume of patriotic *Welsh Melodies* (1822: she lived with her mother and sons for some years in Flintshire, Wales) and *Records of Woman* (1828), evoking legendary and historical women. She made many translations from Camoes and other Portuguese or Spanish poets, including *Translations from Camoens and Other Poets* (1818). Her works were very popular, especially in America. The most famous of her poems, 'Casabianca', beginning 'The boy stood on the burning deck', appeared in *The Forest Sanctuary* (2nd edn, 1829).

**HEMINGES**, or **HEMING**, John (1566-1630), and **CONDELL**, Henry (d. 1627), fellow actors of Shakespeare and joint editors of the First Folio of his plays (1623). Heminges is said to have been the first player of Falstaff.

**HEMINGWAY**, Ernest Miller (1899-1961), American short story writer and novelist, born in Illinois, the son of a doctor. After working as a Kansas City reporter he served in 1918 as a volunteer with an ambulance unit on the Italian front, where he was wounded, then worked as a reporter for the Toronto *Star* before settling in Paris among the American expatriate literary

group, where he met \*Pound, G. \*Stein, F. M. \*Ford, and others described in his posthumously published *A Moveable Feast* (1964). His *Three Stories and Ten Poems* (1923) was followed by *In Our Time* (1923; stories) and two novels, the satirical *The Torrents of Spring* (1926) and the more characteristic *The Sun Also Rises* (1926; in England, as *Fiesta*, 1927), with which he made his name. It catches the post-war mood of disillusion of the so-called 'lost generation' through its portrayal of the wanderings of Lady Brett Ashley and her entourage, which includes the war-wounded, impotent American reporter Jake Barnes; its economy of style and characterization and its 'toughness' of attitude made a great impression. *A Farewell to Arms* (1929), the story of a love affair between an American lieutenant and an English nurse during the war on the Italian front, confirmed his position as one of the most influential writers of the time. He has been considered a finer writer of short stories than of novels, and his collections *Men without Women* (1927) and *Winner Take Nothing* (1933) are especially notable. His growing dissatisfaction with contemporary culture was shown by his deliberate cultivation of the brutal and the primitive; he celebrated bullfighting in *Death in the Afternoon* (1932) and big game hunting in *The Green Hills of Africa* (1935). He actively supported the Republicans during the Spanish Civil War, and *For Whom the Bell Tolls* (1940) is set against its background. He was a war correspondent in Europe in the Second World War. In his later years he lived mostly in Cuba, where his passion for deep-sea fishing provided the setting for his most successful later work, *The Old Man*

*and the Sea* (1952), a parable-novella about man's struggle against nature. He was awarded the \*Nobel Prize in 1954 and wrote little thereafter; he shot himself in July 1961, having been seriously ill for some time. Various posthumous publications followed, including volumes of selected journalism and his *Selected Letters* (1981).

**Henchard**, Michael, the mayor in Hardy's *The Mayor of Casterbridge*.

**hendecasyllabic**, a verse line of 11 syllables (w " ~), used by \*Catullus and imitated by \*Tennyson: O you chorus of indolent reviewers.

**hendiadys**, from the Greek words meaning 'one by means of two', a figure of speech by which a single complex idea is expressed by two words joined by a conjunction, e.g. 'sound and fury' for 'furious sound'.

**HENDRY**, James Findlay, see NEW APOCALYPSE.

**HENGIST** and **HORSA**, the traditional leaders of the Jutes who, according to \*Bede (*Ecclesiastical History*, 1. 15), landed at Ebbsfleet in 449 and were given by \*Vortigern the Isle of Thanet for a dwelling-place. Horsa was killed in battle against Vortigern in 455, but Hengist was the progenitor of a line of Kentish kings through his son *Alsc*.

**HENLEY**, John (1692-1756), an eccentric preacher, generally known as 'Orator' Henley, who published works on oratory, theology, and grammar. From Dec. 1730 to Jan. 1741 he single-handedly authored the *Hyp-Doctor*, a pro-government weekly periodical which had the *\*Craftsman* as its main target. Infamous for his \*mock-biblical political preaching, he was caricatured by \*Hogarth and ridiculed in \*Pope's *\*Dunciad*. See G.

Midgley, *The Life of Orator Henley* (1973).

**HENLEY**, W(illiam) E(rnest) (1849-1903), son of a Gloucester bookseller, and pupil there of T. E. \*Brown. He suffered from boyhood from tubercular arthritis and had a foot amputated; to save the other he went in 1873 to Edinburgh where he spent a year in the Infirmary under the care of Lister. His 'Hospital Sketches', a sequence of poems first published in the \**Cornhill* in 1875 and subsequently revised, are a striking record of this grim ordeal, and his best-known poem, the defiant and stoic 'Invictus' ('Out of the night that covers me'), was written in 1875. While in hospital he was introduced by L. \*Stephen to R. L. \*Stevenson, who became a close friend and with whom he collaborated in the plays *Deacon Brodie* (1880), *Admiral Guinea* (1884), *Beau Austin* (1884), and *Macaire* (1885), none of which had much success. He did a great deal of miscellaneous literary work, much of it as editor of the *Magazine of Art* (1881-6), the *Scots Observer*, continued as the *National Observer* (1888-94), and the \**New Review* (1895-8); he was a courageous and independent editor, publishing important work by \*Hardy, \*Kipling, Stevenson, \*Yeats, H. \*James, and H. G. \*Wells, among many others. He also compiled anthologies, and edited *Slang and Its Analogues* (7 vols, 1890-1904). A powerful and flamboyant personality, described by Stevenson (in his portrait of him as 'Burly' in his essay 'Talk and Talkers') as 'boisterous and piratic', he had considerable influence on his contemporaries, particularly in his defence of realism and activism, although his literary judgements were not

always dictated by his strong Tory imperial views. His volumes of poetry include *A Book of Verses* (1888), *The Song of the Sword and Other Verses* (1892), *London Voluntaries* (1893), and *For England's Sake* (1900), some of which, notably the last, expound his jingoistic patriotism. But he also wrote ballads, lyrics, and impressionistic free verse; he dedicated an evocation of the Thames ('Under a stagnant sky') to \*Whistler, whose work he had consistently championed. Stevenson acknowledged him as the inspiration behind the creation of Long John Silver in *Treasure Island*. There are lives by L. C. Cornford (1913), K. Williamson (1930), and J. H. Buckley (1945).

**HENRI**, Adrian Maurice (1932- ), poet and painter, born in Birkenhead and educated at the University of Durham, where he studied fine art. He settled in Liverpool in 1957, and during the 1960s was known (with Roger McGough and Brian Patten) as one of the ^'Liverpool poets'; from 1967 to 1970 he led the poetry/rock group 'Liverpool Scene'. His own collections of poetry include *Tonight at Noon* (1968), *City* (1969), *From the Loveless Motel* (1980), *Penny Arcade* (1983), and *Collected Poems 1967-1985* (1986).

**HENRY II** (1133-89), king of England 1154-89. His literary occurrences tend to be related to his order (traditionally regarded as misinterpreted) to kill \*Becket.

**Henry IV, King, Parts 1 and 2**, historical plays by \*Shakespeare, written and performed about 1597. Part 1 was printed in quarto 1598, Part 2 1600. The chief sources are the chronicles of \*Hall and \*Holinshed, and \*Daniel's historical poem *The Civil Wars*. The contemporary

popularity of the plays on the stage was recorded by Leonard Digges ( printed 1640 but written before 1635):

let but *Falstaffe* come,

*Hall, Poines*, the rest you scarce shall have a roome

All is so pester'd.

They have been popular fairly continuously ever since.

The subject of Pt 1 is the rebellion of the Percys, assisted by Douglas and in concert with Mortimer and Glendower; and its defeat by the king and Prince Hal, the prince of Wales, at Shrewsbury (1403). \*Falstaff first appears in this play. The prince of Wales associates with him and his boon companions, Poins, Bardolph, and Peto, in their riotous life. Poins and the prince contrive that the others shall set on some travellers at Gadshill and rob them, and be robbed in their turn by themselves. The plot succeeds, and leads to Falstaff's well-known fabrication to explain the loss of the booty, and his exposure. At the battle of Shrewsbury, Prince Hal kills \*Hotspur in a heroic single combat, and then discovers Falstaff feigning death, whom he mourns with the words, 'I could have better spar'd a better man.' After Hal's exit Falstaff resourcefully claims credit for having slain Hotspur.

Pt 2 deals with the rebellion of Archbishop Scroop, Mowbray, and Hastings; while in the comic underplot the story of Falstaff's doings is continued, with those of the prince, \*Pistol, Poins, Mistress \*Quickly, and Doll Tearsheet. Falstaff, summoned to the army for the repression of the rebellion, falls in with Justices \*Shallow and \*Silence in the course of his recruiting, makes a butt of them, and extracts £1,000 from the

former. Henry IV dies, reconciled to his son, and Falstaff hastens from Gloucestershire to London to greet the newly crowned king, who rejects him in the speech beginning 'T know thee not, old man. Fall to thy prayers', banishing him from his presence but allowing him 'competence of life'.

***Henry V, King***, a historical drama by \* Shakespeare, written, as the reference to \*Essex in Ireland (v. chorus, 30-2) indicates, in the spring or summer of 1599. It was printed in 1600 from what may be a memorial reconstruction; the First \*Folio text (1623) is based on Shakespeare's own papers. Its chief sources are the chronicles of \*Hall and \*Holinshed. The play has most often been popular in time of national crisis, as in the film version made in 1944 with Laurence Olivier as Henry. Kenneth Branagh's 1989 film (which he directed and in which he played the leading role) presented a harsher and more questioning view of the play.

The play opens with the newly ascended Henry astonishing clergy and courtiers by his piety and statecraft (cf. Prince \*Hal). The archbishop of Canterbury demonstrates, in the long 'Salic Law' speech, Henry's claim to the throne of France, and the dauphin's jesting gift of tennis balls gives him an immediate pretext for invasion. Henry unmasks the three traitors, Scrope, Grey, and Cambridge, and sets out for France; he besieges and captures Harfleur, and achieves a resounding victory at Agincourt (1415), a battle for which he prepares his soldiers in the 'Crispin Crispian' speech. Comic relief is provided by the old tavern companions of \* Falstaff, who have fallen



on hard times, and by some of Henry's soldiers, especially the pedantic but courageous Welsh captain Fluellen. The new, patriotic, comic characters symbolically defeat the old when Fluellen compels the braggart Pistol to eat a leek (v. i). The last act is given to Henry's wooing of Katherine of France.

#### **HENRY VI | HENRY VIII 470**

*Henry VI, King, Parts 1, 2 and 3*, sections of a historical tetralogy (completed by *\*Richard III*) by *\*Shakespeare* written between 1590 and the summer of 1592. Part 1 was not published until the First *\*Folio* (1623), but Part 2 was published anonymously in 1594 under the title 'The First Part of the Contention betwixt the Two Famous Houses of Yorke and Lancaster. . .', and Part 3 in 1595 as 'The True Tragedie of Richard Duke of Yorke, and the Death of Good King Henrie the Sixt'. Shakespeare's authorship of the plays, especially of Part 1, was doubted throughout the 18th and 19th cents, on the grounds that they were artistically unworthy of him. In the 20th cent., however, although scholars have made increasingly confident claims for his sole authorship, others have argued that parts of the plays were written in collaboration, especially that most of the first act of *1 Henry VI* was by T. *\*Nashe*. Reference to 'an upstart Crow' in *\*Greenes Groats-Worth of Witte* used to be taken as evidence of plagiarism, but is now generally read as merely the malice of a rival dramatist. The plays' chief sources are the chronicles of *\*Hall* and *\*Holinshed*.

Pt 1, opening with the funeral of Henry V, deals with wars in France in which the gallant Talbot is a powerful leader on the English side, and the witchlike *\*Joan of*

Arc, 'La Pucelle', on the French. After a series of encounters Talbot, together with his valiant son John Talbot, are killed near Bordeaux (iv. vii). A crucial scene (il. iv) is that in the Temple garden, in which the plucking of red and white roses establishes the opposition of Plantagenet and York in the subsequent wars. In the fifth act the earl of Suffolk arranges a marriage between the young Henry VI and *\*Margaret of Anjou*, daughter of the king of Naples, vowing ominously to rule king, queen, and kingdom.

Pt 2 shows Henry's marriage to Margaret. The giving of Anjou and Maine to her father as a price for her marriage angers *\*Humphrey*, duke of Gloucester, the lord protector; his wife Eleanor is banished as a witch (11. iii) and he is arrested on a charge of high treason, against the king's better judgement, and murdered. Suffolk is banished and, after a touching farewell to Queen Margaret, murdered by pirates on the Kent coast. Richard, duke of York, pretender to the throne, stirs up Jack Cade to rebellion (iv): after considerable success, Cade is eventually killed by Alexander Iden, a Kentish gentleman. The final act concerns the battle of St Albans (1455), in which Somerset is killed, a victory for the Yorkists.

Pt 3 opens with Henry's attempt to buy peace by making the duke of York his heir, thus disinheriting his son by Margaret. Savagery and strife proliferate, however; Margaret, enraged and eloquent, instigates the murder of the boy Rutland, York's youngest son, by Clifford, and the mock-coronation and murder of York himself, who addresses to her the line that *\*Greene* was to parody, 'O tiger's heart wrapp'd in a woman's hide!'

Clifford is killed at the battle of Towton, which also includes a scene symbolic of the horrors of civil war in which a son who has killed his father encounters a father who has killed his son. Henry VI is captured and Edward (IV) declared king; he marries the dowerless widow Elizabeth Grey, though previously promised to Bona, the French king's sister. Richard, duke of Gloucester (later Richard III), emerges as an ambitious \*Machiavelli. Warwick, a powerful contriver on the Lancastrian side, is killed at Barnet by King Edward; the battle of Tewkesbury is a decisive victory for Edward, and Margaret's young son (also an Edward) is killed in cold blood by Edward, Richard, duke of Gloucester, and George, duke of Clarence. King Henry, imprisoned in the Tower, is murdered by Richard.

***Henry VII, The History of the Reign of, by F. \*Bacon,*** published in 1622. It marked a new era in English historiography. Rejecting the medieval chronicle form and the providential concept of history still popular in the 17th cent., Bacon blended elements from the Italian Renaissance and classical antiquity. He followed \*Machiavelli and \*Guicciardini in concentrating on political events, fusing their tendency to explain historical change in terms of the main actors with \*Tacitus' emphasis on the causes and motives which determine events. Bacon used the standard historical sources—the *Anglicae Historiae Libri XXVI* (1534, rev. edn 1555) of Polydore \*Vergil, and E. \*Hall's *The Union of the Two Noble and Illustre Families of Lancastre and York* (1548)—but interpreted the material to show how the king's behaviour was affected by his personality. The fact that Henry (a Lancastrian, descended from

\*John of Gaunt through the illegitimate Beauforts) succeeded to the throne after deposing \*Richard III, although his dynastic claims were weaker than those of his Yorkist wife, Bacon argued, accounted for the insecurity which made him 'a dark prince, and infinitely suspicious'. His dubious title to the throne explains the numerous rebellions and conspiracies that his reign witnessed, including the claims of two royal impostors, Lambert Simnell and the more famous Perkin Warbeck (this episode was the source for Ford's play *\*Perkin Warbeck*). Bacon also emphasized the king's avarice. Earlier historians assigned this to Henry's late years, but Bacon showed it to have been constant throughout his life, taking many forms: high taxes, raising money for wars but keeping it in his coffers, and oppressing the rich with illegal extortions. (Modern scholarship has endorsed Bacon's analysis.) Bacon ends with a penetrating summing up of the king's character, who brought peace by uniting the houses of York and Lancaster, yet never escaped the effects of civil war and many years spent in exile: reserved, distrustful, hungry for money and power, winning fear and respect from his subjects, but not love.

**HENRY VIII** (1491-1547), king of England, from 1509. His life was written by Lord \*Herbert of Cherbury. His book *A Defence of the Seven Sacraments*, directed against \*Luther's teaching, was printed in 1521 and 471 HENRY V i l i | HENTY presented to \*Leo X, who thereupon conferred on Henry the title 'Defender of the Faith'. Henry was also an accomplished musician and poet, and several of his

compositions survive, including 'Pastyme with good companye', 'Alas, what shall I do for love?', and 'O my hart and O my hart'. His lyrics deal with courtly and chivalric themes, with one known exception, the sacred composition 'Quam pulcra es'. (See J. Stevens, *Music and Poetry in the Early Tudor Court*, 1961.)

\*Holbein was painter at Henry's court, and drew and painted many of his circle, as well as the king himself. Henry's private life became the subject of many dramas and works of fiction, including a work by Shakespeare and \*Fletcher (below), and he remains legendary on account of his six wives, who were, successively, Catherine of Aragon (m. 1509), Anne Boleyn, mother of \*Elizabeth I (m. 1533), Jane Seymour (m. 1536), Anne of Cleves (m. 1539), Catherine Howard (m. 1540), and Catherine Parr (m. 1543).

**Henry VIII**, a historical drama also known to contemporaries as 'All is True'. Shakespeare has been claimed as its sole author, but it is usually held that he was responsible for less than half of the play, the remainder being written by J. \*Fletcher, whose hand in it was originally suggested by \*Tennyson. Its early production may have been connected with the marriage in February 1613 of Frederick, the elector palatine, and Princess Elizabeth, daughter of James I and Anne of Denmark. Its performance in June 1613 resulted in the burning down of the \*Globe Theatre.

It deals with the fall and execution of the duke of Buckingham; the question of the royal divorce (vividly depicting the dignity and resignation of Queen Catherine); the pride and fall of Cardinal Wolsey and his death; the advancement and coronation of Anne

Boleyn; the triumph of Cranmer over his enemies; and the christening of the Princess Elizabeth.

The chief sources of the play are \*Holinshed's *Chronicles* and Foxe's *\*Actes and Monuments* (or *Book of Martyrs*).

**HENRY, O.**, pseudonym of William Sydney Porter (1862-1910), American short story writer, born in North Carolina. He had a chequered early career, which included a term in prison for embezzlement (1896). He began to write short stories in prison, based on his observations of life, and published the first of his many collections, *Cabbages and Kings*, in 1904. He was prolific, humorous, and highly ingenious, especially in his use of coincidence, and became the most famous writer of his kind of the day.

**HENRY OF HUNTINGDON** (71084-1155), archdeacon of Huntingdon, compiled at the request of Bishop Alexander of Lincoln a *Historia Anglorum*, which in its latest form extends to 1154.

**HENRY THE MINSTREL, or BLIND HARRY or HARY** (71440-792), a half-legendary Scottish poet, perhaps a native of Lothian, who wrote in about 1460 *The Wallace*, one of the most famous of all \* Scots poems. This vigorous poem consists of about 12,000 lines in heroic couplets concerning the martial feats of William Wallace, who was executed by the English in 1305. It claims to be based on a work of John Blair, Wallace's chaplain. The earliest text is a manuscript (in the Scottish National Library) written in 1488 by John Ramsay, the scribe of \*Barbour's *The Bruce*. A popular version of the poem was a rewriting in 1722 by William Hamilton of Gilbertfield, which inflamed

\*Burns. See *Hary's Wallace*, ed. M. P. McDiarmid (STS, 2 vols, 1968-9).

**HENRYSON**, Robert (71424-71506), a Scottish poet of the school known until recently as 'Scottish \*Chaucerians', and, along with \*Dunbar, its most prominent member. His dependence on Chaucer is not now much stressed. His most important poems are \**The Testament of Cresseid*, written as a moralizing but sympathetic sequel to Chaucer's \**Troilus and Criseyde* and printed with editions of Chaucer as its Book VI until the 18th cent., and his *Morali Fabillis of Esope*. Henryson was a schoolteacher from Dunfermline; his distinctive virtue is the combination of stern morality with humane sympathy.

Ed. H. Harvey Wood (Edinburgh, 1933; rev. 1958); J. Speirs, *The Scots Literary Tradition* (1940); M. W. Stearns, *Robert Henryson* (1949); Douglas Gray, *Robert Henryson* (1979).

**HENSHER**, Philip (1965- ), novelist and journalist, educated at the universities of Oxford and Cambridge; he worked for some years as a clerk in the House of Commons. His first novel, *Other Lulus* (1994), was followed by the much-praised *Kitchen Venom* (1996), a moody family drama based in part on his experiences at Westminster at the time of Mrs Thatcher's defeat. *Pleasured* (1998) is set in Berlin just before the collapse of communism and the fall of the wall, and offers an unsettling, bleak, occasionally comic and poignant account of lives caught up in urban terrorism, espionage, and history.

**HENSLOWE**, Philip (c.1557-1616). He built the \*Rose Theatre on Bankside in 1587, and thereafter was

involved in theatrical affairs as financier, manager, and owner until his death. With his stepson-in-law \*Alleyn he was involved in the affairs of several important companies of actors, notably the Lord Admiral's Men, and in the building of the Fortune and \*Hope theatres. Most of the dramatists of the period, apart from Shakespeare, at some time wrote for his companies. His *Diary* (ed. R. A. Foakes and R. T. Rickert, 1961) contains a mass of information about theatrical life, and about dramatists and their methods of writing plays.

**HENTY**, G(eorge) A(lfred) (1832-1902), novelist. He enlisted as a soldier in the Crimea, where he became a war correspondent, a career he followed subsequently in Italy, Abyssinia, Ashanti, Spain, India, and in Paris  
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during the Commune. He wrote without success some dozen novels for adults, including *Colonel Thorndyke's Secret* (1898), but was very successful for many years as the author of stories for boys, mainly based on military history. *Out in the Pampas* (1868) was followed by some 35 other books, sometimes at the rate of three or four a year. Most ran to several editions, and some are still available. Among the best remembered are *The Young Buglers* (1880), *Under Drake's Flag* (1883), *With Clive in India* (1884), and *The Lion of St Mark's* (1889). The didactic influence, conveyed largely through the manly characters of the heroes, is supported by strong narrative and an appearance of historical fidelity.

**HENZE**, Hans Werner (1926- ), German composer. His very substantial list of works includes two operas to librettos by W. H. \*Auden and Chester Kallman,

*Elegy for Young Lovers* (1961) and *The Bassarids* (1966), and *Moralities* (1968), a set of three scenic cantatas with texts by Auden after \* Aesop. There is an early \* Whitman cantata and one unusual Shakespearian work,

*Royal Winter Music* (1976), a sonata for guitar in which each movement is concerned with a character from one of the plays. Henze's large-scale stage work *We Come to the River*, described as 'actions for music' with a text by E. \*Bond, was written for the Royal Opera House, Covent Garden (1976).

**Heorot**, see BEOWULF.

**Heptameron, The**, a collection of tales of love (depicted as a serious and sometimes tragic passion) linked by the fiction that the narrators are travellers detained in an inn by a flood. It was composed by Marguerite, sister of Francis I and queen of Navarre (1492-1549). Only 72 of the intended 100 tales were completed. The name 'Heptameron', 'seven days', was first given to the collection in 1559, on the analogy of Boccaccio's \**Decameron*.

**HERACLITUS** of Ephesus (fl. c.500 BC), a philosopher who maintained that all things are in a state of flux, coming into existence and passing away. He condemned thinkers who sought for permanence in the universe. F. \*Bacon calls him 'the profound', but more generally he was called 'the weeping philosopher' because of his conviction that nothing lasts.

**Herba II or Generali H istorie of Plantae**, see GERARD, J.

**HERBERT**, A(lan) P(atrick) (1890-1971), a writer of great versatility and humour, who contributed to \**Punch* for many years. His works include *The Secret Battle* (1919), a stirring account of the horrors of war;

*Misleading Cases in the Common Law* (1929), which ridiculed some absurdities in court procedure; *A Book of Ballads* (1949); and *Independent Member* (1950), describing his experiences as MP for Oxford University (1935-50). Herbert campaigned for several causes, such as reform in the divorce laws (a theme treated in *Holy Deadlock*, 1934), reform in English spelling (in *What a Word*, 1935), improving author's rights, changes in the obscenity laws, and water-buses on the Thames. *Riverside Nights* (1926; a revue) and his best-known novel *The Water Gipsies* (1930) reflect his affection for the Thames. He was knighted in 1945. His autobiography, *My Life and Times*, appeared in 1970.

**HERBERT**, George (1593-1633), fifth son of Sir Richard and Magdalen Herbert and younger brother of Lord \*Herbert of Cheshire, born in Montgomery into a prominent family. His father died when he was 3, and in 1608 his mother, the patron of \* Donne, remarried Sir John Danvers, who was 20 years her junior. Educated at Westminster School where he was named king's scholar, and Trinity College, Cambridge, George published his first poems (two sets of memorial verses in Latin) in a volume mourning Prince Henry's death in 1612. But he had already, according to his earliest biographer, I. \*Walton, sent his mother at the start of 1610 a New Year's letter dedicating his poetic powers to God and enclosing two sonnets ('My God, where is that ancient heat towards thee?' and 'Sure, Lord, there is enough in thee to dry'). In 1616 he was elected a major fellow of Trinity, and in 1618 appointed reader in rhetoric. In 1620 he became public orator at the university (holding this distinguished position

until his resignation in 1627). He seems at this period to have been rather pushing, keen on making the acquaintance of the great and conscious of his distinction of birth. F. \*Bacon and Donne were among his friends, and the public oratorship introduced him to men of influence at court. Although he was obliged, by the terms of his fellowship, to take orders within seven years, he seems to have gravitated towards a secular career, leaving his university duties to be performed by proxies. In 1624, and again in 1625, he represented Montgomery in Parliament. This fairly brief experience of worldly ambition seems, however, to have disillusioned him. He was ordained deacon, probably before the end of 1624, and installed in 1626 as a canon of Lincoln Cathedral and prebendary of Leighton Bromswold in Huntingdonshire, near \*Little Gidding, where \*Ferrar, whom Herbert had known at Cambridge, had recently established a religious community. Once installed, Herbert set about restoring the ruined church at Leighton. His mother died in 1627, and his *Memoriae Matris Sacrum* was published in the volume containing Donne's commemoration sermon. In March 1629 Herbert married his stepfather's cousin, Jane Danvers, and they adopted two orphaned nieces of Herbert's. He became rector of Bemerton, near Salisbury, in April 1630, being ordained priest the following September. In his short priesthood he gained a reputation for humility, energy, and charity. He was also a keen musician, and would go twice a week to hear the singing in Salisbury Cathedral which was, he said, 'Heaven upon earth'. He died of consumption shortly before his 40th birthday. When he

realized he was dying he sent his English poems to his friend Ferrar with instructions to publish them, if he  
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thought they might 'turn to the advantage of any dejected soul', and otherwise to burn them. *The Temple*, containing nearly all his surviving English poems, was published in 1633, *Outlandish Proverbs* (a collection of foreign proverbs in translation) in 1640, and Herbert's prose picture of the model country parson, *A Priest to the Temple*, in 1652, as part of *Herbert's Remains*. His translation of Luigi Cornaro's *Trattato de la vita sobria* appeared in 1634, and his 'Brief Notes' on Juan de Valdés's *Hundred and Ten Considerations* in 1638. He told Ferrar that his poems represented 'a picture of the many spiritual conflicts that have passed betwixt God and my soul'. They were much admired in the 17th cent, and 13 editions of *The Temple* came out between 1633 and 1679. In the 18th cent. Herbert went out of fashion, though J. \* Wesley adapted some of his poems. The Romantic age saw a revival, and the appreciative notice in Coleridge's *\*Biographia Literaria* (1817) enhanced Herbert's reputation. Modern critics have noted the subtlety rather than the simplicity of his poems, seeing them as an attempt to express the ultimately ineffable complications of the spiritual life. The precise nature of Herbert's relationship to Calvinism has also generated debate. See *Works* (ed. F. E. Hutchinson, 1941); Amy M. Charles, *Life* (1977)-  
**HERBERT**, Mary, see PEMBROKE.  
**HERBERT**, Zbigniew (1924-98), Polish poet and essayist, born in Lvov, whose predominantly political poetry has appeared in English as *Selected Poems*

(1968, repr. 1985, translated by \*Milosz and Peter Dale Scott) and in another selection by John and Bogdana Carpenter (published 1977) who also translated his collection *Report from the Besieged City*, which appeared in English in 1985. His last collection, *The Epilogue of the Storm*, appeared in 1998.

**HERBERT of Cherbury**, Edward, Lord (1582-1648), elder brother of G. \*Herbert, born at Eyton-on-Severn, Shropshire, into one of the foremost families of the Welsh border. In 1596, aged 14, he was enrolled as gentleman commoner at University College, Oxford. That year his father died, and Herbert became ward of Sir George Moore (later \* Donne's father-in-law). At 16 he was married to his cousin Mary, daughter of Sir William Herbert of St Julians, five years Edward's senior and heiress to her father's estates in England, Wales, and Ireland. By the time he was 21 the couple had had, he reports, 'divers children', of whom none survived him. He was created knight of the Bath in 1603. His adventures are recounted by Herbert in his *Life*, a remarkable document, not least for its unabashed presentation of its author's martial valour, success with women, truthfulness, sweetness of breath, and other virtues. Herbert aspired to a career in public service and spent much of the time from 1608 to 1618 in France, getting to know the French aristocracy and court. He also travelled in Italy and the Low Countries, fighting at the siege of Juliers (1610). In 1619 he became ambassador to France, on \*Buckingham's recommendation. His most famous philosophical work, *De Ventate*, was published in Paris in 1624. He was recalled to London in 1624, where he

unsuccessfully petitioned for high office. Although he joined Charles's council of war in 1629, becoming Baron Herbert of Cherbury, recognition still eluded him. To attract royal notice he wrote, in 1630, *The Expedition to the Isle of Rhé*, which tries to justify Buckingham's calamitous generalship, and in 1632 he began a detailed 'official' history of \*Henry VIII's reign, assisted by Thomas Masters, which was published in 1649. At the outbreak of the Civil War he retired to Montgomery Castle and declined to become involved. The castle was threatened by Royalists in 1644, and he admitted a parliamentary garrison, under Sir Thomas Myddleton, in exchange for the return of his books, which had been seized. He moved to his London house in Queen Street, St Giles, and dedicated himself to philosophy, supplementing his *De Ventate* with *De Causis Errorum* and *De Religione Laici*, both published in 1645, and writing besides *De Religione Gentilium* and his autobiography (begun in 1643). In 1647 he visited Gassendi in Paris.

Herbert's *De Ventate* postulates that religion is common to all men and that, stripped of superfluous priestly accretions, it can be reduced to five universal innate ideas: that there is a God; that he should be worshipped; that virtue and piety are essential to worship; that man should repent of his sins; and that there are rewards and punishments after this life. It gained Herbert the title of father of English \*Deism. It was widely read in the 17th cent., earning the attention and disagreement of Mersenne, Gassendi, \*Descartes, and \* Locke. Herbert also wrote poetry which is obscure and metrically contorted, evidently influenced by his

friend Donne, but he also wrote some tender and musical love lyrics. (See also METAPHYSICAL POETS.) *Life*, éd. S. Lee (1886, rev. 1906), and ed. J. M. Shuttleworth (1976); *Poems English and Latin*, éd. G. C. Moore Smith (1923); *De Ventate*, ed. and trans. M. H. Carré (1937); *De Religione Laici*, ed. and trans. H. R. Hutcheson (1944); R. D. Bedford, *The Defence of Truth* (1979)-

**HERD**, David (1732-1810), an Edinburgh clerk and antiquary, who produced in 1769 a collection of \*Scots songs, which appeared in a two-volume revised version in 1776 as *Ancient and Modern Scottish Songs*. Unlike many of his contemporaries, Herd was faithful to the texts as he found them, and his section of 'fragments of comic and humorous songs' provided \*Burns with many suggestions.

**HERDER**, Johann Gottfried (1744-1803), German philosopher and critic, who decisively influenced \*Goethe during the latter's early *\*Sturm und Drang* period. He was an ardent collector of folk song, publishing two volumes of *Volkslieder* (1778-9); an investigator of problems of language, *Über den Ursprung der Sprache* HERWARD THE WAKE | HERMSPRONG 474

(*On the Origin of Language*, 1772); an enthusiastic critic of Shakespeare, essay in *Von deutscher Art und Kunst* (*Of German Art*, 1773); and a philosopher of history, *Ideen zur Philosophie der Geschichte der Menschheit* (*Ideas towards the Philosophy of Mankind*, 1784-91). As a philosopher Herder's chief contribution lay in his recognition of historical evolution.

**HERWARD THE WAKE** (fl. 1070), a Lincolnshire outlaw, a legendary account of whose exploits is

given by the 15th-cent. forger who calls himself Ingulf of Croyland in his *Gesta Herewardi*. He headed a rising of the English, aided by a Danish fleet, against William the Conqueror in 1070. He is said to have been pardoned by William and (according to \*Gaimar) killed by Normans at Maine. C. \*Kingsley tells a legendary version of the story of Hereward and his wife Torfrida (1866). His mare was Swallow.

*Hergest*, *Red Book of*, see MABINOGION.

**hermeneutics**, a term for the theory of interpretation, employed at first in biblical scholarship, but then also more generally in the humanities and social sciences. In modern literary theory and related fields, the term refers to a philosophical tradition, predominantly German, in which certain general problems of interpretation arise. It originates in the lectures of the theologian Friedrich Schleiermacher (1768-1834), who proposed that comprehension of the grammatical sense of a text was insufficient without a larger intuitive grasp of the author's intention. The philosopher Wilhelm Dilthey (1833-1911) later developed the implications of this idea, and formulated the problem of the 'hermeneutic circle': that we cannot understand any part of a text or of a historical period without understanding the whole, yet we cannot understand the whole without understanding its parts. His answer to the conundrum is that we reconcile part and whole through successively adjusted provisional understandings or intuitive projections. In the philosophical tradition of Martin \*Heidegger (1889-1976) and his followers, hermeneutics reaches far beyond mere interpretation, as 'understanding' is held to precede



its objects. In modern literary theory, a return to hermeneutic problems is found in E. D. Hirsch's *Validity in Interpretation* (1967), which distinguishes between a work's determinate 'meaning' and its variable 'significance', and in various alternatives to his view (for which, see READER-RESPONSE THEORY). An especially influential modern hermeneuticist is the French philosopher Paul Ricoeur (1913- ), who has noted a distinction between the religious 'hermeneutics of the sacred', which seeks to restore an original meaning that has become obscured, and the modern 'hermeneutics of suspicion', which seeks (as in \*Marx and \*Freud) a concealed meaning behind misleading appearances.

**Hermengyld**, in Chaucer's 'Man of Law's Tale' (see CANTERBURY TALES, 5), the wife of the constable of Northumberland, to the coast of which Constance is borne when set adrift on the sea.

**Hermes Trismegistus**, the 'thrice great Hermes' of Milton's \*'Il Penseroso', the name given by the \*Neoplatonists and the devotees of mysticism and alchemy to the Egyptian god Thoth, regarded as more or less identical with the Grecian Hermes, and as the author of all mystical doctrines. From the 3rd cent, onwards the name was applied to the author of various Neoplatonic writings, including one *On the Divine Intelligence*. This work, translated by \*Ficino (c.1490) into Latin and by John Everard (1650) into English, made a notable impact on 16th- and 17th-cent. minds. Its influence cannot, however, be isolated from the general one exercised by the Neoplatonist, cabalistic, and occultist tradition which had such a marked effect on writers

like G. \*Chapman (*Euthymiae Raptus; or The Peores of Peace*, 1609), H. \*Vaughan, Sir T. \*Browne, \*Comenius, and the \*Cambridge Platonists.

**hermeticism**, a \*Modernist trend in Italian poetry, practised by \*Ungaretti, \*Quasimodo and, later, \*Gatto, Sereni, and Luzi. Influenced by French \*Symbolism and the ideal of *la poésie pure*, it concentrated on extreme precision and intensity of language. This tended to obscurity and to drastic concision, focusing on a single image, isolating phrases or even simple words (compare \*Imagism). Uneasily related to the poetics of \*Marinetti, the formalism of the hermeticists allowed them to work through the Fascist period unscathed by political censorship; but this was later held against them by writers associating themselves with the Resistance.

**Hermia**, one of the two young heroines, the lover of Lysander, in Shakespeare's \**A Midsummer Night's Dream*, the smaller in stature.

**Hermione**, (1) daughter of Menelaus and Helen, the wife first of Neoptolemus, then of Orestes; (2) in Shakespeare's \**The Winter's Tale*, the wife of Leontes.

**'Hermit, The**, or Edwin and Angelina', a ballad by \*Goldsmith, written 1764 and included in \**The Vicar of Wakefield*. Angelina, benighted in the wilderness, and sorrowing for her lost Edwin, whom she believes dead, is welcomed to the Hermit's cell and in answer to his question reveals the cause of her sorrow. Whereupon the Hermit acknowledges himself to be Edwin. (See BALLAD.)

'The Hermit' is also the title of a poem by T \*Parnell.

**Hermit of Hampole**, see ROLLE.

***Hermit of Warkworth, The***, a Northumberland \*ballad by T. \*Percy.

***Herm sprong, or Man as He Is Not***, a novel by R. \*Bage, published 1796.

Herm sprong, who as a boy and youth has been brought up among Native Americans, finds himself in England in the conventional and wealthy circle of Lord Grondale. The originality of his views on, for instance, the equality of women or the class divisions of society shock the company in which he moves, and lead him into much trouble. He does not drink, play cards, or eat more than he strictly needs, and he fervently hopes that these indulgences, and the horrors of disease, will be kept away from the land of his boyhood. In the end his engaging manner and his manly, benevolent nature win him the hand of Lord Grondale's daughter. (See PRiMiTivisM.) There is a critical edition by S. Tave (1981).

**Herne the Hunter**, a spectral hunter said to have been in medieval times a keeper in Windsor Forest, who hanged himself from the tree known as Heme's (or, later, Falstaff's) oak, and thereafter haunted the forest; the origins of the story are uncertain, though it bears some resemblance to the tale of the \*Wild Huntsman, and a version of it is related by Mrs Page in *\*The Merry Wives of Windsor* (iv. iv). \*Falstaff dresses as Herne, for the denouement at Heme's oak. Herne also appears in \*Ainsworth's historical romance *Windsor Castle* (1843), with vivid illustrations by \*Cruikshank.

**Hero**, the beloved of Claudio in Shakespeare's *\*Much Ado about Nothing*.

**Hero and Leander**, the tragic story of Leander's love for Hero, the priestess of Aphrodite: he is drowned while swimming to her at night across the Hellespont, and she then in despair throws herself into the sea. This story has been made the subject of poems by \*Marlowe and T. \*Hood, and of a burlesque by T \*Nashe in his *Lenten Stuffle*.

**HERODOTUS** (C.480-C.425 BC), a Greek historian, often referred to as the 'father of history' since he was the first to collect his materials systematically, test their accuracy as far as he was able, and arrange them agreeably. His work, the first masterpiece of Greek prose, takes as its main theme the struggle between Asia and Europe which culminated in the Persian invasions of Greece. His 'fabulosities', as Sir T \*Browne called them, provided material for miscellanists like \*Painter (1566, 1567) and Thomas Milles (1613,1619) and later for \*Landor in some early works, for \*Beddoes in *Death's fest-Book* and for M. \*Arnold's 'Mycerinus' (1849).

***Heroes, Hero-Worship and the Heroic in History, On***, a course of six lectures by T \*Carlyle, delivered 1840, published 1841. In this series Carlyle elaborates his view that 'Universal History, the history of what man has accomplished in this world, is at bottom the History of . . . Great Men', and chooses for his examples the Hero as Divinity (e.g. Odin, the 'Type Norseman'); the Hero as Prophet (e.g. Muhammad); the Hero as Poet (e.g. \*Dante, Shakespeare); the Hero as Priest (e.g. \*Luther, \*Knox); the Hero as Man of Letters (e.g. Dr \*Johnson, \*Rousseau, \*Burns); and the Hero as King (e.g. \*Cromwell, Napoleon).

**heroic couplet**, a pair of rhymed lines of iambic pentameter. The form was introduced into English by \*Chaucer, and widely used subsequently, reaching a height of popularity and sophistication in the works of \*Dryden and \*Pope.

**heroic poetry**, the same as \*epic.

**heroic verse**, that used in \*epic poetry: in Greek and Latin poetry, the hexameter; in English, the iambic of five feet or ten syllables; in French, the alexandrine of 12 syllables.

**HERRICK**, Robert (1591-1674), seventh child of Nicholas Herrick, a prosperous goldsmith who migrated to London from Leicester, and of Julian, daughter of a London mercer, William Stone, whom Nicholas married in 1582. In Nov. 1592, 16 months after Robert's birth, and two days after making his will, Herrick's father fell to his death from a fourth-floor window in his London house. Suicide was suspected, but being 'moved with charity' the queen's almoner did not confiscate the Herrick estate for the Crown, as was usual with suicides. There is no record of Robert attending school, but the family was wealthy and the classical bent of his poetry makes it likely he had a grammar-school education. In 1607 he was apprenticed to his uncle Sir William Herrick, goldsmith, a man of mark who was MP for Leicester, owned land in 13 counties, and had been knighted in 1605. Herrick's earliest datable poem was written about 1610 to his brother Thomas on his leaving London to farm in Leicestershire ('A Country Life: To his Brother M. Tho. Herrick'). 'To my dearest Sister M. Mercie Herrick' must also have been written before 1612.

In 1613, having obtained release from his apprenticeship, he entered St John's College, Cambridge, as a fellow commoner, a status reserved for sons of wealthy families, which entailed double fees and privileges such as dining at high table. He lived lavishly at university and, despite his private income, frequently sent to his uncle William for additional funds. College friends included Clipsby Crew (knighted 1620) to whom he addressed several poems including the outstanding 'Nuptiall Song'. Herrick moved to Trinity Hall, graduating BA in 1617, MA in 1620. In 1623 he was ordained priest. He evidently mixed with literary circles in London, particularly the group around \*Jonson, and was well known as a poet by 1625 when Richard James in 'The Muses' Dirge' ranked him beside Jonson and \*Drayton. Friends included \*Fletcher, W \*Browne, \*Selden, \*Corbett, Mildmay Fane (second earl of Westmorland), and W and H. \*Lawes. In 1627 he was one of the army chaplains on the duke of \*Buckingham's disastrous expedition to the Isle of Rhé, in aid of the Protestants of La Rochelle. In reward for his services he received the living of Dean Prior, a village deep in the south Devon countryside, taking up the living in Sept. 1630.

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Repelled by the barren isolation of rural life at first, he developed, as his poems show, a feeling for folk customs and festivals like May Day and Harvest Home, which appealed partly because the Puritans tried to suppress them. He also made friends among the country gentry, writing poems to their daughters. He left Dean Prior for a period, without permission

from his bishop, and lived in Westminster with Tomasin Parsons, daughter of a musician and 27 years younger than Herrick, by whom he may have had an illegitimate daughter. An ardent loyalist, Herrick was ejected from his living by Parliament in 1647 and returned to London, where the following year his poems *Hesperides*, together with his religious poems *Noble Numbers*, were published. During the Commonwealth he probably subsisted on the charity of his relations and in 1660 was reinstated at Dean Prior where he remained for the rest of his life, writing, apparently, no more poems, and being buried in an unmarked grave in the churchyard.

Herrick's secular poems are mostly exercises in miniature, very highly polished (as comparison with surviving earlier versions shows) and employing meticulous displacements of syntax and word order so as to give diminutive, aesthetic grace to the great chaotic subjects—sex, transience, death—that obsess him. He is one of the finest English lyric poets, and has a faultless ear. His religious poems have generally been derided as childish, but more recent scholarship has seen them as part of a calculated 17th-cent. Anglican attempt to idealize childhood in face of the Puritan emphasis on original sin. See *Works*, ed. L. C. Martin (1956); *Complete Poetry*, ed. J. Max Patrick (1963); G.W. Scott, *Robert Herrick* (1974).

**HERVEY**, James (1714-58), rector of Collingtree and Weston Favell in Northamptonshire, prominent in the early Methodist movement. His prose poems *Meditations among the Tombs*, *Reflections on a Flower Garden*, *Contemplations on the Night*, etc. (1746-7)

were extremely popular, and bear some affinity to the works of the \*graveyard school.

**HERVEY**, John, Baron Hervey of Ickworth (1696-1743). As vice-chamberlain he exercised great influence over Queen Caroline. He was a close friend of Lady M. W. \*Montagu and collaborated with her in response to attacks from \*Pope. He was satirized by Pope in various works from 1732 onwards, at first with mildness, as 'Lord Fanny', an idle versifier, and then with increasing bitterness in *\*The Dunciad* and as \*'Sporus' in the *Epistle to Dr Arbuthnot* ('this painted child of dirt, that stinks and stings'). He also appears in other works under the names Narcissus and Adonis; his effeminacy was a particular target. Many of Hervey's poems appeared in *\*Dodsley's Collection of Poems by Several Hands* (1748-58). His *Memoirs of the Reign of George II*, first published in 1848, edited by J. W. \*Croker, give a vivid satirical picture of the court. A new edition in three volumes by R. Sedgwick was published in 1931.

**HERZEN**, Alexander Ivanovich (1812-70), leading Russian revolutionary thinker, born in Moscow, the son of a wealthy Russian nobleman. His early involvement in radical politics led to two periods of exile in Russia. He emigrated to the West in 1847, at first to Italy, France, and Switzerland, and to London in 1852. The Romantic and idealist philosophy of \*Goethe and \*Schelling and the French Utopian socialism of \*Proudhon were early influences on Herzen's thought. However, the failure of the revolutions of 1848 and the tragedies and turbulence of his private life deeply affected his political outlook. His disillusionment (described in *From the Other Shore*, 1850) led him

to embrace a more nationalistic and agrarian kind of socialism. In London he established the first Free Russian Press (1853) and in 1857, with Ogarev, published two journals, the *Polar Star* and the *Bell*, which were smuggled into Russia, where they became a major influence on radical opinion towards the establishment of reform and emancipation of the serfs. His major work was his classic autobiography, *My Past and Thoughts* (1885), in which his personal life is interwoven with the development of his political ideology. Herzen also wrote an important critique of \*Hegel from a Russian left standpoint; a novel, *Who Is to Blame* (1847); numerous essays on historical, philosophical, and political subjects; and short fictions. **HESIOD** (8th cent. BC), an early Greek epic poet. The *Theogony* contains an account of the origins of the world and the genealogy of the gods. *Works and Days* gives an account of a farmer's life that was to serve \*Virgil for a model in the *Georgics*. The *Shield of Heracles* is modelled in part on Achilles' shield in \**Iliad* 18. There are references to Hesiod in \*Sidney, \*Chapman, and \*Dryden, and both \*Spenser and \*Milton made use of him.

*Hesperides*, see HERRICK.

**HESSE**, Hermann (1877-1962), German/Swiss author of several mystical novels which attracted a revival of interest in Germany and Britain in the 1960s. *Siddhartha* (1922) is rooted in Hesse's study of Indian religions and describes the quest of two Hindu friends for spiritual and sexual fulfilment; it was later adopted as a \*New Age cult book. *Der Steppenwolf* (1927) came into vogue with the cult of 'the outsider' initiated in

part by C. \*Wilson. The latter reflects Hesse's interest in double personalities (a legacy of \*Romanticism also connected with Hesse's interest in psychoanalysis). *Narziss und Goldmund* (1930) is a surrealist work set in the Middle Ages and *Das Glasperlenspiel* (*The Glass Bead Game*, 1943), Hesse's last novel, envisages a philosophical utopia under the control of a quasimonastic élite, and was based on \*Hardenberg's novel *Die Lehrlinge zu Sais* (1802). Hesse's books were banned in Germany in 1943; he was awarded the \*Nobel Prize for literature in 1946.

**Hetty Sorrel**, a character in G. Eliot's \**Adam Bede*.

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**HEWLETT**, Maurice Henry (1861-1923), novelist, poet, and essayist, who became known for his romantic novel of the Middle Ages, *The Forest Lovers* (1898), which was followed by other historical novels, including *The Queen's Quair* (1904); three books, *Halfway House* (1908), *The Open Country* (1909), and *Rest Harrow* (1910), of which the imaginary gypsy scholar John Maxwell Senhouse is the central figure; and various volumes of poetry, including *The Song of the Plow* (1916), a long poem which recounts the history of the 'governed race' in England and particularly of Hodge, the agricultural labourer, from the Norman Conquest. He joined the \*Fabian Society in 1917, and worked on a report on wages for the Board of Agriculture.

**hexameter**, a verse of six metrical feet, which in the typical form consists of five dactyls and a trochee or spondee; for any of the dactyls a spondee may be substituted, except in the fifth foot, where a spondee is rare. It is not frequently used in English, but has

sometimes been employed, as in \*Clough's *The Bothie of Tober-na-Vuolich*, to considerable effect. (See METRE.)

**HEYER**, Georgette (1902-74), writer of detective stories and historical fiction; she was best known for her Regency romances, which included *Devil's Cub* (1934), *Regency Buck* (1935), and *Faro's Daughter* (1941).

***Hey for Honesty, Down with Knavery, a comedy by T.***

\*Randolph, printed 1651.

'Chremylus, an honest decayed gentleman, willing to become rich, repaireth to the oracle of Apollo, to inquire how he might compass his design. The oracle enjoineeth him to follow that man whom he first met with, and never part from his company. The man whom he met is the old blind God of Wealth disguised. After this Chremylus calleth his poor (but honest) neighbours to partake of his happiness. The honest party rejoice at the news; rascals only and vicious persons are discontented. Plutus is led to the temple of Esculapius and recovers his eyesight. At this knaves are even mad, they murmur and complain exceedingly. Nay the pope himself is even starved. Lastly to vex them more, the God of Wealth is introduced, married to Honesty' (argument prefixed to the play). The play is a free adaptation of \*Aristophanes' *Plutus*, and contains allusions to current events and recent plays, including mentions of \*Falstaff, \*Hamlet's ghost, and Shakespeare himself.

**HEYLYN**, Peter (1600-62), an Anglican controversialist and writer of ecclesiastical history, whose works include a defence of \*Laud (*Cyprianus Anglicus*, 1668), histories of the Reformation (1661) and Presbyterianism (1670), and a *Cosmographie* (1652).

**HEYWOOD**, John (?1497~?1580), probably born in London. He married Elizabeth Rastell, niece of Sir T. \*More. Under \*Henry VIII he was a singer and player on the virginals. He was much favoured by Queen Mary, and on her death withdrew to Malines, and afterwards to Antwerp and Louvain. He published ^interludes, substituting the human comedy of contemporary types for the allegory and instructive purpose of the \*morality; but he did this in the form of narrative and debate rather than of plot and action. His principal works were *The Foure PP* (first printed? 1544), *The Play of the Wether* (1533), in which Jupiter takes the conflicting opinions of various persons regarding the kind of weather to be supplied, and *A Play of Love* (1534). He may also have been the author of *The Pardoner and the Frere* and *Johan Johan the Husbande, Tyb his Wyfe & Syr jhan the Preest*, comedies of a wider scope. Heywood also wrote a dialogue called *Witty and Witless*, collections of proverbs and epigrams, and a long satirical poem, *The Spider and the F/ie* (1556).

**HEYWOOD**, Thomas (1533-1641), dramatist, a Lincolnshire man, and a student at Cambridge. He was writing for \*Henslowe's Admiral's Men in 1596, and later became a leading dramatist of Queen Anne's and Lady Elizabeth's Men at the Red Bull and Cockpit theatres. He claimed to have written over 200 plays, many of which are lost; his chief strength lay in domestic drama. His best plays are \**A Woman Killed with Kindness* (acted 1603, printed 1607), \**The Fair Maid of the West* (printed 1631), and \**The English Traveller* (printed 1633). His other chief plays were *The*

*Four Prentices of London* (produced c.1600, printed 1615), ridiculed in Beaumont's \* *Knight of the Burning Pestle* (? 1607); *Edward IV* (two parts, 1599); *The Rape of Lucrece* (1608); *The Royal King and the Loyal Subject* (printed 1637); *The Wise Woman of Hogsdon* (c.1604, printed 1638); and perhaps the *Fair Maid of the Exchange* (printed 1607), whose attribution is questioned. *The Golden Age* (1611), *The Brazen Age* and *The Silver Age* (1613), and *The Iron Age* (two parts, 1632) are a panoramic dramatization of classical mythology. His *An Apology for Actors* (1612) is the best Jacobean summary of traditional arguments in defence of the stage, and has some good anecdotes. He also translated \*Sallust and published poems (including *The Hierarchy of the Blessed Angels*, 1635), translations, and pageants for seven lord mayor's shows. Two plays, *The Captives* (1624) and *The Escapes of Jupiter* (a mildly erotic cut version of the golden and silver Ages), survive in his own hand.

***Hiawatha, The Song of***, a narrative poem in unrhymed trochaic tetrameter, by \* Longfellow, published 1855, reproducing Native American stories which centre in the life and death of Hiawatha, reared by his grandmother Nokomis on the shores of Lake Superior. He marries Minnehaha ('laughing water'), the Dacotah maiden, and after various adventures departs for the Isles of the Blest to rule the kingdom of the Northwest Wind. Longfellow took nothing but the name from the historical figure of Hiawatha (fl. C.1570), an Indian statesman, probably a Mohawk.

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The poem's incantatory metre and novel subject

matter made it immensely popular, and attracted many parodies and imitations.

**Hibernia**, one of the Latin names for Ireland, \*Ptolemy's *lovepvia*, a corruption of Tverna' the equivalent of an old Celtic word, whence 'Erin' is derived.

\*Claudian used the form 'Ierne'.

**HICHENS**, Robert Smythe (1864-1950), novelist, short story writer, and music critic, remembered for *The Green Carnation* (1894), a sub-Wildean novel of fashionable London society, and for the best-selling *The Garden of Allah* (1904), a romance of the desert set in North Africa.

**HICKES**, George (1642-1715), Anglo-Saxon scholar and nonjuring divine, and a passionate controversialist. He was the acknowledged leader of the first great generation of Anglo-Saxon scholars which included the \*Elstobs, \*Wanley, William Nicholson (1655-1727), and Edmund Gibson (1669-1748). He published the first Anglo-Saxon grammar in 1689. The climax of his work was the *Linguarum Veterum Septentrionalium Thesaurus*—the Treasury of the Northern Tongues (1703-5), a comparative grammar of Old English and the related Germanic tongues, for which he acquainted himself with almost every Teutonic manuscript of northern Europe. Its examination of the manuscript sources of Anglo-Saxon history had a deep influence upon the study of the whole Old English past. See D. C. Douglas, *English Scholars* (1939).

**HICKEY**, William (1749-1830), son of the Joseph Hickey who figures in Goldsmith's \**Retaliation*, and the author of entertaining *Memoirs*, 1749-1809 (first pub. 1913-25), in which he describes his numerous

voyages to India and other parts of the world, his chequered career as an attorney, and, with great frankness, his weakness for women and claret.

**Hieronimo**, the principal character in Kyd's *\*The Spanish Tragedy*.

**HIERONYMUS**, see JEROME, ST.

**Higden**, Mrs Betty, a character in Dickens's *\*Our Mutual Friend*.

**HIGDEN**, Ranulf (d. 1364), a Benedictine of St Werburg's, Chester, credited by popular tradition with the composition of the Chester cycle of *\*mystery plays*. He wrote in Latin prose *Polychronicon*, a universal history extending down to 1327, which was translated by John of *\*Trevisa* in 1387 and printed by *\*Caxton* in 1482. It was very popular in the 14th cent, and influenced such works as the *\*Stanzaic Life of Christ*.

**HIGGINS**, Aidan (1927- ), novelist, born in Celbridge, Co. Kildare, and best known for the novel *Langrishe, Go Down* (1966), a pungent contribution to the Irish 'big house' genre. Set in the 1930s, in a disintegrating mansion, it has at its centre a trio of ageing sisters, with the emphasis falling on the youngest, Imogen Langrishe, and her affair with a German student. The theme is hitched not only to Irish, but to European malaise. *Balcony of Europe* (1972) is a very ambitious novel, which makes up in intellectual scope for what it lacks in form. Higgins has also produced some striking travel writing, and a couple of exercises in autobiography, *Donkey's Years* (1995) and *Dog Days* (1997).

**HIGGINS**, Frederick Robert (1896-1941), Irish lyric poet, whose volumes of poetry include *Island Blood*

( 1925, with a foreword by 'yE', G.W. *\*Russell*), *The Dark Breed* (1927), and *Arable Holdings* (1933); most of his poems deal with rural life, landscape, and legend.

**Higgins**, Henry, the phonetician in Shaw's *\*Pygmalion*, modelled on H. *\*Sweet*.

**HIGGINS**, Matthew James (1810-68), known as 'Jacob Omnium', a prominent journalist who contributed to *\*The Times*, *\*Punch*, and the *\*Cornhill Magazine*; his articles, which often exposed abuses of social and public life, brought him into contact with *\*Thackeray*, who dedicated his *\*Adventures of Philip* to Higgins. His *Essays on Social Subjects* was published in 1875.

**Highland Widow, The**, a short tale by Sir W. *\*Scott*, one of the stories in *\*The Chronicles of the Canongate*, published 1827. The story of the widow of a Highland cateran, killed by government soldiers after the '45 rebellion, and the circumstances in which she brings about the death of her only son, is one of Scott's few excursions into unrelieved tragedy. Ostensibly told by Mrs Bethune Baliol to Chrystal Croftangry, it is, like most of the *Chronicles of the Canongate*, a lament for a forgotten world, for 'manners, long since changed and gone'.

**High Life above Stairs**, the subtitle of *Bon Ton*, a farce by *\*Garrick*, performed 1775.

**High Life below Stairs**, a comedy by the Revd J. *\*Townley*, produced 1759.

Lovel, a rich young West Indian merchant, receives warning that he is being outrageously robbed by his servants. He pretends to go to Devon, but returns, assumes the character of a country lad who seeks to be trained as a servant, and obtains employment under



his own butler. We are presented with the gay doings below stairs, in which the servants ape the vices and follies of their masters until, the iniquities of most of his staff having been revealed to him, Lovel reveals himself and packs them off. \*Wordsworth, who saw the play performed in London in 1812, wrote to his wife describing it as 'very entertaining; it is an excellent Piece' (*The Love Letters of William and Mary Wordsworth*, 1982).

**HIGHSMITH**, Patricia (1921-95), writer of mixed German and English-Scots parentage, educated at Barnard College at Columbia University, New York. Her 479 **HILDEBRANDSLIED** | **HILL**

stylish crime novels have a distinctively black humour: the best known (*The Talented Mr Ripley*, 1956; *Ripley under Ground*, 1971; *Ripley's Game*, 1974, etc.) feature her amoral anti-hero, the leisure-loving amateur villain Tom Ripley, resident in France. *The Price of Salt*, a novel with a lesbian theme and a happy ending, was published pseudonymously (under the name of Claire Morgan) in 1952, and appeared under her own name in 1990, retitled *Carol*. Her last novel, *Small g: A Summer Idyll*, about a bohemian café in Zurich, was published in 1995.

*Hildebrandslied*, a 68-line fragment of an alliterative poem in Old High German, thought to date from about 800, consisting of a dialogue between Hildebrand, a follower of Theodoric, who is returning home after many years' absence, and a young knight who challenges him. Hildebrand tries to avert a fight but fails; and, just as it transpires that the young knight is Hadubrand, his son, the poem breaks off. The manuscript

disappeared in 1946 but the two sheets reappeared in America in 1950 and 1972 and are now in Kassel; the text is in Klaeber's \*Beowulf (app. 4,290-2). **HILL**, Aaron (1685-1750), poet, dramatist, theatremanager, and projector, who wrote a much criticized history of the Ottoman Empire (1709), the libretto for \*Handel's *Rinaldo* (1711), and an unfinished epic poem, *Gideon* (1749). He was satirized by Pope in \**The Dunciad* and elsewhere, and responded in *The Progress of Wit* (1730). He was responsible for launching the *Plain Dealer* (1724), a bi-weekly, and also dabbled in various commercial concerns, such as clearing the river Spey of rocks and manufacturing potash at Plaistow. He had a wide circle of literary friends, including \*Dyer, Charles \*Churchill, and James \*Thomson, and *A Collection of Letters between Mr Aaron Hill, Pope and Others* (1751) is an interesting record of the period. He also edited with \*Pope a biweekly theatrical periodical, the *Prompter* (1734-6; selection ed. W. Appleton and K. A. Burnim, 1966). See

#### **THEATRE CRITICISM.**

**HILL**, (John Edward) Christopher (1912- ), Marxist historian, educated at St Peter's School, York, and Balliol College, Oxford; he was for many years a fellow, then (1965-78) master of Balliol. His many works on the period of the Civil War include *The World Turned upside down: Radical Ideas during the English Revolution* (1972), which provides a lively introduction to the prose of many of the lesser known and radical writers of the period, including \*Clarkson, \*Coppe, \*Walwyn, \*Winstanley, and the anonymous author of \**Tyranipocrit Discovered*. He also edited the works of

Winstanley, and has written studies of \*Cromwell (*God's Englishman*, 1970), \*Milton (*Milton and the English Revolution*, 1977), and \*Bunyan (*A Turbulent, Seditious and Factious People: John Bunyan and His Church*, 1988).

**HILL**, Geoffrey (1932- ), poet and lecturer, born in Bromsgrove and educated there and at Keble College, Oxford. His first volume of poetry was *For the Unfällen* (1959), followed by *King Log* (1968), *Mercian Hymns* (1971), which consists of prose poems celebrating Offa, 'a presiding genius of the West Midlands', and *Tenebrae* (1978). His early works show the influence of \*Blake and A. E. \*Housman; his language is rich and complex, and his themes predominantly historical and religious, many of the poems brooding over the violence of the near and distant past. His long poem *The Mystery of the Charity of Charles Péguy* (1983) is a densely allusive meditation on the life, faith, and death of the French poet \*Péguy. *Canaan* (1996), a volume in which distinct poetic sequences are interwoven, mulls over the political and religious history of England, and denounces what it takes to be the corruption of recent public life. Hill has written two books of literary criticism, *The Lords of Limit* (1984) and *The Enemy's Country* (1991), in which the social context of poetry, and therefore the responsibilities of the poet, are minutely described. His version of \*Ibsen's *Brand* was produced at the \*National Theatre in 1978. His *Collected Poems* were published in 1994.

**HILL**, G(eorge) B(irkbeck Norman) (1835-1903), educated at Pembroke College, Oxford, chiefly remembered

as the editor of Dr \*Johnson. After his resignation as a headmaster in 1869 he wrote for the \**Saturday Review* and began work on Johnson and other 18th-cent. writers. *Dr Johnson, His Friends and Critics* appeared in 1878, and a *Life of Rowland Hill* in 1880. \*Jowett's encouragement led to a six-volume edition in 1887 of Boswell's *Life of\* Johnson*, generally regarded as a masterpiece of editing. This was followed by editions of *Johnson's Letters* (1892), *Miscellanies* (1897), and *Lives of the Poets* (1905). He also edited the letters of \*Swift, and the *Memoirs* of \*Gibbon, wrote a memoir of Gibbon, and produced editions of the works of \*Goldsmith and \*Chesterfield.

**HILL**, Selima (1945- ), poet, educated at Cambridge, now living in Dorset. In early collections, *Saying Hello at the Station* (1984) and *My Darling Camel* (1988), it is possible to trace the development of Hill's singular poetic landscape where the everyday is invested with wild flights of imagination, often through her signature use of surreal, extended similes. Her book-length poem, *The Accumulation of Small Acts of Kindness* (1989), charts a young woman's journey through mental breakdown and recovery, and *A Little Book of Meat* (1993) focuses on lust and Catholicism through the voice of a farm girl loosely inspired by Flannery \*O'Connor and her works. Her other collections are *Trembling Hearts in the Bodies of Dogs* (1994) and *Violet* (1997)-

**HILL**, Susan Elizabeth (1942- ), novelist, children's writer, and radio playwright, born in Scarborough and

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educated at King's College, London. Her first novel, *The*

*Enclosure* (1961), was published while she was still a student. This was followed by *Gentlemen and Ladies* (1968), in which tension is precipitated by the arrival of a stranger at a funeral; *A Change for the Better* (1969), which has an English seaside setting; *I'm the King of the Castle* (1970), a powerful evocation of childhood terrors which won the Somerset Maugham Award; *Strange Meeting* (1971), which tells the story of a young subaltern returning to the Western Front during the First World War; and *The Bird of Night* (1972), which won the Whitbread Award. *In the Springtime of the Year* (1974) is a novel about bereavement. Throughout her work Susan Hill shows a sensitivity to atmosphere and to the nuances of the physical environment. This was used to good effect in *The Woman in Black* (1983), a successful recreation of the ambience of the Victorian ghost story that was later adapted for both the stage and for television, and *The Mist in the Mirror* (1992). *Air and Angels* (1991) is the story of a middle-aged academic's passion for a young girl. In 1993 she published *Mrs de Winter*, a sequel to Daphne du Maurier's *Rebecca*. A collection of short stories, *The Albatross*, appeared in 1971 and a collection of her plays for radio, *The Cold Country*, in 1975. She has also published two autobiographical volumes, *The Magic Apple Tree* (1982) and *Family* (1989), and several books for children, including *Can It Be True?* (1988), *Susie's Shoes* (1989), *The Glass Angels* (1991), and *King of Kings* (1993). She is married to the Shakespearian scholar Stanley Wells.

**HILLARY**, Richard Hope (1919-43), RAF fighter pilot who was horribly wounded and disfigured in combat

in 1940, underwent painful and lengthy surgery, and died in a flying accident. He is remembered as a writer for his account of his wartime experiences *The Last Enemy* (1942).

**HILLIARD**, Nicholas (c.1547-1619), miniaturist, patronized by Elizabeth I from the early 1570s and later by James I. His gorgeously patterned portraits of the queen and of courtiers evoke the poetic mythology that surrounded the Virgin Queen. His miniatures, which often bear inscriptions and emblems, played a part in the ceremonies of love at the Elizabethan court; his famous *An Unknown Youth Leaning against a Tree amongst Roses* (London, Victoria and Albert Museum) suggests the delicate beauty of the Elizabethan lyric. Hilliard was the first British painter who won widespread fame and was accepted as an equal by a cultivated society; he was eulogized by contemporary poets, including H. Constable and Donne. Between 1589 and 1603 he wrote a treatise, the *Art of Limning*, influenced by Alberti, Lomazzo, and Castiglione's *Book of the Courtier*, Hilliard argues that limning is a noble art, 'fittest for gentlemen'. The treatise mentions an artistic discussion with Sir P. Sidney, and a conversation about shadow with Elizabeth I. Hilliard found the more prosaic court of James I less stimulating, and his art declines after 1600.

**HILTON**, James (1900-54), novelist, remembered principally for *Lost Horizon* (1933), set in the Tibetan lamasery of Shangri-La (the origin of this well-known term) where the inmates enjoy extended youth, and *Good-bye Mr Chips* (1934), a novella about an old schoolmaster. Hilton became a Hollywood scriptwriter

and died in California.

**HILTON**, Walter (d. 1396), an Augustinian canon of Thurgarton, near Newark, in Nottinghamshire, the mystical author of *The Scale of Perfection* and perhaps of a number of lesser works (see D. Jones, *Minor Works of Walter Hilton*, 1929). The *Scale*, which is addressed to a single woman recluse, has some things in common with \* Rolle and \**The Cloud of Unknowing* (Hilton used to be considered as a possible author of the latter), but it is the most approachable and least esoteric of the celebrated 14th-cent. English mystical texts. It was edited by E. Guy (1869) and translated by G. Sitwell (1953)-

*Hind and the Panther, The*, a poem by \*Dryden, published 1687.

Dryden became a Catholic in 1685, and the poem represents an attempt to reconcile Anglican and Catholic political interests, while at the same time defending Catholic doctrine. The first part describes various religious sects under the guise of different beasts, and in particular the Catholic Church and the Church of England as the Hind and the Panther respectively. The second part is occupied with arguments about church authority and transubstantiation, issues full of political as well as ecclesiological implications. This leads into the third part, which constitutes half the poem, and is designed to recommend a political alliance between both Churches and the Crown against Whigs and Dissenters. It contains two celebrated fables, that of the swallows and that of the doves. However the balance of the latter, and so of the whole poem, may have been upset by James II's

Second Declaration of Indulgence, which appealed to dissenting Protestant sects over the heads of the Anglican establishment.

**HINES**, Barry (1939- ), novelist, children's writer, and television playwright, born near Barnsley, Yorkshire, and educated at Ecclesfield Grammar School. His first novel *The Blinder* (1966), about a talented but rebellious schoolboy footballer, was followed by *A Kestrel for a Knave* (1968; filmed by Ken Loach as *Kes*, 1969, and thereafter republished under this title) which tells the story of schoolboy Billy Caspar on an estate in a Yorkshire mining village who finds a temporary escape from a dead-end future in his passion for the bird he has trained. Other works include *First Signs* (1972), *The Gamekeeper* (1975), *The Price of Coal* (1979), and *Looks and Smiles* (1981).

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**HINMAN**, Charlton (1911-77), a modern pioneer in the study of Shakespeare's texts. His two-volume *The Printing and Proof-Reading of the First Folio* (1963) offers a detailed analysis of how the \* Folio was printed, based on a close comparison of 55 copies of the First Folio in the Folger Library aided by a machine of his own invention, the Hinman Collator. In particular, his work has shown how the shares of individual compositors who set up the type in different sections may be distinguished and characterized.

**HIPPOCRATES** (c.469-399 BC), born in the island of Cos, one of the Cyclades, the most celebrated physician of antiquity. Of the *Corpus Hippocraticum*, or collection of Greek medical works of various dates which have come down to us, none can be attributed to Hippocrates

himself. The 'Hippocratic Oath' was for centuries used as an initiation oath for the medical profession.

**Hippolyta**, a queen of the Amazons given in marriage to \*Theseus by Hercules, who had conquered her and taken away her girdle, the achievement being one of his 12 labours. She had a son by Theseus called \*Hippolytus. According to another version she was slain by Hercules, and it was her sister Antiope that was the wife of Theseus. She and Theseus frame the action in Shakespeare's \**A Midsummer Night's Dream*.

**Hippolytus**, a son of \*Theseus and \*Hippolyta. The fatal passion of Phaedra for her stepson Hippolytus is the subject of one of \*Racine's dramas, *Phèdre*.

***Historia Ecclesiastica Centis Anglorum***, the most famous work of \*Bede, was finished in 731. It is a Latin history of the English people, in five books, from the invasion of Julius Caesar, beginning with a description of Britain and ending with an account of the state of the country in 731. The author draws on \*Pliny and other Latin authors, and on \*Gildas and probably the *Historia Britonum* of \*Nennius. In the second book, in connection with the consultation between Edwin of Northumbria and his nobles whether they shall accept the gospel as preached by Paulinus, occurs the famous simile of the life of man as a sparrow flying out of the night into the lighted hall, and out again into the night. There is a version of this in \* Wordsworth's *Ecclesiastical Sonnets*, entitled 'Persuasion'. The *Historia* was translated into Old English in the 890s, in the course of the programme of translations inaugurated by \* Alf red. There is a modern translation by L. Sherley-Price

(1955)-

**historical fiction**, see overleaf.

***Historic Doubts on . . . Richard III***, see WALPOLE, HORACE.

***History Man, The***, a novel by Malcolm \*Bradbury published in 1975. Set in the new University of Watermouth, it describes the sexual and political intrigues of manipulative radical sociologist Howard Kirk, long married to Barbara: now in their midthirties, they and their marriage have undergone a radical transformation since their early days as northern grammar-school students, and Bradbury charts with a precise satiric wit the collapse of the early idealism of the 1960s, the triumph of trend and form over content, the progress of student unrest and sexual liberation, the moral inconsistencies of the Kirk position, and the power of the new orthodoxies. The partygiving Kirk seems to be riding high on the tide of history, despite attempts by a disaffected student to convict him of gross moral turpitude. The large cast includes Henry Beamish, an accident-prone 'liberal reactionary'; his unhappy wife Myra; and social psychologist Flora Beniform, who bestows sex as therapy.

***History of Henry Esmond, Esquire, The***, a historical novel by Thackeray, set during the reign of Queen Anne, published 1852.

Henry Esmond, who tells his own story, mainly in the third person, is the (supposed illegitimate) son of the third Viscount Castlewood, who dies at the battle of the Boyne. Henry, a serious, lonely boy, much influenced by his tutor, the Jesuit priest and Jacobite spy

Father Holt, continues to live at Castlewood House under the protection of the fourth viscount, his father's cousin, and his young wife Rachel. (The skilfully oblique narration, and a preface by 'Rachel Esmond Warrington', make it clear that Henry will love Rachel, and eventually marry her.) Rachel and her husband have two children, Frank, the heir, and Beatrix, a beautiful but wilful girl. Henry is devoted to Lady Castlewood, who treats him with much kindness. The Castlewoods become estranged after Lady Castlewood catches smallpox, inadvertently brought to the household by Henry, and loses much of her beauty. The wicked Lord Mohun takes advantage of Castlewood's neglect of his wife to attempt to seduce her. There is a duel and Castlewood is killed. On his deathbed he reveals to Henry that he is in fact legitimate and the rightful heir, but Henry keeps silent for the sake of Lady Castlewood and her son. He is imprisoned for a year for having acted as Castlewood's second in the duel, for which Lady Castlewood bitterly reproaches him, and on his release joins the army and fights in the war of the Spanish Succession. On a visit to England, in a dramatic scene set in Winchester Cathedral, he is reconciled to Lady Castlewood, who is secretly in love with him: Henry falls in love with the vain and dazzling Beatrix, now grown up. But Beatrix is too ambitious to consider a man who has no fortune or position in society. Henry goes back to the wars and fights in Marlborough's Flemish campaign. The wayward Beatrix becomes engaged, first to Lord Ashburnham, then to the much older duke of Hamilton, who fights a duel with Lord Mohun, in which both are killed. Beatrix and

her brother Frank, now the fifth viscount, are ardent  
(*cont. on p.484*)

**T**he origins of the British historical novel are

congenital with those of the Gothic novel, in the larger-than-life conceptions of Elizabethan and 'heroic' \*Restoration drama. Deeper roots can be traced in medieval \*romances of chivalry. A convenient generic starting point is Horace \*Walpole's \**The Castle of Otranto* (1764). As Walter \*Scott noted, this was 'the first attempt to found a tale of amusing fiction upon the ancient romances of chivalry'. Walpole's antiquarian enthusiasm for mossy old castles was much copied by his disciples. Otranto patented many of the conventional devices of the \*Gothic-historical tale—the ruined but menacing castle with its labyrinthine passageways, secret compartments, hideous dungeons, haunted suites, trapdoors, oratories, and chambers of horrors. Clara \*Reeve frankly proclaimed her *The Old English Baron* (1778) to be a 'literary offspring of The Castle of Otranto'. Following Walpole the Gothic pile was adopted as a

main element in the décor of the emergent historical novel (see, for instance, Scott's *\*Kenilworth*, 1821; *\*Woodstock*, 1826). Precise generic description was slow in emerging. In the mid-18th cent., 'romance' tended to denote a specific corpus of sagas of chivalry (works such as *\*Amadis of Gaul*). Charlotte Lennox's anti-romance *The Female Quixote* (1752) satirizes the heroine Arabella's dangerous infatuation with these 'old tales' (as does the opening chapter of Scott's *\*Waverley*, 1814). With Clara Reeve's authoritative distinction (in *The Progress of Romance*, 1785) 'romance' was identified as a narrative set in the past, as opposed to the '\*novel' which is set in the present (this, broadly, seems to have been the definition accepted by Scott and his many followers).

'Historical romance' is thus a term with something of the tautology about it. A distinctive turn to the embryonic historical novel was given by the 'national tale'. Fiction was routinely used in the late 18th and early 19th cents to advance nationalist causes and sentiment—principally by cherishing or inventing myths about the nation's glorious past. A useful starting point for the English national tale is Thomas Leland's *Longsword, Earl of Salisbury: An Historical Romance* (1762), set in the 13th cent, and chauvinistically 'English'. Clara Reeve's *The Old English Baron* (1778) was the most influential and

reprinted work in this vein, and anticipates in some respects Scott's *\*Ivanhoe* (1819). These 'national tales' celebrate the peculiar virtues of English (more specifically, much-romanticized 'Saxon') democracy, as founded and defended by English knights and barons. The Scottish national tale was popularized by Jane Porter's *The Scottish Chiefs* (1810), a precursor of Scott's efforts in the sub-genre. After Scotland and England, Ireland furnished the richest crop of national tales. Lady Morgan's *The Wild Irish Girl* (1806, subtitled *A National Tale*) has, at its centre, a long disquisition on the aboriginal culture of the pre-colonial Irish civilization. The 'Irish national tale' was a sub-genre which always sold well in England. The greatest of them is the earliest: Maria Edgeworth's *\*Castle Rackrent* (1800). This powerful depiction of Irish life in the mid-18th cent, was an influence which Scott acknowledged in his afterword to *Waverley*. It is a moot point as to which of these novels, Edgeworth's or Scott's, should properly be regarded as the first 'historical novel' in English. There is no dispute, however, that the success of Scott's 25 *Waverley* novels (1814-32) established the historical novel as the dominant style of fiction in the first half of the 19th cent. Scott's range of historical setting is remarkable, ranging from the early 'Scottish novels' (e.g. *\*The Heart of Midlothian*, 1818; *\*RobRoy*, 1817), through

the English Middle Ages (*Ivanhoe*), Jacobethan England {*The Fortunes of Nigel*, 1822; *Kenilworth*}, medieval France {*Quentin Durward*, 1823}, the Middle East of the Crusades {*The Talisman*, 1825}, and even the Roman Empire (*Count Robert of Paris*, 1831). Scott stands in the same relation to the British historical novel as does Shakespeare to English tragedy.

For most of the Victorian period the historical novel retained its Scott-established status as the most respected of fiction's genres. Genuflecting to 'the author of *Waverley*', all the great Victorian novelists tried their hand at the form. The roll-call of titles includes: W. M. Thackeray's *The History of Henry Esmond* (1852), Charles Dickens's *A Tale of Two Cities* (1859), Anthony Trollope's *La Vendée* (1850), Wilkie Collins's *Antonina* (1850), George Eliot's *Romola* (1863), Elizabeth Gaskell's *Sylvia's Lovers* (1863), Hardy's *The Trumpet Major* (1880), Charles Reade's *The Cloister and the Hearth* (1861), and Charles Kingsley's *Hereward the Wake* (1866). As with Scott, these novelists ranged freely through the British and European past, strictly observing his rule that authentically 'historical' personages should be introduced only as supporting characters. The respectability of the historical novel for schoolchildren (on the Carlylean grounds that it instructed as well as entertained) meant that these titles

became the best-known works of these authors. The respectability of historical fiction was boosted by factual works such as Macaulay's *History of England* (1848). The Victorians would have rated much higher than posterity the efforts of Edward Bulwer-Lytton, whose *The Last Days of Pompeii* (1834) ranks as one of the handful of successful historical novels with a Graeco-Roman classical setting, along with Walter Pater's eccentric *Marius the Epicurean* (1855) and Charles Kingsley's ferociously racist *Hypatia* (1853). Less successful was Bulwer-Lytton's attempt to promote his political opinions with the pro-Saxon *Harold* (1848). Catering at a lower level for the popular audience, G. P. R. James wrote more historical (mostly *sub-Quentin Durward*) novels than anyone has been able to count; more interestingly, W. H. Ainsworth pointed the so-called 'Newgate' novel (e.g. *Jack Sheppard*, 1840) towards crime fiction. Ainsworth also drew on Victor Hugo's example in *The Hunchback of Notre Dame* (1830) with English 'topographical' romances such as *The Tower of London* (1840) and *Windsor Castle* (1843). An uncategorizable masterpiece is J. H. Shorthouse's *John Inglesant* (1880), set in the English Civil War period. At the end of the 19th cent., a number of distinguished novelists explored the romantic potential of the genre, notably R. L. Stevenson with adventure tales such as *Kidnapped* (1886) and dark studies in psychology such as *The Master of Ballantrae* (1889). In the 19th cent, (particularly after the Education Act of 1870) there was a huge



market in 'manly' historical yarns for boys, often with a strong imperialist tendency. The most famous exponents were G. A. \*Henty ('the boys' Dumas') and his disciple G. Manville Fenn. H. Rider \*Haggard and Stanley \*Weyman straddled the adult and boys' market. Following Scott, there remained a strong link between historical and regional fiction; \*Blackmore's tale of 17th-cent. Devon, \* *Lorna Doone* (1869), is a late flowering of this branch, as are S. R. \*Crockett's tales of Lowland Scotland. The sense that historical fiction had sunk to the condition of adventure stories for boys, and romance for the millions, cast a blight on the genre in the 20th cent. Ambitious literary writers like Aldous \*Huxley or George \*Orwell were more inclined to dabble in 'future history', with science fiction (see \**Brave New World*, 1932; ^*Nineteen Eighty-Four*, 1949). Ford Madox \*Ford's Catherine Howard trilogy (1906-8) was hailed by Joseph \*Conrad as the 'swan song of historical romance'. Although he had high hopes for the historical fiction over which he laboured (such as *Sir Nigel*, 1906) Arthur Conan \*Doyle discovered to his chagrin that readers preferred Sherlock \*Holmes. The historical fiction which the masses did like was 'Regency romances', such as Jeffrey \*Farnol's *The Broad Highway* (1910) and *The Amateur Gentleman* (1913), a sub-genre whose popularity was continued later in the century by Georgette \*Heyer and Barbara Cartland. Baroness \*Orczy's *The Scarlet Pimpernel* (1905)—a romanticization of Dickens's French Revolution melodrama *A Tale of Two Cities*—was wildly popular,

spawning a sequence of successors and film adaptations. Drawing on the nautical-historical novel pioneered by Captain Frederick \*Marryat (in the 1830s), C. S. \*Forester launched his middlebrow Hornblower sequence (set in the Napoleonic wars) in 1937. Mary ^Renault's novels of ancient Greece (for example *The King Must Die*, 1958) appealed to the same public. It was a feature of popular historical fiction in the 20th cent, that its practitioners have been hyperproductive. Barbara Cartland tops the list with 600 or so titles. More impressive is the work of Eleanor Hibbert, who has written her hundred or more historical novels (mainly for a female readership) as 'Jean Plaidy', 'Victoria Holt', and 'Philippa Carr'. New directions in historical fiction as an ambitious literary genre were indicated by John \*Fowles's Victorian romance crossed with French *nouveau roman*, *The French Lieutenant's Woman* (1969). George MacDonald Fraser's Flashman series adopted the schoolboy villain of *Tom Brown's Schooldays* (1857), more to the taste of the 1970s and 1980s than Thomas \*Hughes's paragon. That there remains literary life in the form is indicated by historical novels which have won the Booker Prize: J. G. \*Farrell's *The Siege of Krishnapur* (1973), A. S. \*Byatt's *Possession* (1990), and Barry \*Unsworth's *Sacred Hunger* (1992). Rose Tremain's *Restoration* (1989) has a lighter touch than these, but is a major achievement, as are the historical fantasias of Peter \*Ackroyd. The genre of scholarly historical pastiche has been continued by C. \*Palliser and L. \*Norfolk.

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Jacobites, and Esmond becomes involved with them in a plot to restore James Edward Stuart, the old pretender, to the throne on the death of Queen Anne. The plot fails because Beatrix is carrying on an intrigue with the pretender, and at the moment when he should be in London he is at Castlewood, 'dangling after Trix'. Esmond, disillusioned with Beatrix and the Jacobite cause, marries her mother Rachel and they emigrate to Virginia. The later history of the family in America and England is told in *\*The Virginians*.

*History of the Rebellion and Civil Wars*, see CLAR ENDON.

*Histriomastix*, see PRYNNE, W.

**HOADLY**, Benjamin (1676-1761), bishop successively of Bangor, Hereford, Salisbury, and Winchester, a Low Church divine much in favour with the Whigs and Queen Caroline, whose famous sermon 'The Nature of the Kingdom or Church of Christ' (1717) initiated the \*Bangorian Controversy.

**HOADLY**, Dr Benjamin (1706-57), son of Bishop Hoadly (above). He was a physician and (with his brother John Chancellor Hoadly) the author of one comedy, *\*The Suspicious Husband* (1747). Verses by the Hoadly brothers appear in *\*Dodsley's Collection of Poems by Several Hands* (1748-58).

**HOBAN**, Russell Conwell (1925- ), American novelist and writer for children, born in Pennsylvania. In 1959 he wrote the first of more than 50 books for children, the best known being *The Mouse and His Child* (1967). He moved to London in 1969. Hoban's fables have affinities with \*magic realism: set in

bizarre but internally consistent worlds, they feature characters on strange quests, allusions to classical mythology, extensive anthropomorphism, bleak humour, and erudite wordplay. His first novel, *The Lion of Boaz-Jachin and Jachin-Boaz* (1973), is a fantasy drawing on Sumerian mythology. *Kleinzeit* (1974) is the surreal tale of a mid-life crisis set in a dreamlike London. *Turtle Diary* (1975), in which two disaffected people share an obsession with freeing turtles from London Zoo, was filmed in 1985 with a screenplay by H. \*Pinter. *Riddley Walker* (1980) is set in south-east England thousands of years after a nuclear holocaust. The myths, laws, and rituals of this barbaric, postliterate society are debased versions of our own, and the story is rendered in a degenerate English vernacular of Hoban's invention. *Pilgermann* (1983) is a complex and scholarly allegory set during the First Crusade of 1098. The myth of Orpheus and Eurydice is a key theme in *The Medusa Frequency* (1987). *Fremder* (1996) is a dystopian science fiction novel. *Mr Rinyo-Clacton's Offer* (1998), a tale of damnation with echoes of the \*Faust legend, is set in a precisely rendered but strangely transformed London. He wrote the libretto for Harrison Birtwistle's opera *The Second Mrs Kong* (1994)-

**HOBBS**, John Oliver (1867-1906), the pseudonym of Mrs Pearl Mary Teresa Craigie. She began writing articles and criticisms for various journals. After an unhappy marriage she turned to Roman Catholicism, adding 'Mary Teresa' to her name. Her first novel, *Some Emotions and a Moral* (1891), established her reputation as a serious novelist. Others followed including

*The Sinner's Comedy* (1892), *Robert Orange* (1899), *The Serious Wooing* (1901), and several plays, the most successful of which was *The Ambassador* (1898). She also wrote critical essays on G. \*Eliot ( 1901, for the 10th edn of *EB*) and G. \*Sand (1902).

**HOBBS**, Thomas (1588-1679), philosopher, born at Malmesbury and educated at Magdalen Hall, Oxford. For a great part of his life he was in the service of the Cavendish family, and in 1647 was appointed mathematical tutor to the prince of Wales. At some time (probably between 1621 and 1626) he was in contact with F. \*Bacon, translated some of his essays into Latin, and took down his thoughts from his dictation. On three occasions he travelled on the Continent with a pupil, and met \*Galileo, Gassendi, \*Descartes, and the French mathematician Mersenne. On his return to England he submitted to the Council of State in 1652, and was pensioned after the Restoration. He was intimate with W. \*Harvey, \*Jonson, \*Cowley, \*Aubrey, \*Waller, and \*Godolphin.

As a philosopher Hobbes resembles Bacon in the practical or utilitarian importance that he attaches to knowledge. Nature and man are the objects of his enquiry. But he does not share Bacon's enthusiasm for the inductive method; he regards science as essentially deductive, and the geometrical method of demonstration as the true scientific method. Hobbes has been generally described as a Nominalist, owing to the importance he attaches to the definition of the meaning of terms. But he does not deny the reality of the common element entitling things to the same name. The basis of all knowledge, according to him, is

sensation, and the causes of all sensations are the 'several motions of matter, by which it presses on our various organs diversely'. Motion is the one universal cause, and our appetites are our reactions, in the direction of self-preservation, to external motions. Accordingly man is essentially a selfish unit. Upon this theory Hobbes bases the political philosophy expounded in *De Corpore Politico* (1650, originally *Elements of Law*), *De Cive* (Latin 1642, English 1651), and \**Leviathan* (English 1651, definitive Latin text 1668). This brought him into general disfavour on both political and religious grounds; and, indeed, the Royalists had some reason to regard *Leviathan* as designed to induce \*Cromwell to take the crown.

Hobbes's philosophical works, founded on a comprehensive plan in which matter, human nature, and society were successively to be dealt with, include *Human Nature* (1650), *De Corpore* (Latin 1655, English 1656), and *De Homine* (1658). (See J. W. N. Watkins, **485** HOBBINOL | HOCK-TUESDAY PLAY *Hobbes's System of Ideas*, 1965, and M. M. Goldsmith, *Hobbes's Science of Politics*, 1966.) He published a translation of \*Thucydides in 1629, and of \*Homer in quatrains (1674-5); <sup>a^so</sup> a sketch of the Civil Wars, *Behemoth, or The Long Parliament* (1680), which was suppressed. His reply to \*D'Avenant's dedication of \**Gondibert*, published in 1650, expresses his literary theory; he believes poetry 'should avert men from vice and incline them to virtuous and honourable actions', holds that 'Judgement begets the strength and structure, and Fancy . . . the ornaments of a Poem', and wittily applauds D'Avenant for neglecting the customary

and in his view meaningless invocation of a Muse. His prose is masterly, distinguished by economy, directness, a highly effective use of metaphor, and passages of sustained and inventive irony, such as that in *Leviathan*, chapter 47, which compares the papacy with the kingdom of the fairies. The aphorism which expresses a central tenet of his philosophy, that the life of man in a state of nature is 'solitary, poore, nasty, brutish and short', has had an incalculable influence on later writers.

His complete works were edited by Sir William Molesworth (1839-45), his *Correspondence* by Noel Malcolm (1994).

**Hobbins**, in \*Spenser's writings, the poet's friend G. \* Harvey.

**Hobbit, The**, see TOLKIEN.

**HOBHOUSE**, John Cam (1786-1869), a politician, and close friend of Lord \* Byron, one of whose executors he became. His *Imitations and Translations from the Ancient and Modern Classics* (1809) contains nine poems by Byron, with whom he travelled in Europe; his *journey through Albania* (1813) describes the same journey that appears in Byron's \**Childe Harold*. In 1818 he produced the 'Historical Illustrations' to Canto IV of that poem, and the canto is dedicated to him. He was an adviser to John \*Murray, who published most of Byron's work, and he ensured that Byron's *Memoirs* were burnt immediately after the poet's death. In 1865 appeared his *Recollections of a Long Life*, which contains much material relating to Byron.

**HOBBSBAUM**, Philip Dennis (1932- ), poet and lecturer, educated at Downing College, Cambridge. He

was the founder of the \*Group; a poem by M. \*Bell, 'Mr Hobsbaum's Monday Evening Meeting', celebrates its gatherings, over which: 'Below the ceiling, guardian of the Grail I The ghost of Dr Leavis floats.'

**HOBBSBAWM**, Eric J(ohn) (1917- ), historian, born in Alexandria, and educated in Vienna, Berlin, London, and Cambridge. His widely read works, written from a Marxist viewpoint and showing a strong sympathy for the proletariat, include *The Age of Revolution 1789-1848* (1962), *The Age of Capital 1848-1875* (1975), *The Age of Empire 1875-1914* (1987), and *The Age of Extremes: The Short Twentieth Century 1914-1991* (1994). He also wrote *The Jazz Scene*, originally published under the pseudonym of Francis Newton in 1959.

**HOBSON**, a Cambridge carrier, who 'sickened in the time of his vacancy, being forbidden to go to London by reason of the plague'. He died in Jan. 1630-1. \*Milton wrote two epitaphs on him, and his name survives in the phrase 'Hobson's choice', which refers to his custom of letting out his horses in rotation, and not allowing his customers to choose among them. (See \**Spectator*, No. 509.)

**Hobson's Choice** (1916), by Harold Brighouse (1882-1958), the most successful and often revived play of the \*Manchester school.

**HOBY**, Sir Thomas (1530-66), educated at St John's College, Cambridge; from 1547 to 1555 he made frequent visits to the Continent and his notebook covering the years 1547-64, with interesting accounts of Italy, was published by the \*Camden Society (1902). In 1552-3, while staying in Paris, he translated

\*Castiglione's // *cortegiano*, as *The Courtyer*, though it was not published until 1561. It became immediately popular, even being translated into Latin in 1577, and was an important influence on such writers as \*Spenser, \*Jonson, and Shakespeare. It was edited by W.

\* Raleigh (1900).

**HOCCLEVE**, or **OCCLEVE**, Thomas (71369-1426), apart from \*Lydgate the most significant named English poet of the 15th cent. He was a clerk in the office of the privy seal and, although most of his small corpus is taken up with moral writings, a significant part of his output describes (ostensibly at least) the events of his own life, in 'La Male Regle de Thomas Hoccleve', the prologue to *The Regiment of Princes* (1411-12), and in a number of his 'Series Poems', such as 'The Complaint' and 'The Dialogue with a Friend' (linked into a series by the device of an interchange with a friend who discusses the poems). Of his 'autobiographical' writings, the most interesting deal with his mental breakdown.

Traditionally he has been regarded as a poor imitator of \*Chaucer; more sympathetic recent accounts (such as that of Mitchell) examine him in his own right and find him less wanting.

Ed. in two EETS volumes (ES 61 and 73, by F. J.

\*Furnivall and I. \*Gollancz, rev. A. I. Doyle and J.

Mitchell 1970, and ES 72, 'The Regiment of Princes', etc. by F. J. Furnivall, 1897); convenient selections by M. C. Seymour (1981) and B. O'Donoghue (1982); J. Mitchell, *Thomas Hoccleve: A Study in Early Fifteenth-Century English Poetic* (1968).

**Hock-Tuesday play**, an early English mimetic performance, perhaps of ritual origin, representing the

defeat of the Danes by the English. It was revived during the festival given to \*Elizabeth I at Kenilworth in 1575, and knowledge of it is chiefly based on HODGE I HOGARTH 486

descriptions of this. Hock Tuesday, or Hocktide, is the second Tuesday after Easter Sunday.

**Hodge**, a familiar adaptation of Roger, used as a typical name for the English rustic. Also the name of Dr \*Johnson's cat.

**HODGSON**, Ralph Edwin (1871-1962), born in Co. Durham, the son of a coal merchant, and brought up in the south, where his lifelong love and observation of the natural world took root. He worked in the theatre in New York, then as an artist in London in the 1890s. His first collection of poems, *The Last Blackbird*, appeared in 1907, but his reputation was not established until 1917, when he published *Poems*, a volume which contains one of his most ambitious, visionary works, 'A Song of Honour'. In 1913 he founded a publishing house, 'The Sign of the Flying Fame', which had some influence on contemporary typography. Hodgson was much encouraged by friends such as \*de la Mare, \*Sassoon, and T. S. \*Eliot, as well as by E. \*Marsh who published some of his work in *Georgian Poetry*. He lectured in Japan, 1924-38, and spent the rest of his life in the USA. *The Skylark and Other Poems*, which appeared in 1958, contained, among many shorter works, two important long poems: 'To Deck a Woman' (a new version of 'The Last Blackbird'), a passionate protest against man's cruelty to the animal world, and 'The Muse and the Mastiff'. The *Collected Poems* were published in 1961. The widely anthologized poems,

which include 'Stupidity Street' and 'The Bells of Heaven', are not generally thought to do justice to the author of such poems as 'To vegetate', 'The Moor', 'Of Nature, write', and the longer poems.

**HODGSON**, Shadworth Holloway (1832-1912), educated at Rugby and Corpus Christi College, Oxford. He devoted his life, after the death of his wife and child in 1858, to the study of philosophy. He regarded himself as continuing and improving on the work of \*Hume and \*Kant, and was the first president and leading spirit of the Aristotelian Society, whose proceedings contain many addresses by him.

**HOFFMANN**, Ernst Theodor Amadeus (originally Wilhelm) (1776-1822), German Romantic writer and music critic. His works include the extravagantly fantastic *Fantasiestücke* (1814-15) and *Elixiere des Teufels* (*The Devil's Elixir*, 1815-16). His stories and his wild unhappy life provided the inspiration for Offenbach's *Tales of Hoffmann*.

**HOFMANN**, Michael (1957- ), poet and translator, son of German novelist and playwright Gert Hofmann (1931-93). Michael Hofmann was born in Freiburg and educated in the United States and England: he came to England in 1961, studied English at Cambridge, and later settled in London. He is bilingual, and has translated \*Kafka, \*Rilke, \*Brecht, and Joseph \*Roth: his own volumes of verse are *Nights in the Iron Hotel* (1983), *Acrimony* (1986: Part 2 of which, 'My Father's House', is a powerful and moving sequence to his father, that 'indulgent patriarch') and *Corona*, *Corona* (1993). *Approximately Nowhere* (1999) returns to the subject of his father. His poems, both European

and American in manner and content, dwell on themes of travel, displacement, and love, often invoking contemporary landscapes of casual urban disorder and disconnection.

**HOFMANNSTHAL**, Hugo von (1874-1929), Austrian poet, dramatist, and essayist. Among his earlier plays are *Gestern* (*Yesterday*, 1891), *Oedipus und die Sphinx* (*Oedipus and the Sphinx*, 1906). *federmann* (*Everyman*, 1911), a modernization of the old morality play destined to become a regular feature (originally in Max Reinhardt's production) of the Salzburg Festival (which Hofmannsthal helped to found), prefigures *Das Salzburger grosse Welttheater* (*The Great Salzburg WorldTheatre*, 1922) and inaugurated Hofmannsthal's increasing tendency towards a religious art with strongly Roman Catholic associations. He wrote the librettos for six of R. \*Strauss's operas, including *Der Rosenkavalier* (1911), *Ariadne auf Naxos* (1912), and *Arabella* (1933), and his correspondence with Strauss (1926) is of both literary and musical interest. His last play *Der Turm* (*The Tower*, 1925), influenced (like some of his other works) by \*Calderon, completed Hofmannsthal's development away from *fin-de-siècle* aestheticism to the idea of literature as carrying a social and religious message.

**HOGARTH**, David George (1862-1927), archaeologist and authority on Near Eastern affairs. From 1908 until his death he was keeper of the Ashmolean Museum at Oxford. His publications include *A Wandering Scholar in the Levant* (1896), *The Penetration of Arabia* (1904), and *The Life of C. M. Doughty* (1928). One of his disciples at Oxford was T. E. \*Lawrence, who came very

much under his influence and who was later to write of him, 'He is the man to whom I owe everything I have had since I was seventeen.' See P. Knightley and C. Simpson, *The Secret Lives of Lawrence of Arabia* (1969).

**HOGARTH**, William (1697-1764), British painter and engraver. He was apprenticed to a goldsmith and began engraving c.1720. In 1726 he designed 12 large engravings for Butler's *\*Hudibras*; his earliest paintings were conversation pieces, and he also painted portraits. In 1732 *The Harlot's Progress* introduced his 'modern moral subjects'; it was followed by *The Rake's Progress* (1733-5) and *Marriage à la Mode* (1743-5; London, National Gallery). This highly original genre consisted of a series of paintings, popularized through engravings, which tell a story that is topical, erotic, spiced with contemporary portraits, and yet comments with humanity and passion on social and political vices and corruption. Hogarth's later engravings, the *Industry and Idleness* series (1747) and the prints *Beer Street* and *Gin Lane* (1750-1), are coarser, and their harsher morality is aimed at a mass market. Hogarth also published a work on aesthetics, *The Analysis of Beauty* (1753)-

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His series of engravings were immensely successful and immediately inspired numerous plays and novels; his success was such that his work was pirated and he was instrumental in obtaining the passage of 'Hogarth's Act' (1735) protecting the copyright of engravers.

\*Fielding became Hogarth's friend and collaborator in the early 1730s; in his preface to *\*Joseph Andrews* (1742) he describes Hogarth as a

'Comic History-Painter', defending him against critics who attacked his work as mere caricature or burlesque. Fielding, and later \*Smollett, compared characters and scenes in their novels to the prints of Hogarth. The artist aroused less interest in the late 18th cent, but his popularity soared in the early 19th cent., with essays by \*Hazlitt and \*Lamb that emphasized his literary qualities. Both \*Dickens and \*Thackeray admired and were influenced by him; Dickens, in the preface to *\*Oliver Twist*, writes that he had never met 'the miserable reality' of low-life London except in Hogarth. No other British painter has had such close connections with literature; Hogarth's *Portrait of the Painter and His Pug* (1745, London, Tate Gallery) shows his aggressive image resting on volumes of Shakespeare, \*Milton, and \*Swift and lays claim to his place within a British artistic tradition. See R. E. Moore, *Hogarth's Literary Relationships* (1948). There is a biography by Jenny Uglow (1997).

**Hogarth Press, the**, founded in 1917 by L. and V. \*Woolf at their home, Hogarth House, Richmond; their earliest publications included K. \*Mansfield's *Prelude* (1918), V. Woolf's *Kew Gardens* (1919, illustrated with woodcuts by V. \*Bell), and T. S. \*Eliot's *Poems* (1919). Their policy was to publish new and experimental work; they also published translations of \*Gorky, \*Chekhov, Tolstoy, \*Dostoevsky, \*Bunin, \*Rilke, and \*Svevo. They were the first to introduce the work of \*Jeffers, J. C. \*Ransom, and E. A. \*Robinson in England. Until 1923 they operated on a subscription basis. In 1924 they moved to Tavistock Square, where J. \*Lehmann became assistant (1931-2), and then partowner

(1938-46). The press also published papers and pamphlets on psychoanalysis, politics, aesthetics, economics, and disarmament, and with its outstanding list of authors made a major contribution to the literary and intellectual life of the nation. The present Hogarth Press has been an allied company of Chatto and Windus since 1947.

**HOGG**, James (1770-1835), poet, who was born in Ettrick Forest and became a shepherd: after he began to write he became known as the 'Ettrick Shepherd'. His poetic gift was discovered by Sir W \*Scott, to whom he had sent poems for \**The Minstrelsy of the Scottish Border* and who remained his friend. His early ballads were published as *The Mountain Bard* (1807). He came to Edinburgh in 1810, and in 1813 made his reputation as a poet with \**The Queen's Wake*. He became the friend of \*Byron, \*Wordsworth, \*Southey, John \*Murray, and other literary figures. He was on the editorial board of \**Blackwood's Edinburgh Magazine*, to which he frequently contributed, notably to the 'Noctes Ambrosianae'; and he conceived the idea of the notorious \*'Chaldee Manuscript' of 1817. He was granted a farm in Yarrow and here he mainly lived for the rest of his life, combining farming with writing. He published *Pilgrims of the Sun* in 1815 and *The Jacobite Relics of Scotland* (with music) in 1819. His chief prose works are *The Three Perils of Man* (1822), \**The Private Memoirs and Confessions of a Justified Sinner* (1824; now considered his most important work), and *The Domestic Manners and Private Life of Sir Walter Scott* (1834). With \*Motherwell he published an edition of \*Burns (1834-5). He was well thought of by his

contemporaries, and Wordsworth wrote a poem 'Upon the Death of James Hogg'. See E. C. Batho, *The Ettrick Shepherd* (1927); L. Simpson, *James Hogg: A Critical Study* (1962).

**HOGG**, Thomas Jefferson (1792-1862), educated at Oxford with \*Shelley and sent down with his friend on the publication of the latter's *Necessity of \*Atheism*. He was one of the circle of Shelley, \*Peacock, and other friends who about 1820 referred to themselves as 'The Athenians'. In 1832 he contributed reminiscences of Shelley at Oxford to the \**New Monthly Magazine*, and these later formed a part of his *Life of Shelley* (1858). Peacock, in his *Memorials of Shelley*, felt obliged to question and revise many of Hogg's observations.

**HOGGART**, Richard (1918- ), scholar and writer, brought up in Leeds and educated at Leeds University. He has held many academic and public appointments, and was warden of Goldsmith's College, London, 1976-84. His interest in literature, education, and the means of communication was expressed in his influential work *The Uses of Literacy* (1957), which has been followed by many other works of literary criticism and sociology and three volumes of memoirs, *A Local Habitation* (1988), *A Sort of Clowning* (1990), and *An Imagined Life* (1992).

**HOLBACH**, Paul Henri, Baron d' (1723-89), see PHILOSOPHES.

**HOLBEIN**, Hans, the younger (1497/8-1543), German painter, born in Augsburg; by 1515 he was in Basle, where he designed woodcuts for the publisher Johannes Froben and met \*Erasmus. In 1516 he made a series of marginal drawings in Erasmus' *The Praise of Folly* and painted Erasmus several times. His religious



paintings include the unflinchingly realistic *Dead Christ* (1521); c.1525 he designed a series of woodcuts, *The Dance of Death*. Erasmus recommended Holbein to Sir T \*More, and he spent the years 1526-8 in England, probably staying at More's house in Chelsea; he painted the friends and patrons of Erasmus and More and his family. Holbein settled in England in 1532, when Thomas \*Cromwell seized on his potential  
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as a court painter. His drawings and paintings of the period include many literary figures—Sir T. \*Wyatt, \*Surrey, Sir Thomas and Lady \*Elyot, and Sir Philip Hoby, friend of \*Titian and \*Aretino. Holbein created the massive, overpowering image of \*Henry VIII; contemporaries were 'abashed and annihilated' before the mural painting of the king and his parents at Whitehall Palace (1537; destroyed; part of the cartoon is in the National Portrait Gallery). The 19th cent. was fascinated by his *Dance of Death*: \*Dickens bought a set in 1841; and W. \*Cather took from it the title of *Death Comes for the Archbishop*.

**HOLCOT**, Robert (d. 1349, probably young), a Dominican, perhaps born at Northampton where he spent the last seven years of his life; he studied and taught at Oxford from c.1326 to 1334. Theologically, he was a follower of \*Ockham in his insistence on human free will, in opposition to his contemporary \*Bradwardine (Holcot may have been one of his 'New Pelagians'). The canon of his works is large but uncertain; his most important work is his *Moralitates Historiarum*, a series of metaphorical stories (corresponding to Ridevall's *Fulgentius Metaforalis*, but much more vivid) which

were very influential on the *\*Gesta Romanorum*. Throughout his work he alluded to and used 'pictures', metaphorical representations of abstract phenomena, in a lively and literary way. See Beryl Smalley, *English Friars and Antiquity in the Early Fourteenth Century* (1960), 133-202.

**HOLCROFT**, Thomas (1745-1809), successively stableboy, shoemaker, actor, and author. He was largely self-educated, a militant atheist, and believed fervently in man's capacity for self-improvement. His varied and energetic life is described in his *Memoirs* (edited and completed by his friend \*Hazlitt), which contain early reminiscences of \*Foote and the aged \*Macklin, and later accounts of radical associates such as \*Godwin and \*Tooke. He was acquitted for high treason in 1794, and spent eight weeks in Newgate before being discharged. He wrote a number of sentimental plays, of which the best known was *The Road to Ruin* (1792); also several novels, including *Anna Stives* (1792) and *The Adventures of Hugh Trevor* (1794), both of them influenced by Godwin's radical philosophy, but less successful as literature than *\*Caleb Williams*. After the hostile reception of his play *Knave or Not?* in 1798, Holcroft, plagued by debt, moved to Hamburg, then Paris, returning to England in 1802; he died in London after a long illness, during which he dictated a large part of his *Memoirs*. *Anna St Ives* (ed. P. Faulkner) and *Hugh Trevor* (ed. S. Deane) were reissued in 1970 and 1973 respectively.

**HÖLDERLIN**, Friedrich (1770-1843), German poet and friend of \*Hegel and \*Schelling. He suffered from insanity from 1802. His only novel, *Hyperion* (1797,

1799), is an \*epistolary work set in contemporary Greece. He wrote poems on classical subjects, in which he expressed a hopeless, romantic yearning for ancient Greek harmony with nature and beauty in classical verse forms. His works have been finely translated by M. \*Hamburger (1966).

**HOLINSHED**, Raphael (d. 1580), historian, who was of a Cheshire family and is said by Anthony \* Wood to have been a 'minister of God's word'. He came to London early in the reign of \*Elizabeth I, and was employed as a translator by Reyner \* Wolfe, the printer and publisher. While in his employ he planned the *Chronicles* (1577) which are known by his name and are by several hands. They form the first authoritative vernacular and continuous account of the whole of English history. The *Historie of England* was written by Holinshed himself. The *Description of England*, a vivid account, not devoid of humour, of English towns, villages, crops, customs, etc., of the day, was written by W \*Harrison. The *History and Description of Scotland* and the *History of Ireland* were translations or adaptations, and the *Description of Ireland* was written by Richard Stanyhurst and E. \*Campion. A few passages in the *History of Ireland* offended the queen and her ministers, and were expunged. The *Chronicle* was reissued, with continuation, edited by John Hooker, alias Vowell, in 1587, and politically offensive passages again taken out. This edition was widely used by Shakespeare and other dramatists.

**HOLLAND**, Philemon (1552-1637), master of the free school at Coventry from 1628, celebrated for his translations of \*Livy (1600), \*Pliny's *Natural History*

(1601), \*Plutarch's *Moralia* (1603), \*Suetonius (1606), Ammianus Marcellinus (1609), Camden's \**Britannia* (1610), and \*Xenophon's *Cyropaedia* (1632). His knowledge of Greek and Latin was accurate and profound, and his renderings are made in a vivid, familiar, and somewhat ornamented English.

**Holland House**, Kensington, London, built at the beginning of the 17th cent, for Sir Walter Cope, passed by marriage into the possession of Henry Rich (son of Penelope \*Rich), first earl of Holland, who took his title from the 'parts of Holland' in Lincolnshire; he was executed in 1649. In 1767 it was acquired by Henry Fox, First Baron Holland, who entertained Horace \* Walpole and George Selwyn there. In the time of his grandson, the third baron (1773-1840), Holland House became a great political, literary, and artistic centre, and many eminent authors, such as \* Sheridan, T \* Moore, T \*Campbell, S. \*Rogers, \*Macaulay, \*Grote, \*Dickens, and \*Thackeray, were received there. \*Addison, who had married the widow of one of the earls of Warwick and Holland, died at Holland House in 1719.

**HOLLINGHURST**, Alan (1954- ), novelist, born in Stroud and educated at Magdalen College, Oxford. His first novel, *The Swimming Pool Library* (1988), is narrated by 25-year-old gay Oxford graduate William Beckwith, who by a chance encounter in a public lavatory saves the life of octogenarian Lord Nantwich

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and is subsequently asked to write his memoirs: the request reveals much to Will about his own family history. The book explores with elegance and \*Firbankian panache the changing dangers and pleasures

of the homosexual alternative culture of the public school and of the London club. *The Folding Star* (1994) takes voyeuristic narrator Edward Manners to a Belgian town where he falls romantically and obsessively in love with one of his private pupils, Luc: the novel interweaves the incongruously youthful gay life of an ancient and silent city with Edward's own erotic memories, with sudden death, and with the story of a celebrated Belgian symbolist *fin-de-siècle* painter who had himself suffered a sexual obsession. A somewhat desolate but lyrical sense of place pervades the work. *The Spell* (1998) presents a gay anatomy of modern Britain closely observed through the affairs of four men and their promiscuous friends at London clubs and country-house parties.

**HOLME**, Constance (1881-1955), novelist, born in Westmorland, where her successful and realistic \*regional novels were set; they include *The Lonely Plough* (1914), *The Splendid Fairing* (1919), and *The Trumpet in the Dust* (1921).

**HOLMES**, Oliver Wendell (1809-94), born at Cambridge, Massachusetts, professor of anatomy and physiology at Harvard University from 1847 to 1882. His *Autocrat of the Breakfast-Table* appeared in the \* *Atlantic Monthly* in 1857-8, *The Professor at the Breakfast-Table* in 1860, *The Poet at the Breakfast-Table* in 1872, and *Over the Tea-Cups* in 1891. He also wrote novels, poems, and essays, and memoirs of \*Emerson and \*Motley. He also wrote a considerable quantity of mainly light and occasional verse, collected in many volumes; among the best known are 'The Last Leaf' (1831), on an aged survivor of the Boston Tea Party;

'The Deacon's Masterpiece; or, The Wonderful "One-Hoss Shay"' (1857), a comic tale; and 'Dorothy Q' (1871), inspired by a family portrait.

**HOLMES**, Richard (1945- ), biographer, born in London and educated at Downside School and Churchill College, Cambridge. He published a volume of poems, *One for Sorrow, Two for Joy*, in 1970, and in 1974 his first major biography, *Shelley: The Pursuit*, appeared to great acclaim. This was followed by other works including the semi-autobiographical *Footsteps: Adventures of a Romantic Biographer* (1985), which broke new ground in its account of Holmes's personal experiences and travels in the course of pursuing, sometimes unsuccessfully, subjects which included Gerard de \*Nerval and R. L. \*Stevenson: this influential work was instrumental in creating a more personal approach to the art of \*biography, in which the narrator feels able to intrude his or her own thoughts and feelings. *Dr Johnson and Mr Savage* (1993) was another unorthodox work, exploring the relationship of the two poets, and their early days of poverty together in London, and seeking to reinterpret Johnson's attitude to \*Savage. His two-volume biography of \*Coleridge, *Early Visions* (1989) and *Darker Reflections* (1998), is a magisterial, scholarly, and deeply sympathetic account, written with sensitivity, colour, and passion.

**Holmes**, Sherlock, the private detective who appears in *The Adventures of Sherlock Holmes* and other books by A. C. \*Doyle.

**Holocaust, literature of the.** The racialized mass murder committed by the Nazis during the Second

World War has been the subject of a great variety of written work, ranging from diaries, testimonies, and memoirs, to fiction, poetry, and drama. Diaries are often seen as most authentically concerned with the events they describe: both personal diaries, and those written in ghettos by self-styled archivists driven to record the enormities they witnessed every day (for instance, Emanuel Ringelblum's *Notes from the Warsaw Ghetto*, 1958, and David Sierakowiak's *Five Notebooks from the Lodz Ghetto*, 1996: neither writer survived). Immediately after the war Holocaust writing was not popular; Elie Wiesel was unable to find a publisher for his long, Yiddish account of Auschwitz, *And the World Was Silent*, which was eventually published in French as a slim volume entitled *Night* in 1958. However, Anne Frank's *The Diary of a Young Girl*, published in English in 1952, did much to increase the general public's interest in the Holocaust—even if the death of the *Diary's* author at the age of 15 in Bergen-Belsen was received in ways critics have seen as inappropriately humanist or even Christian. The trial of Adolf Eichmann in 1961 also added to general knowledge of the Holocaust (see ARENDT). Sylvia \*Plath, most notably in poems such as 'Daddy' and 'Lady Lazarus', was one of the first non-survivors to write about the Holocaust, to the chagrin of critics such as \*Steiner who saw these poems as enlisting an unprecedented tragedy to prop up personal angst. Others have seen her work, like that of Geoffrey \*Hill and Randall \*Jarrell, as the effort of a poet to represent a historicized subjectivity. Among the canonical works written in the first decades after the war's end Primo

\*Levi's *If This Is a Man* (1961) is probably the best known, and his essays, particularly *The Drowned and the Saved* (1988), and his autobiography, *The Periodic Table* (1986), have contributed to his high reputation. Very quickly a tradition among survivor-writers arose for generic and narrative experimentation in order to represent the Holocaust years: André Schwarz-Bart's novel *The Last of the Just* (1960) draws upon Jewish tradition to represent Auschwitz in magic realist vein; while Piotr Rawicz's nightmarish black comedy *Blood from the Sky* (1964) describes life in hiding in Nazioccupied Ukraine. Jiri Weil's allegorical novel *Life with a Star* (1989) renders the Nazi occupation of Prague without naming any of the different groups of protagonists; Jakov Lind's 1966 novel *Landscape in ConHOLOFERNES | HOLST 490* *crete* is a Kafkaesque portrayal of a German soldier who 'only follows orders'; while Aharon Appelfeld's novels (*Badenheim 1939*, 1990; *To the Land of the Reeds*, 1994) are stylized accounts of the Holocaust years which imply but do not actually describe the facts of mass murder. More recently, both Ida Fink (*A Scrap of Time*, 1989) and Louis Begley (*Wartime Lies*, 1991) have published fictionalized autobiographies of their experiences in hiding during the war: written by survivors, these works gain from the leeway of novelization. The work of non-Jewish survivors has also been characterized by formal and generic experimentation; such writers include Charlotte Delbo, a French political prisoner whose memoir *Life after Auschwitz* (1996) considers the problem of memory and subjectivity, and Tadeusz Borowski, a Polish

political prisoner whose blackly comic fictionalized vignettes in *This Way for the Gas, Ladies and Gentlemen* (1976) disconcertingly describe the life of a guard in Auschwitz. Such experimentation exists alongside a tradition of 'documentary fiction', in which the techniques of the novel are combined with eyewitness accounts or other historical material. Such works include Jean-François Steiner's *Treblinka* (1967) and Anatolii Kuznetsov's *Babi Yar: A Document in the Form of a Novel* (1970). This tendency not to trust outright invention continues even in works written more than 50 years after the events of the Holocaust: Keneally's *Schindler's List* (1982) is described as 'faction', while even novels which take the Holocaust simply as the trigger for fiction, such as William Styron's *Sophie's Choice* (1979), Martin Amis's *Time's Arrow* (1991), and D. M. Thomas's *The White Hotel* (1981), all draw upon historical sources. Critical reactions to anything but the most scrupulously factual and respectful novels by non-survivors about the Holocaust have tended to be explosive—see for instance the response to Rolf Hochhuth's 1964 play *The Deputy*, about the role of Pope Pius XII in the Holocaust; by contrast, the poetic approach of Anne Michaels's prize-winning novel *Fugitive Pieces* (1996) was seen by many to be appropriate to its subject, although others judged it to be over-aestheticized. Art Spiegelman's *Maus* (1986, 1991), a two-volume cartoon history of Spiegelman's efforts to record his father's story of imprisonment in Auschwitz, perfectly illustrates the difficulties Holocaust writing presents to existing literary categories: the first volume appeared simultaneously in the fiction

and non-fiction best-seller lists of the *New York Times* in 1986. Poetry has not been as popular a medium for representing the Holocaust, although the poetry of survivor P. Celan is a striking exception. *The Poems of Paul Celan*, translated by M. Hamburger (1988, 1994), is a collection of elliptical, powerful lyrics, and his 'Death Fugue' is, alongside Nelly Sachs's 'O the chimneys' (*Selected Poems*, 1968), and Itzhak Katzenelson's long poem *Song of the Murdered Jewish People* (1980), the best-known poetic treatment of the subject. Writing by and about other groups of victims has been far less extensive. In the case of the gypsies, written records formed little part of their tradition (though see Alexander Ramati's documentary novel *And the Violins Stopped Playing*, 1989); and in the case of gay men, homosexuality remained illegal until the 1970s in Germany and Austria (see Heinz Heger's account of an anonymous eyewitness, *The Men with the Pink Triangle*, 1980, and Martin Sherman's fictional 1979 play *Bent*, which takes the events of Nazi persecution as an allegory for identity politics).

**Holofernes**, (1) Nebuchadnezzar's general, who was decapitated by Judith (Judith 4), a subject often treated by Renaissance painters; (2) the great doctor in theology (Tubal Holofernes) who instructed the youthful Gargantua (\*Rabelais, I. xiv); (3) the pedantic schoolmaster in Shakespeare's *Love's Labour's Lost*.

**HOLROYD**, Michael de Courcy Fraser (1935- ), author and biographer, born in London and educated at Eton. His first book was a critical biography of Kingsmill, which was followed by a two-volume life of L. Strachey (*The Unknown Years*, 1967; *The Years of*

*Achievement*, 1968), a work which greatly contributed to a revival of interest in the \*Bloomsbury Group and to a new interest in the art of \*biography, and which incidentally achieved a remarkable recovery of the personality of Strachey's friend and companion, the painter Dora \*Carrington (1893-1932). Other works followed, including a major two-volume biography of Augustus \*John (1974, 1975)- His biography of Bernard \*Shaw was published in three separate volumes: *The Search for Love* (1988), *The Pursuit of Power* (1989), and *The Lure of Fantasy* (1991). There are revised one-volume editions of Strachey (1994), John (1996), and Shaw (1997). *Basil Street Blues* (1999) is a record of the decline and fall of the Holroyd family. He is married to the novelist Margaret \*Drabble.

**HOLST**, Gustav (1874-1934), English composer, who, with \*Vaughan Williams, was involved in the folksong movement and was attracted to the Elizabethan composers and \*Purcell, influences which guided him in his search for 'the musical idiom of the English language'. His earlier works, including a first \*Whitman setting, *The Mystic Trumpeter* (1904), show traces of \*Wagner-worship, and even *The Planets* (1917) is not one of his best pieces. But from the same year *The Hymn of Jesus*, a setting from the apocryphal Acts of St John, is a masterpiece, and the *Four Songs for Voice and Violin* on medieval texts show that he could already produce a masterly fusion of language and melodic line. Later choral works include a setting of Whitman's *Ode to Death* (1919) and the *First Choral Symphony* (1924) to poems of \*Keats. The last of the big choral works was the *Choral Fantasia* (1930) with words by

his friend \*Bridges, who also provided the words for the *Seven Partsongs* (1926) for soprano, female chorus, and strings.

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Hoist's next purely orchestral composition was *Egdon Heath* (1927), a spare but evocative score headed with a quotation from Hardy's *The Return of the Native*, describing the heath's 'swarthy monotony'. Hoist wrote librettos for three of his operas: *Savitri* (1909), a one-act chamber opera of great originality; *The Perfect Fool* (1923); and *At the Boar's Head* (1925), in which the tavern scenes from both parts of *Henry IV* were strung together and set to traditional country dances and folk tunes with great ingenuity but little theatrical appeal. His last opera, *The Wandering Scholar* (1930), has a libretto by Clifford Bax after H. »Waddell.

**HOLTBY**, Winifred (1898-1935), writer, born in the East Riding of Yorkshire. She broke off her studies at Oxford to serve in France with the WAAC, an experience which led her to devote much time to lecturing on international questions. She was also a vocal feminist. She published several novels, the best known of which is her last, *South Riding* (1936), set in Yorkshire, which is at once the story of enterprising headmistress Sarah Burton and a portrait of a whole community. Her other novels include *Anderby Wold* (1923), *The Crowded Street* (1924), *The Land of Green Ginger* (1927), and *Mandoa, Mandoa!* (1933). She was a prolific journalist, contributing to the *Manchester Guardian*, *Time and Tide*, and many other periodicals. For an account of her life and early death after a long illness, see V. \*Brittain,

*Testament of Friendship* (1940).

**HOLUB**, Miroslav (1923-98), poet and scientist, born in Pilsen, Czechoslovakia, equally famed internationally for his poetry and work in the field of immunology. Holub began publishing poetry in 1958 and was first introduced to English readers when *Selected Poems* (1967) was published in the Penguin Modern European Poets series. *Although* (1971) and *Notes of a Clay Pigeon* (1977) followed in Britain, with two selections *The Fly* (1987) and *On the Contrary* (1984) appearing in the 1980s. Collected English translations were finally published in *Poems before & after* (1990), due to opposition from the Czech authorities which had led to its previous publication in two halves in 1984 and 1987. *Before* refers to the stifling pre-1968 climate and the poems from this period are often expressed allegorically in lean, free forms suffused with Holub's mordant wit. The poems of *After* show a movement to more expansive and dramatic structures, including the puppet poems of *Interferon, or On Theatre* (1986) which provide an absurdist vehicle for Holub's political satire. His subsequent collections are *Vanishing Lung Syndrome* (1990), *Supposed to Fly* (1996), and *The Rampage* (1997). Prose works include *The Dimension of the Present Moment* (1990) and *The Jingle Bell Principle* (1990).

**'Holy Fair, The'**, a satirical poem by \*Burns, published 1786, in which the poet contrasts the conviviality of the young parishioners assembled for a prayer meeting with the exhortations of the ministers and elders, preaching of damnation and hell-fire.

**Holy Grail**, see GRAIL.

**'Holy Grail, The'** one of Tennyson's *\*Idylls of the King*, published 1869, in which Sir Percivale, now a monk, describes the quest of the Holy Grail, and the differing degrees of failure of himself, Bors, Gawain, and Launcelot.

***Holy Living* and *Holy Dying***, see TAYLOR, JEREMY. ***Holy State and the Profane State, The***, by T. \*Fuller, published 1642, the most popular of his works during his life, a mixture of \*character-writing, essays, and 30 short biographies; the characters include, for example, 'The Good Widow', 'The Good Merchant', and 'The True Gentleman'.

***Holy War, The***, a Puritan prose allegory by \*Bunyan, published 1682.

The author narrates how Diabolus gets possession by his wiles of the city Mansoul (i.e. soul of man), the metropolis of the universe. Thereupon King Shaddai, the builder of the city, sends Boanerges and three other captains to recover it, and finally his own son Emmanuel to lead the besieging army. The vicissitudes of the siege are recounted with much spirit. The city falls to the assault conducted by Emmanuel, after much parley between the defenders ('Diabolonians') and the besiegers. But when the power of the king has been reestablished, the city presently relapses into evil ways. Diabolus recaptures the city but cannot take the citadel, and is presently defeated by Emmanuel. Bunyan in this allegory evidently drew upon his experience as a soldier in the Parliamentary war. It is an allegory both of the progress of the Christian soul and of the history of the Christian Church.

**'Holy Willie's Prayer'**, a satirical poem by \*Burns,

published 1799, takes the form of a dramatic monologue by an elder in Burns's parish of Mauchline. In the course of his musings Holy Willie unconsciously reveals his selfish hypocrisy. The poem was not included in the Kilmarnock edition of 1786 for fear of giving offence.

**Homage to Catalonia**, (1938), G. \*Orwell's account of his participation in the Spanish Civil War, describes his months fighting for the workers' cause, with inadequate ammunition amongst ill-trained ragged volunteers: an experience which nevertheless gave him a sense of the meaning of socialism in action, and of the possibility of belonging to a classless society. The tone is laconic, stoic, disillusioned, and anti-heroic, yet nevertheless admits to moments of great 'fun' amidst the misery, and to some sense of making history. The narration covers the fall of Malaga to the Fascists, the street fighting in Barcelona, and the increasing fragmentation of the left: Orwell describes his own wounding (he was shot through the throat by a sniper)

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and his escape with his wife to France, and then to the 'deep, deep sleep' of the English landscape.

'**Homage to Sextus Propertius**', see POUND.

**HOME**, Daniel Dunglas (1833-86), a spiritualistic medium, whose seances in England in 1855 and subsequent years were attended by well-known people including R. \*Browning, who, unlike his wife, remained sceptical (see his 'Mr Sludge, "The Medium" '). He published *Incidents of My Life* (1863, 1872).

**HOME**, Henry, Lord Karnes (1696-1782), Scottish judge and landowner, keenly interested in agricultural

improvement and philosophy. A representative figure of the \*Scottish Enlightenment, he wrote on law, history, natural religion, and farming; his works, much read in his day, include *Elements of Criticism* (1762) and *Sketches of the History of Man* (1774). He was a member of the \* Select Society.

**HOME**, John (1722-1808), playwright, who succeeded R. \*Blair as minister of Athelstaneford, and later became secretary to Bute and tutor to the prince of Wales. His friends included \*Hume, Adam \*Smith, W. \*Collins, and W. \* Robertson. His first tragedy, *Agis*, was initially rejected by \*Garrick, but \**Douglas* was performed with much success at Edinburgh in 1756, and at Covent Garden in 1757. His later tragedies were less successful. He was a friend of \*Macpherson and a firm believer in the authenticity of 'Ossian'.

**Homecoming, The**, a play by H. \*Pinter, performed and published 1965.

A black Freudian family drama, the play presents the return to his north London home and ostentatiously womanless family of Teddy, an academic, and his wife of six years, Ruth, once a photographic model. The patriarch, Mac, a butcher, is alternately violent and cringing in manner, and the other two sons, Lenny and Joey, in a very short time make sexual overtures to Ruth, who calmly accepts them; by the end of the play Teddy has decided to leave her with the family, who intend to establish her as a professional prostitute. The tone is dark, erotic, and threatening; the shocking and the banal are sharply juxtaposed throughout. Ruth's acceptance of her role as mother, mistress, and possibly breadwinner for her new family, and her rejection of



her husband, are intricately connected with the enigmatic figure of the long-dead mother, Jessie, who is both reviled and idolized by her survivors.

**HOMER** (c. 9th-8th cent. BC), the supposed author of two famous early Greek epics, *\*The Iliad* and *\*The Odyssey*. Homer occupied in the culture of ancient Greece a position even more central than Shakespeare's in England, since his works provided everyone's elementary education. No one in antiquity questioned his claim to be the greatest of poets, and his reputation survived in the Middle Ages even in the Latin West where his works were unknown. When the humanists began to learn Greek in the 14th cent, they turned eagerly to *The Iliad*, but found its directness and realism disappointing. The study of Homer stagnated, and a serious interest in his work did not show itself, in spite of G. \*Chapman's heroic versions (//. ? i 6 n , *Od.* 71615), until \*Hobbes's and \*Dryden's attempts at translation towards the end of the century. The 18th-cent. interest in Homer had a number of different causes. There was the natural wish to make an ancient masterpiece available to contemporary readers which produced \*Pope's *Iliad* (1715-20); there was the new view of poetic inspiration fostered by \*'Longinus', which justified the 'fire' Pope found in Homer; there was the cult of \*primitivism as an alternative to the corruptions of civilization, which was to lead to the veneration of 'Ossian', and which prepared the ground for F. A. Wolf's theory (1795) that *The Iliad* consisted of bardic lays woven roughly together, a theory that produced a long (and still undecided) struggle between 'analysts' and 'unitarians'.

In the 19th cent, some poets like Tennyson (in 'The Lotos-Eaters') made use of a Homeric story for unhomeric purposes, while others, like M. \*Arnold or \*Kingsley, attempted (unsuccessfully) to write in a Homeric manner; but it is Arnold's lectures 'On Translating Homer' that indicate most forcefully the almost extravagant worship that the poet inspired in cultivated Englishmen of the Victorian age, including \*Gladstone, who wrote several works on Homer. In the 20th cent, the most widely read English translations were those of E. V. Rieu, whose prose version of the *Odyssey* was the first \*Penguin Classic in 1946, but there have also been several attempts at verse, including those of Richmond Lattimore (1965-7) and C. \*Logue, and a 'plain prose' adaptation by I. A. \*Richards (1950).

**Homeric Hymns**, of unknown authorship and various dates, are ancient Greek hymns, addressed to various deities and recounting legends relating to them. The hymns were composed by various poets (not including Homer) from the 8th to the 6th cents BC. They do not figure seriously in English literature until the 19th cent., when \*Shelley, \*Peacock, \*Tennyson, \*Swinburne, and ^Bridges are all indebted to them in particular poems.

**Homilies**, Books of, a title applied in the Church of England to two books of Homilies, published 1547 and 1563, appointed to be read in the churches. The second Book of Homilies is mentioned in Article 35 of the Thirty-Nine Articles in the Book of \*Common Prayer. **HONE**, William (1780-1842), author and bookseller, who published numerous political satires, parodies,

and pamphlets, some illustrated by \*Cruikshank. He was prosecuted for his *Political Litany* (1817). He published his *Every-Day Book*, which was dedicated to \*Lamb and praised by Sir W. \*Scott and \*Southey, in 1826-7; his *Table-Bookin* 1827-8; and *The Early Life* in

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1841. See Marcus Wood, *Radical Satire and Print Culture 1-790-1822* (1994).

***Honest Whore, The***, a play by \*Dekker in two parts, both written c. 1604/5, °f which the first was printed 1604, the second 1630. It appears from \*Henslowe's diary that \*Middleton collaborated in writing the first part.

In Pt I Count Hippolito, making the acquaintance of Bellafront, and discovering that she is a harlot, upbraids her bitterly for her mode of life and converts her to honesty. She falls in love with Hippolito, who repels her and marries Infelice, daughter of the duke of Milan. Bellafront is married to Matheo, who had caused her downfall.

In Pt II we find the converted Bellafront as the devoted wife of the worthless Matheo, who, to get money for his vices, is prepared to see her return to her old way of life. Hippolito, now falling in love with her, tries to seduce her. She stoutly resists temptation and is finally rescued from misery by her father, Orlando Friscobaldo. The painful character of the play, one of the great dramas of the age, heightened by Dekker's powerful treatment and by scenes in Bedlam and Bridewell, is somewhat alleviated by the admirable character Orlando Friscobaldo, and by the comic underplot, dealing with the eccentricities of the patient

husband Candido, the linen draper.

**Honeycomb**, Will, in the \* *Spectator*, introduced in No. 2 as an expert in 'the female world' of fashion and conversation.

**Honeywood**, Mr and Sir William, characters in Goldsmith's \**The Good-Natur'd Man*.

**Honorificabilitudinitatibus**, the long word in Shake speare's \**Love's Labour's Lost* (v. i), in which Baconians see a cryptogram indicating that Bacon was the author of the works attributed to Shakespeare. (See BACONIAN THEORY.)

**HOOD**, Thomas (1799-1845), born in London, the son of a bookseller, assistant editor of the \**London Magazine*, 1821-3, and the friend of \*Lamb, \*Hazlitt, \*De Quincey, and other literary men. He edited various periodicals: the \**Gem* (1829), the *Comic Annual* (1830), the \**New Monthly Magazine* (1841-3), and *Hood's Magazine* (1843). He and J. H. \*Reynolds published *Odes and Addresses to Great People* (1825), a series of satires and parodies which sold well. He wrote much humorous and satirical verse, often making use of his remarkable skill with puns, but his satire lacked bite. Lamb, recognizing this lack, and referring to Hood's attempts to do in verse for London what W \*Hogarth had done with engraving, called him 'our half-Hogarth'. His serious poems include \*'The Song of the Shirt', which was immensely successful; \*'The Bridge of Sighs', and 'The Dream of Eugene Aram', the first about a suicide by drowning, the second about a murder; 'The Last Man'; 'The Plea of the Mid-summer Fairies' (which includes T remember, I remember'); and shorter pieces, such as 'The Death-bed'. He wrote a

comedy, *York and Lancaster*, and in *Hood's Own* (1839) published a lively account of an assembly at the Lambs' house. He received a Civil List pension not long before his death.

**HOOD**, Thomas, the younger (1835-74), a talented humorous writer and artist, known as Tom Hood, the son of Thomas \*Hood. The first of his illustrated books, *Pen and Pencil Pictures*, was published in 1857. He became editor of *Fun* in 1865, in which year he published the most successful of his six novels, *Captain Master's Children*. In 1867 he founded *Tom Hood's Comic Annual*, which continued after his death. He wrote and illustrated many children's books; his collected verse, *Favourite Poems*, was published in 1877.

**HOOK**, Theodore Edward (1788-1841), remembered as a wit, a writer of light verses and dramas, a successful editor of the Tory *John Bull*, and a prolific and popular novelist. He was the most successful of the writers of the \*'fashionable novel'. As a friend of the prince of Wales Hook knew the fashionable world, and he described it admiringly in his novels, which were read in large numbers by those aspiring to social fashion. Among his various novels *Sayings and Doings* (1824-8), *Maxwell* (1830), *Gilbert Gurney* (1836), *Jack Brag* (1837), and *Gurney Married* (1838) were all popular; but their interest is now chiefly for the social historian.

**HOOKE**, Richard (1554-1600), theologian, born at Exeter of poor parents, and by Bishop Jewel's patronage sent to Corpus Christi College, Oxford, where he remained till 1584, becoming a fellow and deputy

professor of Hebrew. He was appointed to the living of Drayton-Beauchamp in 1584, master of the Temple in 1585, rector of Boscombe in Wiltshire, and of Bishopsbourne in Kent, where he died and where the inscription on his monument first called him 'Judicious'. Of his great prose classic, the defence of the Church of England as established in Queen Elizabeth's reign entitled *Of the \*Laws of Ecclesiastical Politie*, four books appeared in 1593, the fifth in 1597. Other works by Hooker were issued at Oxford in 1612-14. A pleasant biography of Hooker was written by I.

\* Walton and published with the 1666 edition of his *Works*. There is some reason to credit Hooker with the first steps towards making known in England the theory of 'original contract' as a basis of sovereignty. **HOPE**, A(lec) D(erwent) (1907- ), Australian poet, born New South Wales, and educated at the universities of Sydney and Oxford. His first collection, *The Wandering Islands* (1955) was followed by *Poems* (1960), *Collected Poems 1930-1965* (1966, rev. 1972), and other volumes, but much of his work was written and published before his first book appeared. His work is technically accomplished, **HOPE I HOPKINS** 494

witty, and allusive, abounding in references to the Bible and classical mythology: he pays homage to \*Byron, \*Coleridge, \*Yeats, and other colleagues in the trade. He displays a formidable command of traditional verse forms, and his salute to *ottava rima* in 'A Letter from Rome' (1958) hits a characteristic informal ironic note, but he also explores more sombre themes, often with a detached gravity: see for example 'The

Death of the Bird' (1948) on a last migration, or 'Meditation on a Bone' (1956), on scholarship and passion.

**HOPE**, Anthony, see HAWKINS, A. H.

**HOPE**, Christopher (1944- ), South African-born poet, children's writer, short story writer, and novelist, educated at the universities of Witwatersrand and Natal, who moved to London in 1975, where he worked for a while as a teacher before becoming a full-time writer. His first volume of poetry, *Cape Drives* (1974), evoked the landscapes and racial tensions of South Africa, as does much of his later work: it was followed by his first novel, *A Separate Development* (1980), the story of Harry Moto, a white teenage South African outsider who ends up in jail writing his memoirs, and *In the Country of the Black Pig* ( poems, 1981). Hope's output has been varied in subjects and settings: other titles include *Kruger's Alp* (1984), a historical satire about the aftermath of the Boer War; *My Chocolate Redeemer* (1989), set in France; *Learning to Fly* (1990, short stories); *Serenity House* ( 1992), which deals with the legacy of the Holocaust as Max Montfalcon awaits death in an old people's home in north London; and *Me, the Moon and Elvis Presley* (1997), a novel about post-apartheid problems.

**HOPE**, Laurence, the pseudonym of Adela Florence Cory; see INDIAN LOVE LYRICS.

**HOPE**, Thomas (1770-1831), a man of great wealth, architect, art historian, and traveller, and the author of the once popular novel *Anastasius*, published in 1819 and at first attributed to Lord \*Byron, who wished he had written it. It tells, at considerable length, the story

of a brave but unscrupulous Greek who, in the 18th cent., travels in the Middle East and becomes involved in a variety of escapades. It is possible that the story influenced the later cantos of *\*Don Juan*.

**Hope Theatre**, on Bankside, Southwark, built in 1613 by \*Henslowe as a bear-garden, with a movable stage on which plays could be performed. Jonson's *\*Bartholomew Fair* was acted there in 1614.

**HOPKINS**, Gerard Manley (1844-89), born in Stratford, Essex, the eldest of nine children in the High Anglican, artistically minded home of Kate and Manley Hopkins. He attended Highgate School, where he showed academic and artistic promise as well as a 'nervous grace' and distinctive independence. In 1863 he went to Balliol College, Oxford, as an exhibitioner. The 'star of Balliol' was tutored by B. \*Jowett and T. H. \*Green among others; \*Pater coached him for his Greats examinations. His intellectual interests ranged from \*Heraclitus to \*Hegel, and a friendship with R. \*Bridges began. Hopkins was seeking deeper religious certainties; the University, still responding to the \*Oxford movement, was embroiled in controversy. With \*Newman's guidance, he was received into the Roman Catholic Church in 1866. In 1867 he completed his degree (a double first), then taught for a year at Newman's Oratory school, Birmingham. In 1868 he entered the Society of Jesus (Jesuits) as a candidate for priesthood. Jesuit 'formation' included life as a novice (Roehampton, 1868-70), scholastic (Stonyhurst, 1870-3), 'Regent' ( professor of rhetoric, Roehampton, 1873-4), and 'theologian' (St Beuno's in north Wales, 1874-7, where he also learned

Welsh). His pastoral talents were never as great as his remarkable faith. Following ordination in 1877, he had a peripatetic pastoral career. Frequent transfers were necessitated by short-staffing in Jesuit parishes and schools, and his own shortcomings as preacher, administrator, and teacher. He worked in Chesterfield and London before being sent to Oxford, 1878-9; any hopes that he would be Newman-like in the community were not realized. Parish life in industrial Liverpool (1880-1) and Glasgow overwhelmed him; he resumed teaching at Roehampton and Stonyhurst. In 1884 he was appointed to the chair of Greek and Latin at University College, Dublin. At this 'third remove' from homeland, family, and friends, he experienced extreme desolation. Yet life in Dublin was renewed by friendship with Katharine Tynan and others, travels, and visits to Monasterevan. He died of typhoid in June 1889.

The earliest poems express a Keatsian sensuousness and a Ruskinian zest for natural detail, but a distinctive flair for aural and rhythmic effects is also evident. Oxford texts such as 'Heaven-Haven' and 'Easter Communion' trace his desire and need to convert. Always too scrupulous and self-critical, Hopkins never reconciled writing poetry and serving God. When he joined the Jesuits, he symbolically burned his poems, though he sent some copies to Bridges for safe keeping. The writing stopped for eight years, but language and poetic theorizing did not. Ironically, a disaster at sea in 1875 revived his creativity and produced '\*The Wreck of the Deutschland'. While studying for ordination, inspired by 'God's grandeur' in Wales, he composed a

remarkable series of sonnets including 'The Windhover', 'Spring', and 'Pied Beauty'. Aesthetic and moral questions intensify in subsequent poems such as 'Henry Purcell' and 'Binsey Poplars'. Feeling exiled in Dublin, 'selfwring, selfstrung', he composed the 'terrible sonnets' such as 'Carrion Comfort' and 'No worst, there is none', and 'Spelt from Sibyl's Leaves'. But he was also inspired to write 'That Nature is a Heraclitean Fire' and 'To R.B.'

Schooled to discern the 'science of aspects', Hopkins developed theories of natural essence and expressive

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ness, and of metre, and coined the terms 'inscape', 'instress', and 'sprung rhythm', respectively, to define them. 'Inscape' refers to 'the individual or essential quality of the thing' or 'individually-distinctive beauty of style'. 'Instress' is the force or energy which sustains an inscape; it originates in the Creator and is felt by the responsive perceiver. (Hopkins uses 'pitch' to express \*Duns Scotus' concept of *haecceitas*, or 'thisness'.) \*Sprung rhythm, which he believed 'gives back to poetry its true soul and self, is distinguished from regular or 'running rhythm' (with its regular metrical feet) because it involves writing and scanning by number of stresses rather than by counting syllables.

Surviving journals, notebooks, and letters articulate his profound responsiveness to nature and beauty, his acumen as a literary critic and theorist of prosody, his playful wit and devoted friendliness. His sermons and spiritual writings are extraordinary for their style and insights informed by the *Spiritual Exercises* of Ignatius

Loyola. The visual arts were crucial to his refined aesthetic sensibilities. He was a keen enthusiast of the \*Pre-Raphaelites, whose works he first saw at Oxford. His own talents as a sketch artist were encouraged by studies of \*Ruskin, the example of his aunt, painter Frances Hopkins, and his brothers, Arthur and Everard, illustrators. Yet disturbed by the 'dangerous' potential of mortal (especially masculine) beauty, he gave up sketching. In later years he explored musical theory and composition.

His first surviving poem, 'The Escorial', won the schoolboy a prize; acceptance of his works would never again happen so readily. Poetic fame was posthumous and gradual. In 1881 R. W. \*Dixon (a devoted admirer, who had taught Hopkins briefly at Highgate) persuaded Hopkins to submit some sonnets to an anthology which \*Caine was preparing, but they were rejected. Bridges became the guardian of the manuscripts after Hopkins's death; he doubted public receptiveness. A few texts were placed in anthologies, including Bridges's own *The Spirit of Man* (1916), but an edition of *Poems* was delayed until 1918. Only the second edition, produced by C. \* Williams in 1930, attracted the attention of readers such as \*Auden, \* Spender, and Thomas, and critics such as F. R. \*Leavis. T S. \*Eliot was persuaded to publish excerpts from the letters and notebooks in the *Criterion*.

*Poetical Works of Gerard Manley Hopkins*, ed. N. H. Mackenzie ( 1990); *Early Poetic Manuscripts and Note-Books . . . in Facsimile* (1989) and *Later Poetic Manuscripts* (1991), ed. N. H. Mackenzie; *Note-Books and Papers of Hopkins*, ed. H. House (1937; rev. and enl. as

*Journals and Papers*, 1959, éd. H. House and G. Storey); *Sermons and Devotional Writings*, ed. C. Devlin, SJ (1959); *Letters of Hopkins to Robert Bridges* (1935, rev. 1955), *Correspondence of Hopkins and Richard Watson Dixon* (1935, rev. 1955) and *Further Letters* (1938, rev. 1956), ed. C. C. Abbott. The major biographies are by R. B. Martin (1991) and N. White (1992).

**HOPKINS**, Matthew (d. 1647), the witch-finder, said to have been a lawyer at Ipswich and Manningtree. He initiated many prosecutions, and procured a special judicial commission under which 60 women were hanged in Essex in one year, and many in Norfolk and Huntingdonshire. His *The Discovery of Witches* was published in 1647. See C. L'Estrange Ewen, *Witch Hunting and Witch Trials* (1929), Keith Thomas, *Religion and the Decline of Magic* (1971), and Robin Briggs, *Witches and Neighbours* (1996).

**HORACE** (Quintus Horatius Flaccus) (65-8 BC), Latin poet, a member of the literary circle round Augustus' minister Maecenas. Like his friend \*Virgil, he joined in celebrating the restoration of order after the civil wars and worked to lift Latin literature to the level of Greek. In his *Odes* he imitated the lyric poets of early Greece. His *Satires* and *Epistles* were characterized by perceptive realism and by an ironical approach, novel at the time, in that the persona of the satirist was mocked as well as his ostensible victims. His critical works, notably the *Ars Poetica*, supplemented and in some cases distorted the teachings of \*Aristotle. English satire from \*Wyatt to Dr \*Johnson derives much of its manner and aims from Horace. The writers of formal \*odes, \*Marvell and \*Dryden in particular, are also

indebted to him and the critical writings of Dryden and the \*Augustans plainly reveal the influence of his *Ars Poetica*. Horace's poems, taught with great thoroughness in every school, formed during the 17th and 18th cents an essential element in the pattern of English culture, as testified by the vogue for Horatian imitations in the 18th cent.

**Horatian ode**, see ODE.

**Horatio**, in Shakespeare's *Hamlet*, the university friend of Hamlet who is left alive 'To tell my story' at the end of the play. For another version of this narrative, see Alethea Hayter's novel *Horatio's Version* (1972)-

**Horizon**, a literary magazine founded in 1939 by \*Connolly, \* Spender, and Peter Watson, which ran from 1940 to 1950. It was edited throughout by Connolly, and published works by \*Orwell, \*Waugh, Angus \*Wilson, L. \*Lee, \*Auden, and \*Grigson, amongst others.

**HORMAN**, William (c.1458-1535), fellow of New College, Oxford, and headmaster of Winchester and Eton, of which he became vice-provost, author of *Vulgaria*, Latin aphorisms for boys to learn. It was printed by Pynson (1519), Wynkynde\*Worde (1530), and for the Roxburghe Club (ed. M. R. \*James, 1926); a most remarkable book.

**hornbook**, a leaf of paper containing the alphabet (often with the addition of the ten digits, some elements of spelling, and the Lord's Prayer) protected by a thin plate of translucent horn, and mounted on a tablet of wood with a projecting piece for a handle,

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used for teaching children to read. A simpler and later form of this, consisting of the tablet without the horn covering, or a piece of stiff cardboard varnished, was also called a battledore. For an exhaustive account see A. W. Tuer, *History of the Hornbook* (1896).

**HORNBY**, Nick (1957- ), novelist and autobiographer, born in Redhill, Surrey. He began by writing journalism, some of it collected in *Contemporary American Fiction* (1992), a book of essays. The same year he published *Fever Pitch*, a hugely successful and influential memoir about his years as a supporter of Arsenal football club, which opened the floodgates for a whole new genre of male \*confessional writing. He then edited *My Favourite Year* (1993), an anthology of football pieces, and wrote two warm-hearted comic novels, *High Fidelity* (1995) and *About a Boy* (1998), which confirmed his position as the spokesman for a generation of emotionally bewildered young men. See also LADS' LITERATURE.

**Horn Childe**, a northern verse romance from the period 1290-1340 of 1,136 lines in tail-rhyme stanza. The plot is broadly similar to that of \* *King Horn* though different in some details. Horn is a prince in the north of England who flees with his teacher and companions to the south where a king's daughter, Rinnild, falls in love with him. Two of Horn's companions betray the lovers to the king, and Horn flees to Wales and Ireland, taking Rinnild's magic ring with him. After ridding Ireland of the pagans, he returns to England, where he is revenged on his treacherous companions and marries Rinnild. There is a ballad of 'Hind Horn', and it is believed that *Horn Childe* is the version of the romance

referred to in 'Sir Thopas' (see CANTERBURY TALES, 17); it is certainly the kind of romance that Chaucer's satire was aimed at. Ed. in *King Horn* by J. Hall (1901).

**HORNE**, John, see TOOKE.

**HORNE**, Richard Henry or Hengist (1802-84), educated at Sandhurst; he served in the Mexican navy, and, in his own words, 'took up scribbling' when he was 30. He made his name with *Orion*, an allegorical epic which he published in 1843 at a farthing 'to mark the public contempt into which epic poetry had fallen', and also no doubt through a desire for notoriety. The poem deals with the myth of Orion, portrayed as 'a Worker and a Builder for his fellow men', and contrasted with Akinetos, the 'Great Unmoved', or Apathy. It was much praised by \*Carlyle, \*Lewes, and \*Poe, who found it 'one of the noblest, if not the very noblest poetical work of the age'; contemporary reviewers compared it not unfavourably with Keats's \**Hyperion* and \**Endymion*. Home wrote several blank-verse tragedies, influenced by \*Webster, and adapted various plays for the stage, including \**The Duchess of Malfi*. He contributed many articles to Dickens's \**Daily News* and \**Household Words*, published other volumes of verse, and in 1852, in the midst of the gold fever, went to Australia (leaving his wife behind) where he stayed until 1869. His varied adventures there are described in the autobiographical preface to his *Australian Facts and Prospects* (1859). From 1839 he corresponded with E. B. \*Browning (whom he first met in 1851), and he published two volumes of her letters to him (1877). She collaborated with him in his *A New Spirit of the Age* (1844). See *The Farthing Poet* (1968) by Anne Blaine.

**Horner**, a character in Wycherley's \**The Country Wife*.

**HORNIMAN**, Annie Elizabeth Fredericka (1860-1937), a pioneer supporter of the modern English drama, founder of Miss Horniman's Company of Actors, and of the Manchester Repertory Theatre, for the purposes of which she acquired the Gaiety Theatre in that town in 1908. By her generous assistance the Irish National Theatre Society was provided with a permanent home in the \* Abbey Theatre, Dublin.

**HORNUNG**, Ernest William (1866-1921), novelist, remembered as the creator of Raffles, the gentleman burglar, public-school man, and cricketer who appeared in *The Amateur Cracksman* (1899), *The Black Mask* (1901), *A Thief in the Night* (1905), and *Mr Justice Raffles* (1909), narrated by his admiring assistant and ex-fag Bunny. See 'Raffles and Miss Blandish' (1944) by G. \*Orwell.

**HOROVITZ**, Frances, née Hooker (1938-83), poet, actress, and broadcaster, whose volumes of poetry *Water over Stone* (1980) and *Snow Light, Water Light* (1983) provide intense, lyrical evocations of the landscapes of Gloucestershire, where she lived for some years, and of Northumberland, where she lived shortly before her death from cancer. Her work also appeared in *New Departures*, edited by her husband Michael \*Horovitz.

**HOROVITZ**, Michael (1935- ), poet, performance artist, and editor, born in Frankfurt. He emigrated to England with his family as a child, and was educated at Brasenose College, Oxford. He was one of the earliest British exponents of the counter-culture and \*Beat Generation, editing important anthologies of new



work for *New Departures* including *Children of Albion: Poetry of the 'Underground'* (1969), organizing many poetry readings and events (including the celebrated poetry festival at the Royal Albert Hall in June 1965), and encouraging many young poets, whose work appears in *Grandchildren of Albion* (1997).

**horror** and fantasy have been with us, in one form or another, for as long as literature has existed. Mary Shelley's *Frankenstein* (1818), Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), and Bram Stoker's *Dracula* (1897) are landmarks in horror/fantasy, but then so, too, it could be argued, are certain plays by Shakespeare, Marlowe, and Webster. But the horror/fantasy tradition goes back further, to *Beowulf* the most important poem in Old English, dating from the 10th cent., and indeed

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beyond to the bloody visions of Sophocles (496-406 BC) and others. More directly influential on the horror/fantasy fiction of the 20th cent, was Romanticism and the Gothic, in particular Blake, Monk Lewis; Ludwig Tieck, Clemens Brentano, and of course the early masters of the macabre short story, Bierce, Le Fanu, Poe, M. R. James, and Machen. In terms of longer work, Peake's Gormenghast trilogy (1946-59) has become a cult classic. H. P. (Howard Phillips) Lovecraft (1890-1937) is probably the most influential horror writer of the first half of the 20th cent., although his work lacked the intellectual thrill of Borges and the emotional engagement of Ray Bradbury. Horror as a trade category has one or two problems, chief among them the fact that many potential readers are put off by

the name. Robert Aickman preferred to call his horror tales 'strange stories'. Chris Morgan may have coined the short-lived tag 'dark fantasy' in his anthology *Dark Fantasies* (1989). Ramsey Campbell, on the other hand, has never shied away from the term 'horror' and he is Britain's most respected living horror writer. If there is a ghetto mentality, one horror writer who has smashed his way out of it to head the world's best-seller lists is Stephen King. But for every King there are a dozen or more knaves hacking away at the coalface of horror. In the USA, Dennis Etchison, Peter Straub, Poppy Z. Brite, Steve Rasnic Tern, and British-born Clive Barker, among others, consistently produce notable work; in the UK, a new generation of horror writers has grown up reading the subtly weird stories and novels of Campbell (who also edited an outstanding, intelligent anthology in *New Terrors*), Aickman, and M. John Harrison on the one hand and *The Pan Book of Horror Stories* on the other. In the 1980s and 1990s the most notable new writers of horror/fantasy included Joel Lane, Michael Marshall Smith, Mark Morris, Conrad Williams, Kim Newman, Christopher Fowler, Elizabeth Young, and Graham Joyce. Certain anthologies such as Christopher Kenworthy's *The Sun Rises Red*, *Sugar Sleep*, and *The Science of Sadness*, Nicholas Royle's *Darklands* and *Darklands 2*, Stephen Jones and David Sutton's *Dark Terrors* series, Stephen Jones's *The Mammoth Book of Best New Horror*, and Ellen Datlow and Terri Windling's *The Year's Best Fantasy and Horror* have encouraged these new writers to develop a voice at the same time as continuing to support veterans such as John Burke, Basil Copper, and

R. Chetwynd-Hayes. Although there may always be a baying pack of gorehounds and a (limited) market for their splatter-filled tales (Shaun Hutson and James Herbert have both been moving away from their trademark graphic horror towards thrillers), it is with regard to the subtler, more imaginative writers that it may be true to say that of the popular genres, horror is arguably the one that runs closest to the literary mainstream and most interestingly subverts it.

**Hortensio**, friend to Petruchio and suitor of Bianca in Shakespeare's *\*The Taming of the Shrew*.

**HOSKYNS**, John (1566-1638), born in Monmouthshire and educated at Winchester and New College, Oxford, a lawyer who enjoyed a high reputation for wit and learning. He is best known for his *Directions for Speech and Style*, drawn on by *\*Jonson* in his *\*Timber, or Discoveries*, but not published in full until 1935 (ed. H. H. Hudson). The *Directions* were written in 1599; most of Hoskyns's examples are drawn from Sidney's *\*Arcadia*, but he also makes interesting use of other authors of the previous 20 years.

**HOSPITAL**, Janette Turner (1942- ), novelist and short story writer, born in Melbourne, Australia, who studied at the University of Queensland and at Queen's University, Canada. She has taught in universities in Australia, Canada, the USA, and the UK. *The Ivory Swing* (1982) won the Canadian Seal First Novel Award. Since then she has published *The Tiger in the Tiger Pit* (1983), *Borderline* (1985), *Charades* (1988), *The Last Magician* (1992), and *Oyster* (1996). Her allusive, lyrical prose and intricate narratives have been much admired. The theme of dislocation—both cultural

and emotional—is recurrent in her work, as is the damage wrought by secrecy, and the ways in which the past influences and can discolour the present. She elaborates these themes in her collections of short stories, *Dislocations* (1986) and *Isobars* (1990). Her *Collected Stories* (including seven previously uncollected) appeared in Australia in 1995.

**HOTSON**, Leslie (1897-1992), Canadian scholar and literary detective who specialized in the minute examination of Shakespeare's life and times. He made some notable discoveries (including vital material relating to *\*Marlowe's* death), but many of his theories and conclusions about Shakespeare's works have not gained widespread acceptance.

**HOTSPUR**, nickname of Sir Henry Percy (1364-1403), eldest son of the first earl of Northumberland. He figures in Shakespeare's *\*Richard II* and *I \*Henry IV*. Shakespeare changes his age (following *\*Daniel*) to make him as young as Prince *\*Hal*, and stresses his fiery, impetuous valour as contrasted with Hal's apparent idleness.

**HOUGHTON**, Baron, see MILNES.

**HOUGHTON**, William Stanley (1881-1913), born in Manchester, where he worked in the cotton trade while pursuing his passion for the theatre. He did much dramatic criticism in Manchester, then in 1908 had his play *The Dear Departed* performed by Miss *\*Horniman's* Repertory Theatre. *Independent Means* (1909), *The Younger Generation* (1910), *Master of the House* (1910), and *Fancy-Free* (1911) led up to the great and lasting success of his satiric comedy *Hindle Wakes* (1912), a play which mocks the small-minded people of

the Lancastrian manufacturing town of Hindle, and their deep attachment to property and propriety. Most of Houghton's plays centre, with sympathy and insight, on problems of homely Lancashire life, and are

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strongly influenced by \*Ibsen, both in theme and manner. (See MANCHESTER SCHOOL.)

**'Hound of Heaven, The'**, a poem by Francis \*Thompson.  
***Hours of Idleness***, a collection of poems by \* Byron, published 1807. The first of Byron's works for general rather than private publication, these poems show a wide variety of attitudes, from the light to the sentimental and the solemnly nostalgic, and hint at the tone and technical range of his mature work. But their quality is uneven and the volume was bitterly attacked by \*Brougham in the *\*Edinburgh Review* as 'so much stagnant water'. Byron responded in *^English Bards and Scotch Reviewers*.

**HOUSEHOLD**, Geoffrey (Edward West) (1900-88), novelist, educated at Clifton and Magdalen College, Oxford, and the author of many successful adventure stories in the tradition of \*Buchan. The most characteristic (including his best known, *Rogue Male*, 1939, and its sequel *Rogue Justice*, 1982) pit a sporting, wellbred, lonely adventurer against the forces of darkness in the modern world (e.g. Nazis and Nazi agents), and depend on the suspense of pursuit and revenge. Other titles include *Watcher in the Shadows* (1960), and *Dance of the Dwarfs* (1968).

***Household Words***, a weekly periodical started in 1850 by \*Dickens, and incorporated in 1859 into *All the Year Round*, which he edited until his death. It was aimed at a

large audience, carried contributions from well-known writers such as Mrs \*Gaskell, \*Reade, and \*Bulwer-Lytton, established the reputation of Wilkie \*Collins, and published poems by the young \*Meredith and \*Patmore, as well as much of Dickens's own work.

Although its attacks on the abuses of the day (poor sanitation, slums, factory accidents) were radical and persistent, its subject matter was varied and entertaining, and it captivated a vast readership.

***House of Fame, The***, an unfinished dream-poem by \*Chaucer, composed at some time between 1374 and 1385. There are three books, in 2,158 lines of octosyllabics; it is believed to be Chaucer's last poem in that French form. The poem remains cryptic, and it is uncertain what its purpose or extent would have been (though the poem says that the third book will, in fact, be the final one).

After the prologue on dreams and the invocation to the god of sleep, Bk I says the poet fell asleep and dreamt that he was in a Temple of Glass where he saw depicted Aeneas and Dido (based on *Aeneid*, 4); the dream moves on to deal more briefly with other parts of the *Aeneid*. At the end of Bk I the poet sees an eagle who alights by him and is his guide through the House of Fame in Bk II (initially suggested, perhaps, by *Fama*, Rumour, in *Aeneid*, 4. 1736°). The eagle explains, philosophically and at length, how Fame works in its arbitrary ways and the book ends with a vision of the world (thought by some to be amongst Chaucer's most inspired writing: 896-1045). The eagle departs and at the beginning of Bk III Chaucer enters the Palace of Fame (Rumour) where he sees the famous of both

classical and biblical lore. Eolus blows a trumpet to summon up the various celebrities who introduce themselves in categories reminiscent of the souls in Dante's \* *Divina commedia*. Towards the end of the poem comes a vision of bearers of false tidings: shipmen, pilgrims, pardoners, and messengers, whose confusion seems to be about to be resolved by the appearance of 'A man of gret auctorite . . .'; but there the poem ends. The identity of this figure has been much discussed; \*Boethius seems the most plausible suggestion. Versions of the poem were made by \*Lydgate (in *The Temple of Glas*), \* Douglas, and \*Skelton.

See J. A. W Bennett, *Chaucer's Book of Fame* (1968); S. Delaney, *Chaucer's House of Fame* (1972); R Boitani, *Chaucer and the Imaginary World of Fame* ( 1984); also *The Riverside Chaucer*, ed. L. D. Benson et al. (1988).

**'House of Life, The'**, a sonnet sequence by D. G.

\*Rossetti, written over a long period, and published in two parts in *Poems* (1870) and *Ballads and Sonnets* (1881).

Rossetti described these sonnets as an evocation of 'life representative, as associated with love and death, with aspiration and foreboding, or with ideal art and beauty'. They have been seen both as a record of his love for his dead wife and sorrow over her death, and as a record of his passion for W. \*Morris's wife Jane. Their emphasis on secrecy, delayed union, and 'regenerate rapture' would seem to support the latter view, though both Rossetti and his brother William were at pains to avoid a biographical interpretation.

*House of the Seven Cables, The*, a novel by N.

\*Hawthorne, published 1851.

It deals with the problem of hereditary guilt, unmerited misfortune, and unexpiated crime, through the story of the Pyncheon family, suffering from generation to generation from the curse of old Maule, the dispossessed owner of the Pyncheon property; persecuted as a wizard, Maule on the scaffold curses Colonel Pyncheon, with the words 'God will give him blood to drink!' Pyncheon's descendant Hepzibah Pyncheon is a poor, grotesque old spinster inhabiting the decayed paternal mansion of the title; under stress of poverty, she is obliged to do violence to family pride by opening a small shop. At this moment, to add to her anxieties, her brother Clifford Pyncheon, an amiable, epicurean, weak-minded bachelor, who has spent long years in prison for a crime of which he has been unjustly convicted by the machinations of his cousin Judge Pyncheon, returns home. On the other hand, a young country cousin, Phoebe, arrives to lighten the gloom of the old house. Judge Pyncheon, a bland, prosperous hypocrite, diffusing a 'sultry' benevolence, continues his persecution of Clifford; but this is

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arrested by the judge's sudden death. With the help of Holgrave, a young daguerreotypist, a descendant of 'old Wizard Maule', Clifford is rehabilitated; Holgrave, who has fallen in love with Phoebe, marries her, and the curse appears to be lifted. The semi-allegorical treatment of the theme of the 'transmitted vices of society' is characteristic of Hawthorne, and manifests his acute sensitivity about his own Puritan ancestry.

**HOUSMAN**, A(lfred) E(dward) (1859-1936), educated

at Bromsgrove and St John's College, Oxford. While at university he formed a passionate attachment to his contemporary Moses Jackson, who became an important inspiration of his later verse. For unexplained reasons the brilliant Housman failed his finals and became for ten years a clerk in the Patent Office in London, during which time he worked on \*Propertius, \*Ovid, \*Juvenal, and other classical authors, publishing articles when he could. In 1887 Jackson emigrated to India, then married, and soon afterwards the anguished Housman (who had not written verse since his schooldays) began to experiment, composing poems which he wrote, rewrote, and completed in notebooks which have been preserved, and which he continued until Jackson's death in 1923. In 1892 he was appointed a professor of Latin at University College London, where he began to produce his definitive edition of Manilius, which appeared in five volumes, 1903-30. In 1896 he published, at his own expense, *A Shropshire Lad*, a series of 63 spare and nostalgic verses, based largely on ballad forms, and mainly set in a half-imaginary Shropshire, a 'land of lost content', and often addressed to, or spoken by, a farm-boy or a soldier. Housman met with little encouragement, and made the barest profit from the publication. However, \*Le Gallienne found the verse of 'exquisite simplicity', and another reviewer noted its 'heart-penetrating quality'; public indifference slowly gave way to interest, and sales mounted steadily. In 1911 Housman was appointed professor of Latin at Cambridge, and during the years of the First World War *A Shropshire Lad* became hugely popular. The notebooks then yielded

*Last Poems* (1922), whose 41 poems met with great acclaim. In 1931 Housman published, in Germany, *Praefanda*, a collection of bawdy and obscene passages from Latin authors, with a learned preface of solemn irony. His lecture 'The Name and Nature of Poetry', given in 1933, was partly based on observations in his notebooks, which provide illuminating comments on the process of poetic creation. In 1936 *More Poems* appeared, from work in the notebooks, 18 further poems were printed in L. \*Housman's *Memoir* of his brother (1937), and *Collected Poems* appeared in 1939. A volume of letters, ed. H. Maas, was published in 1971; see also R. P. Graves, *A. E. Housman: The Scholar Poet* (1979). He is the principal character in \*Stoppard's play *The Invention of Love* (1997)-

**HOUSMAN**, Laurence (1865-1959), brother of A. E. \*Housman. He trained as an artist, wrote art criticism, and illustrated books throughout his life, but is remembered chiefly as a writer and dramatist. He published many stories, for both children and adults, and wrote much on feminism and on socialist and pacifist themes. Among his works were volumes of somewhat derivative poems, including *Green Arras* (1896) and *Spikenard* (1898); *An Englishwoman's Loveletters* (1900), which enjoyed some notoriety and was widely parodied; and several successful novels, among them a political satire, *Trimblerrigg* (1924), directed against Lloyd George, and *The Duke of Flamborough* (1928). His first play, *Bethlehem*, was banned in 1902, as were many later plays on religious or royal figures. *The Little Plays of St Francis* (1922), together with further plays on the same theme and on St Clare, were

well received and much performed for many years. *Angels and Ministers* (1921), consisting of gently mocking scenes laid in the court of Queen Victoria, were collected with further royal playlets into *Victoria Regina* (1934); when the lord chamberlain's ban on the impersonation of members of the royal family was lifted in 1937 the play enjoyed great success. In 1937 Housman published an autobiography, *The Unexpected Years*, and in the same year produced *A. E. Housman*, a volume which contained some new poems, some letters, and a valuable *Memoir* of his brother.

**Houyhnhnms**, the talking horses in \* *Gulliver's Travels* by Swift.

**HOVEDON**, or **HOWDEN**, Roger of (d. ?i20i), a Yorkshireman and a chronicler who lived in the reign of Henry II. He was the author of both the main chronicles of the reigns of Henry II and Richard I, the *Gesta Regis Henrici*, which long went under the name of Benedict of Peterborough, and the *Chronica*.

**HOWARD**, Elizabeth Jane (1923- ), novelist and short story writer, born in London. She was an actress and model before becoming a full-time writer. Her third marriage, dissolved in 1983, was to Kingsley \*Amis. Her first novel, *The Beautiful Visit* (1950), was set during the First World War and its aftermath. Well crafted and strongly evocative of place and time, her novels of English middle-class life have continued to attract a large readership. They include *The Long View* (1956), *The Sea Change* (1959), *After Julius* (1965), *Something in Disguise* (1969), *Odd Girl Out* (1975), and *Getting It Right* (1982). *The Light Years* ( 1990), *Marking Time* (1991), *Confusion* (1993), and *Casting 0^(1995)*

together form the saga of the Cazalet family from 1937 to the post-war period. A collection of short stories, *Mr Wrong* (1975), contains her well-known ghost story 'Three Miles up', first published in *We Are for the Dark* (1951), a collaborative volume of ghost stories written with Robert Aickman. Her many plays for television include adaptations of *After Julius* and *Something in Disguise*.

**HOWARD**, Henry, see SURREY.

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**HOWARD**, John (1726-90), philanthropist and prison reformer, born in London, the son of a prosperous upholsterer, and educated in Dissenting circles. In 1773 he became sheriff of Bedford, where an inspection of the local jail quickened his interest in the sufferings of prisoners. He devoted the rest of his life to visiting prisons both in England and on the Continent; his great work *The State of the Prisons in England and Wales, and an Account of Some Foreign Prisons and Hospitals* was published in 1777; a subsequent work on lazarettos appeared in 1789. He died of typhoid at Kherson in the Ukraine. A Howard Association was formed in 1866, which merged in 1921 with the Penal Reform League to become the Howard League for Penal Reform, which concerns itself with many aspects of criminal justice.

**HOWARD**, Robert E., see FANTASY FICTION.

*Howards End*, a novel by E. M. \*Forster, published 1910, deals with personal relationships and conflicting values.

On the one hand are the Schlegel sisters, Margaret and Helen, and their brother Tibby, who care about

civilized living, music, literature, and conversation with their friends; on the other, the Wilcoxes, Henry and his children Charles, Paul, and Evie, who are concerned with the business side of life and distrust emotions and imagination. Helen Schlegel is drawn to the Wilcox family, falls briefly in and out of love with Paul Wilcox, and thereafter reacts away from them. Margaret becomes more deeply involved. She is stimulated by the very differences of their way of life and acknowledges the debt of intellectuals to the men of affairs who guarantee stability, whose virtues of 'neatness, decision and obedience . . . keep the soul from becoming sloppy'. She marries Henry Wilcox, to the consternation of both families, and her love and steadiness of purpose are tested by the ensuing strains and misunderstandings, which include the revelation that Helen has been made pregnant by Leonard Bast, a young, married, lower-class but intellectually aspiring clerk whom the Schlegels had briefly befriended. Her marriage cracks but does not break. In the end, torn between her sister and her husband, she succeeds in bridging the mistrust that divides them. Howards End, where the story begins and ends, is the house that belonged to Henry Wilcox's first wife, and is a symbol of human dignity and endurance.

**Howe**, Anna, the heroine's principal correspondent in Richardson's \**Clarissa*.

**HOWELL**, James (1593-1666). Of Welsh descent, he held diplomatic and administrative posts under Charles I and was imprisoned in the Fleet as a Royalist, 1643-5. At the Restoration he became historiographer royal. His *Dodona's Grove* (1640) is a political allegory,

and in 1642 he published his entertaining *Instructions for Forreine Travell*. A violently anti-Scots pamphlet, *A Perfect Description of the Country of Scotland*, reprinted in the \**North Briton*, No. 31, was attributed to him, but its authorship is disputed. Howell wrote many other works, including poems and historical pamphlets, but is chiefly remembered for his *Epistolae Helianae: Familiar Letters Domestic and Forren* (1645-55), reprinted many times, ed. J. Jacobs (1890-2). These letters to correspondents, most of whom are imaginary, were written largely during his imprisonment; their intimate 'back-stairs' view of history had a lasting appeal, and Thackeray wrote of them, 'Montaigne and Howell's *Letters* are my bedside books... I like to hear them tell their old stories over and over again.'

**HOWELL**, Thomas (fl. 1568-81), a minor Tudor poet patronized by the Herbert family. His *Devises* (1581) contains the earliest printed reference to P. Sidney's \**Arcadia*.

**HOWELLS**, William Dean (1837-1920), American novelist, who was born in Ohio, and began life as a printer and journalist. He was American consul at Venice, 1861-5, an experience reflected in his *Venetian Life* (1866) and *Italian Journeys* (1867). He was subeditor of the \**Atlantic Monthly*, 1866-71, and chief editor 1871-81, and was associate editor of \**Harper's Magazine*, 1886-91, to which periodicals he contributed many articles on literary subjects. His numerous romances include *Their Wedding Journey* (1872), *The Lady of the Aroostook* (1879), *The Undiscovered Country* (1880), *A Modern Instance* (1882), *The Rise of Silas Lapham* (1885; his greatest work), *Indian Summer*

(1886; another charming book), and *A Hazard of New Fortunes* (1890), which shows the effect of his political and critical moves towards socialism and social realism. His works of criticism and reminiscence include *Criticism and Fiction* (1891), *My Literary Passions* (1895), *Literary Friends and Acquaintances* (1900), *Literature and Life* (1902). He also wrote several dramas. His industry and his influence made him the leading American man of letters of his age, and he did much to encourage H. \*James and other writers.

**Howleglass**, see EULENSPIEGEL.

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

**HRABAL**, Bohumil (1914-97), born in Brno, Czechoslovakia.

He trained as a lawyer but was unable to practise under communist rule. His writing career began only in his late forties, with *Dancing Lessons for the Advanced in Age* (Czech, 1964; English, 1995), the reminiscences of a nostalgic roué, unfolding in a single sentence more than 100 pages long. *Closely Observed Trains* (1965; 1968) is a tragi-comic novella about a young railway worker in Nazi-occupied Czechoslovakia. The Oscar-winning film version, directed by Jiri Menzel, brought Hrabal to international notice, but he was then unable to publish in his own country for many years. *Too Loud a Solitude* (1980; 1990), the charming fictional memoirs of a book-pulper, preSoi

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ceded Hrabal's masterpiece / *Served the King of England* (1982; 1989), the life story of a self-interested waiter, which ranges over most of pre- and post-war European history. His shorter pieces *The Death of Mr*

*Baltisberger* (1966; 1975) and *The Little Town Where Time Stood Still* (1982; 1993) seem minor by comparison.

**Hrothgar**, see BEOWULF.

**HROTSVITHA**, or **ROSWITHA** (fl. 10th cent.), a Benedictine abbess of Gandersheim in Saxony, who adapted the comedies of \*Terence for the use of her convent, an example of the survival of classical influence in the Middle Ages.

**hubris**, see POETICS, THE.

**HUCHOWN** (fl. 14th cent.), apparently a northern alliterative poet. 'Huchown of the Awle Ryale' is mentioned by Andrew of \*Wyntoun, c.1400, who claims that 'He made the gret Gest of Arthure I And the Anteris of Gawane, I The Epistill als of Suete Susane.' These poems have been tentatively identified as respectively the alliterative *\*Morte Arthure*, *\*The Awntyrs of Arthure*, and *The Pistyll of Susan*. Huchown was declared by G. Neilson (1902) to be the Scot Sir Hew of Eglinton, famous from the reference to him in \*Dunbar's 'Lament for the Makaris' (53); but there is little advantage in postulating a particular poet since so little is known of him. It has been argued that the named poems are unlikely to be the work of the same writer; on the other hand, it is hard to see why Andrew of Wyntoun should invent a poetic canon more or less contemporary with himself. In the past other works were, with little justification, added to the canon, of which the most distinguished were the four poems in the manuscript containing *\*Pearl*.

**Huckleberry Finn**, *The Adventures of*, a novel by Mark \*Twain, published 1884, as a sequel to *\*Tom Sawyer*, and generally accepted as his masterpiece and



one of the great works of American fiction. Huck Finn, the narrator, recounts his adventures after being taken away from the Widow Douglas's by his drunken and brutal father. He escapes from his father, faking his own death, and joins up with a runaway slave, Jim, and together they make their way down the Mississippi on a raft. The picaresque device of a journey serves to introduce a number of events and a variety of characters: Huck becomes a witness of the feud between the Grangerford and Shepherdson families; he and Jim are joined by two villainous confidence men, the 'Duke' and the 'Dauphin', who sell Jim into captivity again, but at the end of the book Tom reappears in time to help Huck to rescue him in a characteristically romantic and quixotic manner (unnecessarily, as it turns out, for Jim had earlier and unknowingly been given his freedom). Perennially popular as an adventure story, the novel is also a profound moral commentary on the nature of the 'American experience' and the institution of slavery, and a vital contribution to the myth of the frontier, told with a freshness and raciness that shocked some of its readers, and has given rise to many theses on the subject of 'Southern Humour'. Twain's use of the innocent narrator to present oblique moral judgement is masterly, and his use of the vernacular extremely sensitive; he claimed in a preface to have used 'the Missouri Negro dialect; the extremest form of the backwoods South-Western dialect; and four modified varieties of this last', and the flexibility and power of his narrative is in no way impeded by this adherence to realistic speech. Among many tributes to the novel's

imaginative power might be mentioned Jonathan Raban's *Old Glory* (1981), an account of a boyhood passion that resulted in a lone Mississippi voyage. **Hudibras**, or **Huddibras**, in Spenser's *\*Faerie Queene* (11. ii. 17), the lover of Elissa, an hardy man; Yet not so good of deedes, as great of name,  
Which he by many rash adventures wan.  
Another Huddibras, in II. x. 25 of the same poem, is a legendary king of Britain. **Hudibras**, a satire in three parts, each containing three cantos, written by Samuel \*Butler (1613-80). Part I, dated 1663, appeared in Dec. 1662, Part II, dated 1664, was published 1663, and a revised version of both parts came out in 1674. Part III was published 1680. Its narrative form is that of a mock romance, derived from *\*Don Quixote*, in which a grotesque Presbyterian knight, Sir Hudibras, and his sectarian squire Ralpho set out on horseback and encounter a bear-baiting mob who, after a comic skirmish, imprison them in the stocks. In the second part a widow, whom Hudibras hopes to marry for the sake of her jointure, agrees to release them on condition that the knight undergoes a whipping for her sake. They visit Sidrophel, a charlatan posing as an astrologer, whom Hudibras assaults and leaves for dead. In Part III Hudibras returns to the widow and claims that he has fulfilled his promise to whip himself, but is interrupted by a gang which he mistakes for Sidrophel's supernatural agents. They cudgel him and force him to confess to his iniquities. He consults a lawyer, who advises him to write love letters to the widow in order to inveigle her in her

replies. The second canto of Part III has no connection with the rest of the poem but consists of an account of political events between the death of \*Cromwell and the restoration of Charles II and a dialogue between two politicians, one of them modelled on \*Shaftesbury. The loose narrative framework of the poem allows Butler ample opportunity to digress; in fact the digressions form the substance of the poem. They deal with academic pedantry, the theological differences between the Presbyterians and independent sectarians, Aristotelian logic, the hermetic philosophy, the politics of the civil war period, the ethics of oath

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breaking, witchcraft, alchemy, astrology, and the nature of marriage. *Hudibras* is the most learnedly allusive poem in English but Butler treats all erudition with contempt. His most powerful satirical weapon is his style, the deliberately cumbersome octosyllabic metre and comic rhymes of which render absurd every subject to which they are applied.

**Hudibrastic**, in the style of Butler's \**Hudibras*; in octosyllabic couplets and with comic rhymes.

**HUDSON**, W(illiam) H(enry) (1841-1922), born near Buenos Aires, the son of poor American parents of English descent who had moved to the Argentine to farm. His education was haphazard and he ran wild on the family ranch. Rheumatic fever at 15 disabled him for the outdoor life he had intended, and his lifelong interest in birds intensified. He began to publish stories and articles on natural history in both English and Argentine journals, then in 1874 came to London, where he remained, often in poverty, for the rest of his

life. He wrote prolifically, but until his last decade his work was little regarded. In 1885 he published *The Purple Land*, a series of strange and vivid stories set in South America, and \*Belloc expressed great admiration for *The Crystal Age* (1887), an account of a Utopian land where the sex impulse has burned out and society is therefore at last stable and at peace. In 1888 a standard work, *Argentine Ornithology*, of which Hudson was part-author, appeared. A. R. \*Wallace praised *The Naturalist in La Plata* (1892), the first of Hudson's books to enjoy some success. In 1895 his *British Birds* appeared. In 1901 he met R. \*Garnett, who henceforth greatly encouraged him, and in the same year he was awarded a Civil List pension of £150. *Idle Days in Patagonia*, an engaging work of travel and natural lore, appeared in 1893, and in 1900 *Nature in Downland*. His novel \**Green Mansions* (probably the best known of his books) was published in 1904; success came slowly, but in the course of the next ten years the book made huge sales in both England and America. *A Shepherd's Life* (1910), which some hold to be his finest book, describes Caleb Bawcombe, a Wiltshire shepherd, who lives night and day, through all seasons, with his sheep and dogs among the people and the wild life of the downs. By now E. \*Thomas, \*Galsworthy, and others were ensuring that Hudson's work was widely noticed; *Adventures among Birds* (1913) was much praised, and the joyful account of his boyhood, *Far Away and Long Ago* (1918), received great acclaim. Another standard work, *Birds of La Plata*, appeared in 1920. New editions of Hudson's earlier books now began to appear, and by the time of his death he was generally recognized as a

masterly writer on the natural world.

**Hugh**, in Dickens's *\*Barnaby Rudge*, the ostler of the Maypole Inn.

**HUGH OF LINCOLN**, Little St (71246-55), a child supposed to have been crucified by a Jew named Copin or Joppin at Lincoln, after having been starved and tortured. The body is said to have been discovered in a well and buried near that of *\*Grosseteste* in the cathedral, and to have been the cause of several miracles. The story, a frequent theme for medieval poets, and often related with strong anti-Semitic overtones, is referred to by Chaucer ('The Prioress's Tale', see *CANTERBURY TALES*, 16) and by Marlowe in *\*The few of Malta*. See also the ballad of 'The Jew's Daughter' in Percy's *\*Reliques*.

**HUGHES**, Langston, see *JAZZ POETRY* and *PERFORMANCE POETRY*.

**HUGHES**, Richard Arthur Warren (1900-76), writer of Welsh descent, born in Surrey and educated at Charterhouse and Oriel College, Oxford. He began writing at an early age and while at Oxford published a volume of poems, *Gipsy Night* (1922). In the same year his one-act play *The Sister's Tragedy*, sponsored by *\*Masefield*, was performed at the *\*Royal Court*, London. He travelled widely in Canada, the West Indies, and America before settling in 1934 in Wales. His first ambition was to be a dramatist and he was commissioned by the *\*BBC* to write the first original radio play, *Danger*, produced by Nigel Playfair in 1924; in the same year a full-length play, *A Comedy of Good and Evil*, appeared at the Royal Court. *Confessiojuvenis* (collected poems) appeared in 1926. He gained fame with his first novel, *A High Wind in Jamaica* (1929), the

story of the adventures of a family of children bound for England and captured by pirates. His unconventional and unsentimental treatment of childhood in this novel is said to have ended the Victorian myth of childhood, and paved the way for works such as Golding's *\*Lord of the Flies*. *In Hazard* (1938), a seafaring novel, contains a brilliant description of a hurricane which prompted comparisons with *\*Conrad*. He produced three volumes of short stories, *A Moment of Time* (1926), *The Spider's Palace* (1931), and *Don't Blame Me* (1940), the last two for children. He worked for the admiralty during the war, and in 1961 broke a long silence with *The Fox in the Attic*, the first volume of an ambitious new project, 'The Human Predicament', a long historical sequence which was to cover the rise of Nazism and end with the Second World War. Opening in Wales just after the First World War, it mingles real and fictional characters, both German and British, ending with Hitler's Munich *putsch*. The second volume, *The Wooden Shepherdess* (1973), ends with the murder of Röhm, and was less well received. Hughes was a highly original and idiosyncratic writer, and his influence can be traced in the novels of J. G. *\*Farrell*.

**HUGHES**, Robert (1938- ), Australian art critic and historian, born in Sydney. He has written extensively and influentially on Australian, European, and American art: his publications include *Heaven and Hell in Western Art* (1969), *The Shock of the New* (1980), and *Culture of Complaint: The Fraying of America* (1993).

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He is perhaps most widely known for his substantial,

gripping, controversial, and scholarly history of the founding of Australia, *The Fatal Shore* (1987).

**HUGHES**, Ted (Edward James) (1930-98), poet, born in west Yorkshire, the son of a carpenter, and educated at Mexborough Grammar School, then at Pembroke College, Cambridge, where he met Sylvia \*Plath, whom he married in 1956. As a boy he spent much time on shooting and fishing expeditions with his brother, and his obsession with animals and his sense of the beauty and violence of the natural world appear in his first volume, *The Hawk in the Rain* (1957). This was followed by *Lupercal* (1960), *Wodwo* (1967, prose and verse), and several books of children's verse. *Crow* (1970) is a sequence of poems introducing the central symbol of the crow (partly inspired by a meeting with the American artist Leonard Baskin, who has illustrated much of Hughes's work), which recurs frequently in subsequent volumes. Hughes retells the legends of creation and birth through the dark vision of predatory, mocking, indestructible crow, 'screaming for blood' amidst 'the horror of creation'. Later volumes include *Cave Birds* (1975), *Season Songs* (1976), and *Moortown* (1979), the last of these containing the sequence 'Prometheus on his crag', written in Iran in 1971, on his expedition with the stage director Peter \*Brook, during which he also wrote *Orghast*, a play in an invented language. He also published plays for children, a version of \*Seneca's *Oedipus* (1968), and edited various anthologies. *Remains of Elmet* (1979), with photographs by Fay Godwin, celebrates the landscapes of his youth in the Calder valley, which he describes as 'the last ditch of Elmet, the last British

kingdom to fall to the Angles'; *River* (1983), with photographs by P. Keen, is a sequence of poems invoking riverside and river life. Together these volumes constitute interesting examples of the renewed vogue for topographical poetry (with illustrations) that arose in the environment-conscious second half of the 20th cent. Hughes's stress on the physical, animal, and subconscious is in marked contrast to the urbane tone of the \*Movement, and his poetry, hailed as vital and original, has also been described as excessively brutal and violent. He was appointed poet laureate in 1984. More recent volumes include *Wolfwatching* (1989), *Rain-Charm for the Duchy and Other Laureate Poems* (1992), and *New Selected Poems* (1995). A prose work, *Shakespeare and the Goddess of Complete Being*, was published in 1992 and *Winter Pollen*, a collection of occasional prose, in 1995. *Tales from Ovid* (1997), which won the Whitbread Prize, contains a selection of free verse translations from \*Ovid's *Metamorphoses*, and *Birthday Letters* (1998) consists of 88 poems describing his relationship with Plath: it is dedicated to their two children.

**HUGHES**, Thomas (1822-96), educated at Rugby and Oriel College, Oxford. He was a barrister and Liberal MP, and, under the influence of F. D. \*Maurice, devoted much energy to working men's education, the Cooperative movement, etc. He is remembered as the author of *Tom Brown's Schooldays* (1857, by 'An Old Boy'), which evokes the Rugby of his youth and his veneration for its headmaster, Dr T. \*Arnold. Hughes condemned, in the character of the tyrannical Flashman, the bullying prevalent in public schools of the

day, and advocated a form of what came to be known as 'muscular Christianity', which attempted to combine Christian principles with physical courage, self-reliance, love of sport, school loyalty, and patriotism, a mixture that had much impact on the public-school ethos. Its detractors found it philistine, and indeed there are few mentions in the novel of any intellectual pursuits. The sequel, *Tom Brown at Oxford* (1861), is less interesting. Hughes wrote several biographies and memoirs, one other novel (*The Scouring of the White Horse*, 1859), and published various sermons and addresses, including *The Manliness of Christ* (1879), which attacks the view that Christianity is a religion for the timid and fearful. There is a life by E. C. Mack and W. H. G. Armytage (1953).

**Hugh Selwyn Mauberley**, see POUND.

**HUGO**, Victor(-Marie) (1802-85), poet, novelist, and dramatist, the central figure of the Romantic movement in France. Coming late to active political life, he was elected to the Assembly in 1848, but spent the years 1851-70 in exile, the greater part of the time in Guernsey. He returned to Paris in 1870 and was again chosen as a deputy, later becoming a senator of the Third Republic. He had been elected to \* Académie française in 1841. Hugo is one of the masters of French poetry, to which he brought a new freedom of subject, diction, and versification. His many collections include: *Odes et poésies diverses* (1822), *Odes et ballades* (1826), *Les Orientales* (1829), *Les Feuilles d'automne* (1831), *Les Chants du crépuscule* (1835), *Les Voix intérieures* (1837), *Les Rayons et les ombres* (1840), and *Le Rhin* (1842). His daughter and her husband were

drowned in 1843, and a long silence followed. *Les Châtiments*, a violent satire against Louis Napoleon, written in exile, appeared in 1853. Spiritual and cosmic themes come to the fore in *Les Contemplations* (1856). The poems of *La Légende des siècles* (1859, 1877, 1883) compose an epic and prophetic treatment of history, of which the posthumously published *La Fin de Satan* (1886) and *Dieu* (1891) were intended to form the final parts. Of Hugo's plays, *Cromwell* (1827), *Hernani* (1830), and *Ruy Blas* (1838) are variously important; the first because of its preface, which became a manifesto of the French Romantic movement. The first two performances of *Hernani*, taking place amidst the vociferous manifestations of the partisans and opponents of the new drama, mark an epoch in the French theatre and have entered its mythology. *Ruy Blas* continued his success in verse drama. Besides his well-known *Notre Dame de Paris* (1831) and *Les Misérables* (1862), Hugo wrote a number of other novels, e.g., *Les Travailleurs de la mer* (1866, set in Guernsey) and *Quatre-vingt-treize* (1874, royalist insurrections in Brittany and the Vendée during the French Revolution).

**HUIZINGA**, Johan (1872-1945), Dutch historian, chiefly known in Britain for four books, *Homo Ludens* (1938; trans. 1949), *Erasmus of Rotterdam* (1924; trans. 1924), *In the Shadow of Tomorrow* (1935; trans. 1936), and *The Waning of the Middle Ages* (1919; trans. 1924), and perhaps principally for the last of these, a cultural history which, in opposition to \*Burckhardt's model of a cultural shift, emphasizes the continuity of the

medieval tradition.

**HULL**, E. M., see ROMANTIC FICTION.

**HULME**, Keri (1947- ), New Zealand poet and novelist, author of *The Bone People* (1985, \*Booker Prize), a poetic, impassioned account of the relationship between Kerewin Holmes and a mute wild boy, Simon Gillalyey, who invades her solitary artist's life in a tower on the seashore: she becomes deeply involved with Simon's Maori foster father Joe, who had rescued him from shipwreck. Hulme's colourful vocabulary is enriched by Maori words and phrases, integrated into a text which gives a vivid account of contemporary New Zealand life, myth, landscape, and seascape. Other works include *The Silences Between: Moeraki Conversations* (1982, poems) and *Lost Possessions* (1985). *Te Kaihau/The Windeater* (1986) is a collection of short stories, poems, and prose poems dealing with the street, the sea, fish gutting, and the 'city underbelly', embracing the lives both of Maori and Pakeha (i.e. non-Maori white New Zealanders).

**HULME**, T(homas) E(rnest) (1883-1917), poet, essayist, and (in his own phrase) 'philosophic amateur', whose reaction against \*Romanticism and advocacy of the 'hard dry image' influenced \*Imagism. His essay 'Romanticism and Classicism' defines Romanticism as 'split religion', and predicts a new 'cheerful, dry and sophisticated' poetry; similarly, in the visual arts, he predicted the triumph of precise, abstract geometric form. (His friends included Jacob Epstein and \*Gaudier-Brzeska.) His own poems (of which only six were published in his lifetime, five in \*Orage's *The New Age*, 1912, as 'The Complete Poetical Works of T. E. Hulme')

largely bear out his thesis; several of the handful that survive are short, provocative treatments of the subject of 'Sunset'. Hulme also contributed regularly to the *New Age*, notably in his essays on \*Bergson, whom he also translated. He was killed in action, and much of his work survived only in notebooks. *Speculations: Essays on Humanism and the Philosophy of Art* (1924) and *Notes on Language and Style* (1929) were edited by \*Read. Hulme's double role as conservative and Modernist had considerable influence on the development of 20th-cent. taste; T. S. \*Eliot described him in 1924 as 'classical, reactionary and revolutionary . . . the antipodes of the eccentric, tolerant and democratic mind of the end of the century', and Hulme's stress on original sin and man's 'extraordinarily fixed and limited nature' finds echoes in Eliot's own work. See A. R. Jones, *The Life and Opinions of T. E. Hulme* (1960).

**Human Understanding, Enquiry Concerning**, see HUME.

**Humber**, in \*Geoffrey of Monmouth's *History* (ii. 1-2), a king of the Huns who invaded northern Britain in the reign of \*Lochrine, who defeated him and drowned him in the river Albus which afterwards bore his name. He brought to England \*Estrildis with whom Lochrine fell in love. The story is told in Spenser's *Faerie Queene* (11. x. 15-16).

**HUMBOLDT**, (Friedrich Heinrich) Alexander von (1769-1859), German traveller and scientist, and brother of Wilhelm (see below). He published a series of works embodying the results of a scientific expedition to South America and Mexico, which were

translated into English (1814-21). His greatest work was the *Cosmos* (published in German, 1845-62), a physical description of the universe, passing from celestial phenomena to the earth and its atmosphere, and finally to organic life.

**HUMBOLDT**, Wilhelm von (1767-1835), German writer, philologist, and educationalist. He introduced educational reforms in Prussia in the early 19th cent., his particular achievement being the founding of the University of Berlin on the principle of 'akademische Freiheit' ('academic freedom'). Students were to be educated on a humanist model, based on the study of the classical languages; universities were to be autonomous; and students were to be free to migrate from one university to another to complete their degrees. This was the basis of higher education in modern Germany.

**HUME**, David (1711-76), born and educated at Edinburgh. He developed early in life a passion for philosophy. He spent three years (1734-7) in private study in France, and in 1739 published anonymously his *Treatise of Human Nature* in two volumes, a third volume and a promotional *Abstract* appearing in 1740. During his lifetime it sold poorly and was generally received with hostility, but its doctrines had an important impact on H. \*Home and Adam \*Smith.

Hume's *Essays Moral and Political* (1741-2) was more successful. *A Letter from a Gentleman to His Friend in Edinburgh* (1745) includes Hume's defence of his *Treatise* when he contended unsuccessfully for the moral philosophy chair at Edinburgh, against the opposition of \*Hutcheson and \*Wishart. He accompanied

General St Clair as judge-advocate in the expedition to Port L'Orient in 1747 and on a mission to Vienna and Turin in 1748. His *Enquiry Concerning Human Understanding* (originally entitled *Philosophical Essays*) appeared in 1748 and his *Enquiry Concerning the Principles of Morals* in 1751. In 1752 he published his *Political Discourses*, which was translated into French and made Hume famous on the Continent. In the same year he was appointed advocates' librarian in Edinburgh, subsequently surrendering the stipend to the poet \*Blacklock. In 1754 appeared the first volume of his *History of Great Britain*, devoted to the early Stuarts, followed by further volumes in 1757, 1759, and 1762; publication was initially obstructed by the London book trade, but the work became immensely popular both in Britain and abroad, was extolled by \*Gibbon and \*Voltaire, and appeared in nearly 200 lifetime and posthumous editions. *Four Dissertations*, dedicated to J. \*Home, was published in 1757, after the prudential suppression of controversial essays on suicide and immortality. From 1763 to 1765 Hume was secretary to the embassy in Paris, where he was well received by the court and by literary society. He brought back \*Rousseau to England and befriended him, but Rousseau's suspicious nature presently led to a quarrel, Hume's account of which was published in 1766. Hume was undersecretary of state in 1767-8, and after this finally settled in Edinburgh. After his death, his friend Adam Smith published his autobiography with a eulogy (1777). Hume's *Dialogues Concerning Natural Religion* was

published in 1779 by his nephew. A collection of letters to him was published by J. H. Burton in 1849, and collections of letters from him by J. Y. T. Greig in 1932 and R. Klibansky and E. C. Mossner in 1954.

For Hume's philosophical views, see TREATISE OF HUMAN NATURE. His views on religion are contained, (a) in sections X-XI of *An Enquiry Concerning Human Understanding*, in which he argues that the evidence for miracles is necessarily inferior to the evidence for the 'laws of nature' established by uniform experience of which they purport to be a violation, and that our belief in a supreme intelligence is founded not in the rational but in the imaginative faculty; (b) in the dissertation entitled *The Natural History of Religion*, in which he investigates its origin in human nature and traces its development from polytheism to monotheism and its inevitable degeneration; (c) in the *Dialogues Concerning Natural Religion*, of which the cautious and ambiguous conclusion is 'that the cause or causes of order in the universe probably bear some remote analogy to human intelligence'.

Hume's writings on politics and history show a strong interest in human character and motivation.

Though a believer in civil liberties (except freedom of divorce), and an opponent of 'divine right', he also defended the characters of the Stuart kings; and he rejected the social contract theory of society and social obligation as historically unrealistic, tracing these instead to custom and convenience. By deliberately steering between the extremes of prevailing Whig and Tory philosophies he incurred the complaints of both sides. As a political economist Hume attacked the

mercantile system, and in general anticipated the views of later economists in the tradition of Adam Smith.

Hume was an early friend of James \*Thomson and of the family of \*Ramsay. He was a consummate stylist, but personal partialities made him an erratic judge of others. His high opinion of the writing of John Home and \*Wilkie, and low opinion of A. \*Ferguson, have not been supported by later critics. He preferred the classical style of \*Milton, \*Racine, and \*Pope, to what he saw as the linguistic liberties of Shakespeare. In aesthetic theory he followed \*Dubos. The standard biography is Ernest C. Mossner, *The Life of David Hume* (2nd rev. edn., 1980) though John Hill Burton's *Life and Correspondence* (2 vols, 1846, repr. 1983) remains useful. See also A. J. \*Ayer, *Hume* (1980).

***Humorous Lieutenant, The***, a comedy by J. \*Fletcher, produced about 1619.

Prince Demetrius is in love with Celia, a captive. His father Antigonus, king of Syria, also falls in love with her, and during his son's absence at the wars, tries to seduce her, but she remains faithful to Demetrius. On Demetrius' return from victory, Antigonus informs him that Celia is dead, and while Demetrius shuts himself up in despair, tries to obtain her affection by a love-philtre. But the plot miscarries, and finally Celia's virtue and loyalty prevail on the king to surrender her to his son.

The title is taken from an eccentric lieutenant, suffering from an infirmity which stimulates him to wonderful deeds of courage in war. When cured, his courage fails him; and it comes again when he is



deluded into thinking himself sick once more. By accident he drinks the love-philtre intended for Celia, and in consequence falls grotesquely in love with the king.

**humours**, comedy of, a term applied especially to the type of comic drama written by \*Jonson, where a 'humour' is the embodiment in one of the characters of some dominating individual passion or propensity.

The cardinal humours, whose balance was thought to determine a man's nature, were blood, phlegm, cholera, and melancholy or black cholera.

**HUMPHREY**, duke of Gloucester (1391-1447), youngest son of Henry IV, 'the Good Duke Humphrey', was, according to \*Bale, educated at Balliol College, Oxford. He was appointed protector on the death of Henry V in 1422 and acted as regent, 1420-1 and periodically until 1431, in place of his brother, the duke of Bedford, who was abroad in the French wars much of the time.

Politically he was naively ambitious and factious; he owes the epithet 'Good' only to his patronage of men of letters, including \*Lydgate and \*Capgrave. He read Latin and Italian literature, and he promoted Renaissance humanism in England. He collected books from his youth and gave the first books for a library at Oxford; still named after him is the oldest part of the Bodleian which was built to house his bequest in the

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15th cent. He married the luckless Jacqueline of Bavaria late in 1422 (Lydgate wrote a ballad in celebration of the wedding), but he abandoned her in Burgundy in 1425 in favour of Eleanor Cobham, and the marriage was annulled in 1428. He married Eleanor

before 1431; in the 1440s she was repeatedly tried for witchcraft (it seems that she did experiment with black magic), and she was finally imprisoned on the Isle of Man in 1446. He and his wife appear in Shakespeare's history plays.

**HUMPHREYS**, Emyr (1919- ), Welsh novelist and poet. Born in Prestatyn, Flintshire, he served with the Save the Children Fund under the aegis of the UNO in Italy during the Second World War. He worked as a drama producer in radio and television, and his many novels include *Hear and Forgive* (1952), *A Toy Epic* (1958), *Outside the House* 0/500/(1965), and a septet, the last of which is *Bonds of Attachment* (1991). He has been engaged in writing 'the Protestant novel', examining the means by which good is or is not passed on from generation to generation. Although true to the tradition of the realist novel, his work has a complexity of narrative, an ever-enlarging time-scheme, uninterrupted dialogue, severely episodic cutting, a surface wit, and a lyrical quality which have enabled many readers to enjoy it without engaging with its underlying concerns. He has also published four volumes of verse, a selection of which appeared in the *Penguin Modern Poets* series in 1979.

**HUMPHRIES**, (John) Barry (1934- ), Australian satirist, comedian, and performer, born in Melbourne, began his theatrical career in 1955 with a touring company after cutting short his studies at Melbourne University. His most famous creation, Edna Everage, was first seen in December 1955, and made her Sydney debut in 1956. Humphries came to England in 1959, where he worked in Joan \*Littlewood's company and

the West End. Edna appeared in 1963 at the Establishment, a Soho club owned by comedian Peter Cook: the act was not an immediate success, but became immensely popular, and the monstrous, sadistic, and bizarrely apparelled Dame Edna became a household name. Humphries is also remembered for his collaboration with cartoonist Nicholas Garland in the 1960s strip cartoon *The Adventures of Barry McKenzie*, which offered a satiric view of Australian national characteristics. ***Humphry Clinker, The Expedition of***, a novel by T. \* Smollett, published 1771.

The mellowest and most accomplished of Smollett's works, the novel achieves its effects by a new and pointed economy. It is \*epistolary in form, describing, in the words of Sir W \*Scott (who published a memoir of Smollett in 1821 ), 'the various effects produced upon different members of the same family by the same objects'. Nearly two-thirds of the letters are either from Matthew Bramble to his friend and doctor Lewis, or from young squire Jery Melford (Bramble's nephew) to his friend Phillips at Oxford; the rest are from Bramble's sister Tabitha to her housekeeper Mrs Gwyllim at Brambleton-hall; from Bramble's niece Lydia to her school friend Letty; and from the wildly illiterate Winifred Jenkins, Tabitha's servant, to Molly, a maid at the hall. The two principal non-letter writers are Clinker himself and the Scot Lismahago. The narrative is simple, covering a round trip from Wales to London, to Scotland and back again, and its principal interest lies in the interplay of characters, whose mutual hostility is resolved by the end of the journey into general amity, or, as Winifred puts it, 'a family of love'.

The letters begin in Gloucester, whence the party proceeds to Clifton. Here Lydia first meets Wilson, apparently a mere strolling player, whom the outraged Jery challenges to a duel. After a stay at Bristol the party travels to Bath, which enchants Lydia and where the husband-hunting Tabitha fastens on Sir Ulic Mac-Killigut, but which is castigated by Bramble as 'a sink of profligacy and extortion'. On the journey to London the carriage overturns, Thomas the postilion is bitten by Tabitha's ferocious and much-loved cur Chowder, and the destitute Humphry is engaged in Thomas's place. In London Humphry is detected by Bramble preaching Methodism among servants at court, on the streets, and later (when he has been mistaken for a felon) in prison; he is outraged, but Lydia, Tabitha, and Win are moved, and Bramble is reconciled to Humphry's simple sincerity. The party then leaves for the north. At Harrogate they encounter the de Melvils and a reformed Count Fathom (see FERDINAND COUNT FATHOM) and at Scarborough Humphry 'rescues' his master from an enjoyable sea-bathe. At Durham they meet the disputatious Lismahago, his face 'half a yard in length', and hear of his exotic history, during which he was scalped by Red Indians. Tabitha scents a husband and prepares her pursuit. Once in Scotland Bramble recovers his health and Lydia becomes the toast of Edinburgh, a city which, however, disgusts them by its filth. Praise for Glasgow is followed by an Arcadian interlude by Loch Lomond. Returning by Carlisle, they meet Lismahago again and he and Tabitha become engaged. Various tumultuous and ludicrous events interrupt the journey south; Lydia

catches sight of her beloved Wilson, but Jerry will not permit them to meet. The carriage in which the party is travelling overturns in a river, and Humphry saves the life of the drowning Bramble. Shortly afterwards, through a chance encounter with Bramble's old friend Dennison, Humphry is revealed as Bramble's natural son, and Wilson as the son of Dennison. At the end of the story Bramble, filled with new vigour and magnanimity, is delighted to be on the way back to Brambleton-hall; Lydia is united with Wilson, Tabitha with Lismahago, and Humphry with Winifred. While none have been improbably transformed, all have advanced considerably in understanding of themselves and of the world.

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**Huncamunca**, a character in Fielding's *\*Tom Thumb*. (See also SOPHONISBA.)

**HUNT**, (William) Holman (1827-1910), painter, and founder member of the *\*Pre-Raphaelite Brotherhood*. Many of his most famous paintings (*The Scapegoat*, *The Light of the World*) have a strong religious inspiration, though he also painted many literary and historical subjects from Shakespeare, *\*Tennyson*, *\*Keats*, *\*Bulwer-Lytton*, etc. His autobiographical *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (1905) is a full but personal history of the movement.

**HUNT**, John (1775-1848), the brother of Leigh *\*Hunt*. He was a courageous and enterprising publisher who was prosecuted, threatened with legal actions, and fined many times. In 1805 he founded a short-lived paper, the *News*, then in 1808 he and Leigh established the very successful *^Examiner*, a general weekly independent

paper devoted to liberal and reforming causes, which ran for many years and was frequently threatened with actions for libel. In 1810 he started a quarterly, the *\*Reflector* (with Leigh as editor), in which several essays by *\*Lamb* appeared, but it ran for only four numbers. He was prosecuted in 1811 for an article against military flogging and was successfully defended by *\*Brougham*. But in 1813 he and Leigh were both sentenced to two years' imprisonment in separate jails and fined £500 apiece for a libel on the prince regent. Both men refused a guarantee to abstain from further attacks on the prince. In 1815-17 John published those essays of his brother and of *\*Hazlitt* which were collected as *The Round Table* (1817). Hazlitt, in dedicating his *Political Essays* of 1819 to John Hunt, described him as 'the tried, steady, zealous and conscientious advocate of the liberty of his country'. He was the publisher and Leigh the editor of the short-lived but brilliant *\*Liberal*, founded in 1822, in which *\*Byron* published *\*The Vision of judgement*, a work which had been refused by Byron's publisher, John *\*Murray*. John was prosecuted for 'a seditious libel' on the late king, but Byron's executors settled the costs and the fine of £100. In the same year John published in the *Liberal* all the later cantos of *\*Don Juan* (from Canto VI), which Murray had again refused. The *Literary Examiner*, founded in 1823, was short-lived, and in the same year John's long collaboration with his unbusinesslike brother, who owed him large sums, ended in unhappy litigation.

**HUNT**, (James Henry) Leigh (1784-1859), born at Southgate, the son of a poor clergyman. Hunt received

his schooling as a charity boy at \*Christ's Hospital. His first collection of poems appeared in 1807. In 1808 he founded and edited, with his brother John (above), the \**Examiner*, the first of many journals he was to initiate. He was to write poetry and drama, but the bulk of his large output was in the form of essays on a wide variety of subjects, many of which were published in his journals. The \**Reflector*, in which he published \*Lamb's essays on Shakespeare and \*Hogarth, appeared in 1810. In 1813 he and his brother were fined £500 and sentenced to two years' imprisonment for a libel in the *Examiner* on the prince regent. While in jail he was allowed to have his family with him, to continue to write and edit the *Examiner*, and to receive visits from friends, who included \*Byron, \*Moore, the \*Lambs, \*Bentham, James \*Mill, and \*Brougham. In 1816 he printed \*Keats's early sonnet 'O Solitude' in the *Examiner*, and began his vigorous and lifelong support of Keats, \*Shelley, and the \*Romantic poets; his name was linked with that of Keats and \*Hazlitt in attacks on the so-called \*Cockney School. He published his influential poem \**The Story of Rimini* in the same year. His verses appeared in a volume, *Foliage* (1818), and in 1819 he published his poems *Hero and Leander* and *Bacchus and Ariadne*. In his journal the \**Indicator* he published in 1821 Keats's \*'La Belle Dame sans Merci', and in a journal founded jointly with Byron, the \**Liberal*, appeared in 1822 \**The Vision of Judgement*, and in the three subsequent numbers works by Byron, Shelley, Hazlitt, Hunt, \*Hogg, and others. The *Companion*, a magazine which contains some of Hunt's best work, appeared in 1828, his *Tatler* in 1830-2, and his

*London Journal* in 1834-5. *Captain Sword and Captain Pen* (1835) is an effective poem describing the horrors of war. 'Abou Ben Adhem' (probably, with 'Jenny kissed me', Hunt's best-known poem) was published in an anthology, the *Book of Gems* (1838). Hunt's play *A Legend of Florence* (1840), a semi-Elizabethan tragedy, was produced at Covent Garden and was well received: he wrote many others without success. In the same year he published an edition of Restoration dramatists. In 1844 appeared his *Poetical Works and Imagination and Fancy*, in which he usefully compares painting and poetry; in 1846 an anthology, *Wit and Humour*, and *Stories from Italian Poets*; in 1847 (the year in which he received a Civil List pension) appeared *Men, Women, and Books*; in 1848 *A Jar of Honey from Mount Hybla* and *The Town*, an evocation of London; in 1850 a lively *Autobiography*, much admired by \*Carlyle and others; in 1851 *Table Talk*; in 1853 *The Religion of the Heart*; in 1855 *The Old Court Suburb*, essays on Kensington, and a bowdlerized edition of \*Beaumont and \*Fletcher. Hunt's essays, although much influenced by the essayists of the previous century, were not moral in intent. His aim was to convey appreciation and enjoyment ('to reap pleasure from every object in creation'), and his pleasure in literature, drama, music, and friendship is agreeably infectious. (See THEATRE CRITICISM.) His gift for detecting talent, from Keats to Tennyson, and his determined support for it, made him an invaluable editor. His sunny, optimistic nature is sketched in the early character of Skimpole in \**Bleak House*; \*Dickens denied the later knavery of Skimpole had anything to do with Hunt.

**HUNT**, Thornton Leigh (1810-73), journalist and editor, the eldest son of Leigh \*Hunt. He was, with G. H.

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\* Lewes, joint founder of the \* *Leader*, and in 1855 joined the staff of the new \**Daily Telegraph*, of which he became the virtual editor. His prolonged relationship with Lewes's wife Agnes, who bore him four children, was the indirect cause of the unorthodoxy of the union of Lewes with George \*Eliot.

**HUNT**, (Isobel) Violet (1866-1942), novelist, born in Durham, the daughter of artist Alfred Hunt and novelist Margaret Hunt. She was for some years the companion of F. M. \*Ford. A flamboyant feminist, a supporter of \*women's suffrage, and a friend of H. G. \*Wells, H. \*James, and many others in the literary world, she published several novels (including *The Maiden's Progress*, 1894, and *White Rose of Weary Leaf*, 1908) and an autobiography, *The Flurried Years* (1926). M. \*Sinclair, in the \* *English Review* (1922), attempts to qualify the novels' reputation for 'a merely hard yet superficial cleverness', praises her 'gallery of *demivierges*, and singles out her macabre *Tales of the Uneasy* (1911).

**HUNTER**, Sir William Wilson (1840-1900), born in Glasgow, educated there and in Paris and Bonn. He entered the Indian civil service in 1862. He was a man of broad cultural interests and was author of several notable volumes mainly on Indian historical subjects including *Annals of Rural Bengal* (1868), *Orissa* (1872), *The Imperial Gazetteer of India* (1881), *The Old Missionary* (1895), and *The Thackerays in India* (1897). He had completed only two volumes of his *History of*

*British India* (1899-1900) at his death.

**Huntingdon**, Arthur and Helen (Graham), leading characters in A. Bronte's \**The Tenant of Wildfell Hall*.

**HUNTINGDON**, Robert, earl of, see ROBIN HOOD.

**HUNTINGDON**, Selina Hastings, countess of (1707-91), founder of the group of Calvinistic Methodists known as 'Lady Huntingdon's Connexion', and warm supporter of \*Whitefield. She was largely responsible for introducing Methodism to the upper classes.

*Hunting of the Snark, The*, a \* mock-heroic nonsense poem by Lewis Carroll (C. L. \*Dodgson), published 1876. Dodgson said that the poem sprang from 'one line of verse—one solitary line—"For the Snark was a Boojum, you see" ' that came to him one day in 1874 while he was out walking: to questions asking whether the poem was an allegory, or a political satire, or contained some hidden moral, he claimed to have 'but one answer, "I don't know!" ' (*The Theatre*, Apr. 1887).

**Huon of Bordeaux**, the hero of a French 13th-cent. *chanson de geste*. He has the misfortune to kill Chariot, son of \*Charlemagne, in an affray, not knowing who his assailant is. He is thereupon condemned to death by the emperor, but reprieved on condition that he will go to the court of Gaudisse, amir of Babylon, bring back a handful of his hair and four of his teeth, kill his doughtiest knight, and kiss Esclarmonde his daughter. By the help of the fairy Oberon, Huon achieves the adventure. The work was translated by Lord \*Berners and printed in about 1515. Huon's adventure is the theme of Weber's opera *Oberon*.

**HURD**, Richard (1720-1808), son of a Staffordshire farmer, bishop successively of Lichfield and Worcester.

He produced an edition of \* Horace's *Ars Poetica* (1749) and *Epistola ad Augustum* (1749), adding to the second his 'A Discourse Concerning Poetical Imitation'. His *Moral and Political Dialogues* appeared in 1759, with dialogues between, for example, A. \* Cowley and \* Sprat. *Letters on Chivalry and Romance* (1762) is an important reassessment of Elizabethan literature: Hurd was notably sympathetic to \* Spenser, argued that the 'Gothic' was more poetic than the 'Grecian', and that \* neo-classical rules were inappropriately applied to chivalric romances, which were composed on different but no less artistic principles. The 'revolution' in taste of the \* Augustan age had produced 'a great deal of good sense', but, 'What we have lost is a world of fine fabling.' His ideas on the classic and the romantic were developed by T. \* Warton. Hurd was a friend and correspondent of W \* Mason and T. \* Gray; the letters were edited by E. H. Pearce and L. Whibley (1932).

**HURDIS**, James (1763-1801), minor poet, and friend and correspondent of \* Cowper. He was professor of poetry at Oxford in 1793. His best-known work is *The Village Curate: A Poem* (1788). See A. P. Whitaker, *James Hurdis, His Life and Writings* (1960).

**Hurlothrumbo** (1729), a popular burlesque by Samuel Johnson (1691-1773), a Manchester dancing master; it was described by his fellow Mancunian \* Byrom (who also wrote an epilogue for it) as full of 'oddities, out-of-the-waynesses, flights, madness, comicalities etc'

**HURSTON**, Zora Neale (c.1891-1960), American novelist, folklorist, journalist, and critic, born in Eatonville, Florida, the first incorporated all-black town in America.

She worked her way through university, where she studied cultural anthropology. She was a prolific writer during the 1920s and 1930s, prominent within the Harlem Renaissance: her works include *Mules and Men* (1935), a study of black American folklore in the South; the novel for which she is best known, *Their Eyes Were Watching God* (1937); plays, short stories, and *Dust Tracks on a Road* (1942), an 'autobiography'. Writers such as Alice \* Walker and T \* Morrison acknowledge their debt to her.

**Husband's Message, The**, an Old English poem of 53 lines in the \* *Exeter Book*, one of the group usually called 'elegies'. Its ostensible form is a message to a woman from her husband who has had to leave his own country because of a feud, telling her of his prosperity in another land and asking her to join him. The text of the poem is the inscription itself which bears the message, and it is sometimes thought to be the 509 **HUTCHESON | HUXLEY**

continuation of the riddle (No. 60, the Reed) which it follows in the *Exeter Book*. It has also, not too implausibly, been interpreted in a religious sense, perhaps as an address from Christ to the Church.

Ed. and trans. R. Hamer, in *A Choice of Anglo-Saxon Verse* (1970); ed. R. F. Leslie in *Three Old English Elegies* (1961).

**HUTCHESON**, Francis (1694-1746), an Ulsterman, educated at Glasgow University, professor of moral philosophy at Glasgow from 1729 until his death. Before this he had published aesthetic, moral, and political essays in the Dublin and London press, and two books, *An Inquiry into the Original of Our Ideas of*

*Beauty and Virtue* (1725) and *An Essay on the Nature and Conduct of the Passions and Affections with Illustrations on the Moral Sense* (1728), both subsequently revised. His posthumous *System of Moral Philosophy* was published in 1755 with a biography by William Leechman.

A protégé of \*Molesworth, Hutcheson introduced the civic humanist tradition into higher education: he trained a whole generation of students, among them Adam \*Smith, in the Whig philosophy of personal liberty and government restraint, and his progressive views on social justice, representative government, colonial autonomy, and the rejection of slavery, were influential among Scots émigrés to America. In ethics he developed the ideas of \* Shaftesbury on the moral sense into a fully-fledged system. He saw a close relation between aesthetic and moral perception, by which we come to be aware of providentially designed order. We have a 'moral sense of beauty in actions and affections' which is stimulated by contemplating benevolence directed at another person. Virtue is identical with benevolence insofar as it gives disinterested pleasure, that action being best which aims at the greatest happiness of the greatest number. This view anticipates \*utilitarianism.

Hutcheson was instrumental in helping to establish the publishing and printing business of the \*Foulis brothers.

**HUTCHINSON**, Lucy (1620-after 1675), daughter of Sir Allen Apsley, and wife of John Hutchinson (1615-64). She was the author of *Memoirs of the Life of Colonel Hutchinson*, which she wrote after his death to preserve

his memory for her children; it is a classic account of the state of the country at the outbreak of civil war and of the conflict in the vicinity of Nottingham, told from the point of view of the radical Puritan high gentry. John Hutchinson held Nottingham for Parliament as governor, signed the king's death warrant, was imprisoned at the Restoration, and saved from execution partly through his wife's intervention. Her narrative was first published in 1806, ed. J. Hutchinson, with a brief 'Fragment' of her own life, in which she records with satisfaction that she 'out-stripped' her brothers in intellectual achievement. Lucy Hutchinson's trenchant writing, with its mastery of the grand sweep as well as the fine nuance of history, is at odds with her grief-stricken disavowal of autonomy as her husband's mere 'mirror' and 'shadow'. See *Memoirs of the Life of Colonel Hutchinson*, ed. N. H. Keeble (1995).

**HUTCHINSON**, R(ay) C(oryton) (1907-75), novelist, educated at Oriel College, Oxford; he worked for some years in the advertising department of Colman's at Norwich before becoming a full-time writer. His works include *The Unforgotten Prisoner* (1933), a powerful portrayal of revenge and conciliation in the aftermath of the First World War, seen partly through the sufferings of young Klaus, half English and half German, a victim of the conflicts of his parents and of his country; *Testament* (1938), set in Russia at the time of the revolution; *The Stepmother* (1955); and *Rising* (1976), a historical novel set in South America. **Hutchinsonians**, (1) the followers of Mrs Anne Hutchinson (1591-1643), who emigrated from England to Massachusetts, where she founded an Antinomian

sect, was banished from the colony, and eventually massacred by Native Americans at Hell Gate, New York county, with all but one of her family; (2) the followers of John Hutchinson (1674-1737), whose chief work, *Moses's Principia* (1724), maintained that Hebrew was the primitive language of mankind and the key to all knowledge. It was written as an attack on I. \*Newton's *Principia*, and is thought to have influenced \*Smart.

**HÜTTEN**, Ulrich von, see EPISTOLAE OBSCURORUM VIRORUM.

**HUTTON**, Richard Holt (1826-97), educated at University College London, prepared for the Unitarian ministry at Manchester New College. He became joint editor with his friend \*Bagehot of the *National Review* (1855-64). From 1861 until his death he was joint editor of the *Spectator*, and under his control the journal wielded great influence. His works, most of which show his theological inclinations, include *Essays, Theological and Literary* (1871), a volume on \*Newman (1891), *Criticisms on Contemporary Thought* (1894), and *Aspects of Religious and Scientific Thought* (1899).

**HUXLEY**, Aldous Leonard (1894-1963), grandson of T. H. \*Huxley and brother of Julian \*Huxley; his mother died when he was 14, and when he was 16 at Eton he developed serious eye trouble which made him nearly blind and prevented any possibility of a scientific career, though he recovered sufficiently to read English at Balliol College, Oxford. During the war he met Lady O. \*Morrell and visited Garsington frequently; she and other literary figures that he met there were

to appear, not always to their own satisfaction, in his early satirical novels. By 1919, when he began to write for \*Murry in the \**Athenaeum*, he had already published three volumes of verse; a volume of stories, *Limbo* (1920), was followed by *Crome Yellow* (1921), a HUXLEY I HYDE 510

country-house satire which earned him a reputation for precocious brilliance and cynicism, and much offended Lady Ottoline. During the 1920s and 1930s Huxley and his wife Maria lived in Italy, then France; during this period he wrote much fiction, including *Mortal Coils* (1922, stories; includes 'The Gioconda Smile'); *Antic Hay* (1923, set in post-war London's nihilistic bohemia); *Those Barren Leaves* (1925, set in Italy); and *Point Counter Point* (1928), in which were recognized portraits of his friend D. H. \*Lawrence as Rampion and Murry as Burlap. \**Brave New World* (1932), his most enduringly popular work, was followed by \**Eyeless in Gaza* (1936). Huxley's literary reputation deteriorated when he left in 1937 for California, partly for the sake of his eyes, partly in disillusion with the failure of the peace movements of Europe, partly in search (with his friend Gerald Heard) of new spiritual direction. He continued to write in many genres: novels include *After Many a Summer* (1939), in which Heard appears as the mystic Propter, and *Island* (1962), an optimistic Utopia; and other works include essays, historical studies, travel works, and *The Devils of Loudon* (1952), a study in sexual hysteria which became the basis of \*Whiting's play *The Devils*. He became deeply interested in mysticism and parapsychology; *The Doors of Perception* (1954)



and *Heaven and Hell* (1956) describe his experiments with mescaline and LSD.

Although *Brave New World* has an assured place as a popular classic, Huxley's other novels have proved difficult to 'place' as literature. Their mixture of satire and earnestness, of apparent brutality and humanity, have led some to dismiss them as smart and superficial, a symptom rather than an interpretation of a hollow age; others have seen them as brilliant and provocative 'novels of ideas' written by a man who was not by nature a novelist, but who (according to \*Berlin) helped to liberate a generation by shedding light 'in dark places'. A biography by S. \*Bedford (2 vols) was published 1973-4.

**HUXLEY**, Sir Julian Sorell (1887-1975), biologist and writer, brother of Aldous \*Huxley, educated at Eton and Balliol College, Oxford. He won the Newdigate Prize for poetry in 1908, and published a small collection of verse, *The Captive Shrew and Other Poems of a Biologist* (1932), which shows, though less vividly than some of his scientific works, his keen interest in and love of the natural world, particularly of birds. He held many important appointments, was professor of zoology at King's College, London, 1925-7, professor of physiology in the Royal Institution, 1926-9, and secretary of the Zoological Society, 1935-42. He was well known as a writer and broadcaster, and, like his grandfather T. H. \*Huxley, had a gift for popular exposition which did not impede the rigours of his scientific work. His writings include *Essays of a Biologist* (1923), *Animal Biology* (with J. B. S. \*Haldane, 1927), *The Science of Life* (with H. G. and G. P. \*Wells,

1929), and *Soviet Genetics and World Science* (on the Lysenko controversy, 1949). See R. W. Clark, *The Huxleys* (1968).

**HUXLEY**, Thomas Henry (1825-95). He studied at Charing Cross Hospital and was assistant surgeon on HMS *Rattlesnake*, 1846-50. His surveys of marine life on the Australian Barrier Reef appeared as papers for the \*Royal and Linnean Societies (see LINNAEUS), he was elected FRS in 1851, and in 1854 became professor of natural history at the Royal School of Mines. He wrote extensively on specialist subjects, but was also widely known and admired as a lecturer to lay audiences, often of working men; he aimed to avoid 'technical dialect' and had a gift for explaining complicated scientific points in language that was generally intelligible. His views on religion, education, philosophy, and evolution, and on man's newly conceived place in the universe (e.g. in *Evidence as to Man's Place in Nature*, 1863, *Evolution and Ethics*, 1893, and other essays) had a profound impact on 19th-cent. thought. He was a friend of \*Darwin, and an influential though discriminating supporter of his theories. He coined the word 'agnostic' to describe his own philosophical position, which he expounded at the \*Metaphysical Society and in the *Nineteenth Century*. A vigorous though courteous disputant, he engaged in controversy with \*Owen, \*Gladstone, and other critics of evolutionary theory. His *Collected Essays* were published in 1893-4, his *Scientific Memoirs* in 1898-1903, and his *Life and Letters*, edited by his son Leonard, in 1900-3.

**HUYSMANS**, Joris-Karl (1848-1907), French novelist.

After a number of early novels in a naturalistic vein (e.g. *Marthe, histoire d'une fille*, 1876; *En ménage*, 1881), he adopted another mode in *A rebours* (1884; *Against the Grain*, 1922, trans. J. Howard; *Against Nature*, 1959, trans. R. Baldick), the work for which he is now chiefly remembered. Introducing the neuroaesthetic aristocrat Des Esseintes, who turns his back on the world as he finds it to create a world of sensuousness and artifice within which to cultivate extremes of self-awareness, *A rebours* has been regarded as a manual of the extravagant aestheticism of the/in *de siècle*. It was much admired by \* Wilde, who introduces it into *The Picture of Dorian Gray* as the 'yellow book' given to Dorian by Lord Henry Wotton. Huysmans' later work includes four novels which follow the spiritual progress of the central character Durtal towards Roman Catholicism: *Là-bas* (1891), *En route* (1895), *La Cathédrale* (1898), *L'Oblat* (1903). **HYDE**, Douglas (1860-1949), Irish writer and ardent pioneer in the \*Irish Revival, who became the first professor of Irish at the National University in 1908. He founded the Gaelic League in 1893 and was its president until 1915. Several of his writings, including in particular *Love Songs of Connacht* (1893) and *A Literary History of Ireland* (1899), together with several  
5 1 1 HYDE I HYPERION  
volumes of verse translations from the Gaelic, were highly influential. In 1901 the \* Irish Literary Theatre produced Hyde's Gaelic *Casadh*, and he later became one of the vice-presidents of the \* Abbey Theatre company. He was the first president of Eire, holding office from 1938 to 1945. A biography by G. W.

Dunleavy appeared in 1974.

**HYDE**, Edward, see CLARENDON.

*Hyde Park, a comedy by*. \* Shirley, acted 1632, printed 1637.

This comedy seems to have been written for performance at the time of the annual opening of the park, and it exploits the topical appeal of the subject. The fourth act features horse racing; when \*Pepys saw a revival of the play after the Restoration, horses were actually led across the stage. Apart from the local colour, there is a plot about the return of a long-lost husband in disguise; another plot, sometimes seen as a foreshadowing of \* Restoration comedy, is the courtship of the witty Carol and her no less witty suitor Fairfield, culminating in what is probably the earliest example of a 'proviso scene' (i.e. a scene of premarital negotiation) such as Congreve was to develop more fully in *The Way of the World*.

*Hydriotaphia, or Urn Burial*, by Sir T \*Browne, the companion piece to *The Garden of Cyrus*, published 1658, has been called the first archaeological treatise in English. He takes the discovery of some burial urns in a Norfolk field as the occasion for a wide-ranging meditation on the funeral procedures of many nations. The fragility of all relics and monuments prompts him to turn to the Christian doctrine of resurrection as the only lasting hope. From the first words of the 'Epistle Dedicatory', 'When the Funerall pyre was out, and the last valediction over', to the solemn splendour of the closing pages, beginning 'But the iniquity of oblivion blindly scattereth her poppy', Browne achieves the 'high style' demanded by his subject with a richness of

diction and rhythmical power seldom if ever equalled in English prose.

***Hye Way to the Spytell House, The***, a tract printed and adapted from a French work by Robert Copland (fl. 1508-48), describing the beggars and other types of the poorer classes who visit the hospital, in the form of a dialogue between the author and the porter of the hospital. It throws a vivid light on the poverty prevailing in the early 16th cent.

**HYGINUS**, *Gaius Julius*, an immensely erudite freedman whom the Emperor Augustus (d. AD 14) put in charge of the Palatine Library. He was a prolific author, but the astronomical treatise with stellar myths and the book of legends that now bear his name are probably no more than incompetent summaries of two of his works. They remain, however, our sole authorities for a number of legends and were widely used by later mythographers.

***Hymenaei***, a marriage masque by \* Jonson, performed at Whitehall on Twelfth Night 1606, and printed in that year, with the theme of union. The marriage was that of the earl of Essex and Lady Frances Howard, the murderer of \*Overbury. It ended in scandal and divorce.

**hymns**. The Greek *hymnos* means a 'song of praise', honouring gods or heroes. In the Christian tradition, hymns are songs of worship, sung by congregation and choir. They are often based on the Bible but, unlike canticles such as the 'Magnificat' or 'Nunc Dimittis', they are not settings of biblical texts. Hymn-singing was revived in 16th-cent. Germany by the Lutherans and English hymns were first written for Dissenting

churches—by Isaac \*Watts, an Independent minister, who published *Hymns and Spiritual Songs* (1707); by C. \*Wesley in *Hymns and Sacred Poems* (1739); and by W \*Cowper and John \*Newton in *Olney Hymns* (1779).

Typically, these hymns resemble ballads in their fourline verses and simple metres. Before 1820, only the singing of Psalms was permitted in the Church of England. After 1820, there was a great revival of Anglican hymnody, leading to *Hymns Ancient and Modern* (1861), edited by the Revd Sir H. W Baker (1821-77). As well as new compositions (by Mrs C. F. Alexander, 1823-95, and \*Newman). 'A&M' was notable for its translations from Latin hymns. In the *Yattendon Hymnal* (1899), edited by R. \*Bridges, and *The English Hymnal* (1906), edited by Sir Percy Dearmer (1867-1936) and \*Vaughan Williams, English folk melodies were frequently employed, as hymn-singing was connected to nationalist ideas of Englishness. Since the 1960s, pop lyrics have become the dominant idiom for hymns, most successfully in the work of Graham Kendrick.

**'Hymn to the Naiads'**, see AKENSIDE.

**hypallage**, from a Greek word meaning 'exchange', a transference of epithet, as 'Sansfoy's dead dowry' for 'dead Sansfoy's dowry' (\*Spenser).

**hyperbole**, the use of exaggerated terms not in order to deceive but to emphasize the importance or extent of something. \*Puttenham translated it as 'the over reader', which in turn provides the title of H. Levin's study of \*Marlowe, *The Overreacher* (1952), Marlowe having been particularly addicted to this figure of speech: e.g. 'Was this the face that launched a thousand

ships? I And burnt the topless towers of Ilium?' (\**Dr Faustus*).

**Hyperion:** *A Fragment* and *The Fall of Hyperion*, fragments of epic poems by \* Keats written 1818-19. *Hyperion* was published 1820, *The Fall of Hyperion* not until 1856. In 1818 Keats gave up the effort to finish *Hyperion*, then began to rewrite and recast it as *The Fall of Hyperion*, but once again the effort was abandoned.

In the first version, written as direct narrative, the tremendous figure of the fallen Saturn, conquered by

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Jove, mourns the loss of his kingdom and debates with his fallen fellow Titans, in their craggy lair, how he may regain his kingdom. They conclude that only the magnificent Hyperion, who is still Unfallen, will be able to help them. In Bk III the golden Apollo, god of music, poetry, and knowledge, speaks to the goddess Mnemosyne of his inexplicable anguish; then, at the moment of his deification, the fragment ends. In the second version, the poet is in a luxuriant garden, where he drinks an elixir which induces a vision. He finds himself in a vast domed monument, then proceeds with pain and difficulty to climb the stair to the shrine of the priestess Moneta. Together they find the agonized fallen Saturn, and with Mnemosyne and Thea they speak to him of his pain and loss. In despair he leaves with Thea to comfort his fellow Titans, while the poet and Moneta watch the magnificent, but much troubled, Hyperion blaze into the west. The precise meaning of the allegory is not always clear, but both poems have as their general theme the nature of poetry and the nature and development of the poet. It is not

known why Keats abandoned what was to have been his great work, but one of his fears, expressed in a letter to his friend \*Reynolds, was that his writing was too Miltonic.

**hypertext.** Printed literature is not linear. A rich network of paths exists both within works (indexes, contents tables, cross-references) and between works (citations, bibliographies, catalogues). To follow some of the longer paths, however, required intercontinental travel, until the advent of literary machines. The magic lantern and the cinema spawned the microfilm reader. Television and the typewriter led to the computer terminal which could rapidly retrieve information from distant shores. Inspired by microfilm, Vannevar Bush in 1945 envisioned a 'private file and library' with screen and keyboard, with facilities for finding documents and linking them together to form branching 'trails'. In 1968 Douglas Engelbart of Stanford Research Institute demonstrated NLS, a computer system with many revolutionary features including facilities for editing non-sequential text. Cinema and television were the inspiration for Theodor H. Nelson, who in 1965 coined the term 'hypertext' for linked literature, or 'hypermedia' if sound and moving pictures were included. He saw that networks of computers could nurture a worldwide 'docuverse'. His 1980 Xanadu proposal included a scheme for managing copyright and payments. Paperback 'gamebooks' for young readers, such as the *Fighting Fantasy* series edited by Steve Jackson and Ian Livingstone, flourished in the 1980s. These showed the influence of computer games such as *Adventure* and were essentially

hypertext stories in print. In 1987 Apple Computer released HyperCard, a hypertext reading and authoring programme which was included with every Apple Macintosh computer sold. The world community of hypertext readers and authors expanded rapidly. Other notable pre-1990 hypertext systems include Intermedia, developed at Brown University; Guide, from Owl International; and NoteCards, from Xerox Corporation. More recently, millions have used Windows help, a simple hypertext system delivered with the Microsoft Windows operating system. Hypertext or hypermedia are the basis of most computer-based learning materials. The \* World Wide Web, invented in 1990, realized much of Nelson's vision. This time an infrastructure was ready: universities and research institutes were connected to the Internet, as were some companies and private individuals, who used it for electronic mail and other purposes. Soon the Web became the Internet's main attraction for millions of new users. Compared with Xanadu, the Web was crude: it left users to make their own arrangements for protecting copyright and collecting fees. But people and organizations happily published material on the Web in order to spread their ideas, enhance their reputations, or sell their products. Reference works translate successfully into hypertext on the Web or on \*CD-ROM. Writers working singly or co-operatively have also experimented with \*interactive fiction which permits many different readings of the same story. Computer games such as *Myst* (Broderbund, 1995) and *Resident Evil* (Capcom, 1996) have complex plots and may be regarded as popular hypermedia

novels. See V. Bush, 'As We May Think', *Atlantic Monthly* (July 1945), 101-8; T. H. Nelson, *Literary Machines* (1981); various authors, *Communications of the ACM*, 31/7 (July 1988).

**hypotaxis** (from Greek, 'subjection') is the frequent use of relative and dependent clauses (subordination), as in 'When I came, then I saw, and, having seen, I conquered'. The adjectival form is 'hypotactic'. (See PARATAXIS.)

**hysterion-proteron**, in grammar and rhetoric, a figure of speech in which the word or phrase that should properly come last is put first; in general, 'putting the cart before the horse': 'let us die and rush into the heart of battle.'

**Hythloday**, Raphael, in More's \* *Utopia*, the traveller in whose mouth the author places the criticisms of English institutions, and the description of the 'wise and godly ordinances' of the Utopians.

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