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'La Belle Dame sans Merci', a ballad by *Keats, written 1819, published 1820, which describes a knight fatally enthralled by an elfin woman. Although Keats himself spoke of it lightly, critics and biographers have written of it at length, many concurring with Robert *Graves (*The White Goddess*, 1948) that 'the Belle Dame represented Love, Death by Consumption . . . and Poetry all at once'. It was much admired by the *Pre-Raphaelites and W. *Morris asserted that 'it was the germ from which all the poetry of his group had sprung.'

La Belle Dame sans mercy is also the title of a poem translated from *Chartier, attributed at one time to *Chaucer, but now thought to be the work of Sir Richard Ros.

LA BRUYÈRE, Jean de (1645-96), French satiric moralist, author of *Les Caractères ou les mœurs de ce siècle* (1688; *The Characters, or The Manners of the Age*, 1699). The work, consisting of short portrait sketches revelatory of the vanity and corruption in human behaviour, was published as an appendage to La Bruyère's translation of the *Characters* of *Theophrastus from which it derives its method. It was immediately successful on publication, and has been widely admired by such writers as *Flaubert, *Gide, and

*Proust. See also CHARACTER WRITING.

LA CALPRENÈDE, Gauthier de Costes de (1614-63), French novelist. His heroic romances achieved an immense international vogue, and had a marked effect on the heroic drama of high classicism in France and of the English Restoration. They divide into three cycles: *Cassandre* (10 vols, 1644-50), trans. Sir Charles Cotterell (1667), centred on the life of the daughter of Darius, wife of Alexander the Great; *Cléopâtre* (12 vols, 1647-56), trans. R. Loveday and others (1652-9), describing the adventures of the daughter of Antony and Cleopatra; and *Pharamond* (12 vols, 1661-70), first four vols trans. John Davies (1662), narrating the loves of the first French kings for the Cambrian princess Rosemonde.

LACAN, Jacques, see STRUCTURALISM and MARXIST LITERARY CRITICISM.

LACLOS, Pierre Choderlos de (1741-1803), French novelist. His masterpiece, *Les Liaisons dangereuses* (1782), influenced by *Richardson's epistolary novels, records the unscrupulous seductions of Valmont, aided by his accomplice Mme de Merteuil. In depicting the moral and sexual raids of a cynical aristocratic couple on an unsuspecting society, it remarkably combines searching psychological analysis in the manner of 17th-cent. drama, the assumptions of 18th-cent. philosophical sensationalism, and intimations of demonic Romantic revolt. It was successfully adapted for stage and screen by C. *Hampton, whose work caught the mood of the cynical 1980s.

La Creevy, Miss, the cheerful little miniature-painter in Dickens's **Nicholas Nickleby*.

Ladislaw, Will, a character in G. Eliot's **Middlemarch*.

Lads' literature. By the mid-1990s, most of the feminist battles of the last three decades seemed to have been won, at least in the rather rarefied circles inhabited by writers and publishers. It was time for a backlash. Sections of the media now began to exalt an old-fashioned, unreconstructed model of the British male, for whom the female body was once again relentlessly objectified and the ideal of serious commitment to emotional relationships was jettisoned in favour of a sort of boorish hedonism centred around sport, drinking, and recreational sex. Propaganda along these lines was issued, beneath a cheery veneer of *postmodern irony, by a new rash of men's magazines including *Loaded*, *Arena*, and *FHM*.

The 'New Lad' was born, and soon established his own, quite distinct tastes in literature. Among the key texts are Nick *Hornby's *Fever Pitch* (1992) and *High Fidelity* (1995), which show how the languages of football and record collecting can function as a code in which men discuss their feelings; *A White Merc with Fins* (1996) and *Rancid Aluminium* (1997) by James Hawes, notable both for their laconic, wisecracking style and their emphasis on violence as a means of resolving conflict (they owe a strong debt to Quentin Tarantino, the New Lad's favourite film director); John King's *The Football Factory* (1996), *Headhunters* (1997), and *England Away* (1998), which have attracted many male readers by offering a vicarious insight into the world of football hooligans; and, from a slightly earlier era, Bret Easton Ellis's *American Psycho* (1991), in which the female body is repeatedly mutilated and

dismembered in the name of social satire.

In 1996 a backlash-against-the-backlash was instigated by *Bridget Jones's Diary*, an immensely successful novel in *diary form by Helen Fielding, whose heroine's frustration at the emotional fecklessness of her various boyfriends struck a chord with thousands of female readers.

Lady Audley's Secret, see BRADDON.

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Lady Chatterley's Lover, a novel by D. H. * Lawrence (privately printed, Florence, 1928; expurgated version, London, 1932; full text, London, 1960).

Constance Chatterley is married to Sir Clifford, writer, intellectual, and landowner, of Wragby Hall in the Midlands. He is confined to a wheelchair through injuries from the First World War. She has an unsatisfying affair with a successful playwright, Michaelis, followed by a passionate love relationship with gamekeeper Oliver Mellors, son of a miner and exofficer from the Indian army. She becomes pregnant by him, goes to Venice with her sister Hilda partly to obscure the baby's parentage, but returns and tells her husband the truth, spurred on by the knowledge that Mellors's estranged wife Bertha has been stirring scandal in an effort to reclaim him. The novel ends with the temporary separation of the lovers, as they hopefully await divorce and a new life together. Lawrence's detailed and poetic descriptions of sexual union, and his uncompromising use of four-letter words, caused the book (long available in foreign editions) to be unpublishable in full in England until 1960 when *Penguin Books took the risk of producing

a complete text. They were prosecuted under the Obscene Publications Act 1959, and acquitted after a celebrated trial during which many eminent authors (including E. M. Forster, R. Hoggart, H. Gardner) appeared as witnesses for the defence, a victory which had a profound effect on both writing and publishing in subsequent decades.

Lady of May, The, a short pastoral entertainment by P. Sidney. It consists of a dispute between a shepherd and a forester for the hand of the rustic May Lady, and was performed under the aegis of the earl of Leicester for Elizabeth I when she visited him at Wanstead in 1578 or 1579. The character of the pedantic schoolmaster Rombus may have suggested that of Holofernes in *Love's Labour's Lost*.

Lady of Pleasure, The, a comedy by J. Shirley, acted 1635, printed 1637.

In the central plot Lady Bornwell is cured of her desire to live a life of thoughtless pleasure, partly by the discovery of the worthlessness of her foppish suitors and partly by her husband's pretence that he too means to live extravagantly. The play's scenes of fashionable conversation, the contrast between the manners of the true gentleman and lady of the sub-plot and the affected main-plot characters, and the rapid transformation of the scholarly bashfulness of Lady Bornwell's nephew Frederick into town debauchery, are a cross between Jonson's comedy of humours and Restoration comedy of manners; the moral tone of the ending, in which Lady Bornwell decides to return to the country, contrasts with the largely amoral tone of much that has gone before.

'Lady of Shalott, The', a poem by Tennyson, published 1832, much revised for the 1842 *Poems*.

Tennyson said of it 'I met the story first in some Italian novelle: but the web, mirror, island etc. were my own. Indeed, I doubt whether I should ever have put it into that shape if I had then been aware of the Maid of Astolat in Mort Arthur.' (Quoted by F. J. Furnivall, 1868.) The story bears little resemblance to his subsequent treatment of it in 'Lancelot and Elaine' of the *Idylls of the King*. The Lady, like Mariana, was one of several enchanted or imprisoned maidens to capture the Victorian imagination, and was the subject of many illustrations, including a notable one by Holman Hunt.

Lady of the Idle Lake, see PHAEDRIA.

Lady of the Lake, in the Arthurian legends, a rather shifting supernatural character. In Malory she gives Arthur the sword Excalibur, but when she asks for the head of Balyn as payment Balyn strikes off her head, for which deed he is banished from the court. Also called the Lady of the Lake (in Malory 'chief lady, suggesting more than one) is Nimiane (Nymue and, probably by scribal misreading, Vivien), the wife of Pelleas, who loves Merlin, whom she tricks into revealing his magic arts and then imprisons in a tower of air in the forest of Broceliande from which he never escapes. In Malory she is said to have accompanied the three queens who bore Arthur away by ship after his death. In Celtic origin she may derive from Morgan, the archetypal lake lady.

Lady of the Lake, The, a poem in six cantos by Sir W. Scott, published 1810.

The action takes place chiefly on and around Loch Katrine in Perthshire, and involves the wooing of Ellen Douglas, the lady of the title and daughter of the outlawed Lord James of Douglas: she is courted by various suitors, including a mysterious wandering huntsman-knight whom she ferries to the island in the lake, and who after various adventures and skirmishes is revealed at court, as she seeks her father's pardon, to be King James V himself. The lively narrative evokes highland scenery and manners, and contains various poetic interludes, including the *coronach (Canto III) 'He is gone on the mountain' and the ballad (Canto IV) 'Alice Brand', which tells the story of Alice's lost brother, transformed by the Elf King into a hideous dwarf, and redeemed by his sister's courage. The poem was immensely popular, and inspired several composers, including *Schubert and *Rossini.

Lady's Not for Burning, The, a play by C. *Fry, performed 1948, published 1949. A springtime romantic comedy in verse, set in 1400, it introduces Jennet Jourdemayne, young, beautiful, and accused of witchcraft, to world-weary ex-soldier Thomas Mendip who insists he wishes to be hanged. They fall in love and all ends happily. Full of verbal invention and wordplay, it was one of the most enjoyable and successful works of the post-war revival of verse drama.

LADY SUSAN | LALLA R O O KH 568

Lady Susan, a novel by }. * Austen, written probably 1793-4, published 1871, from an untitled manuscript dated 1805: the manuscript is a fair copy, and the date of composition is discussed by B. C. Southam, *fane Austen's Literary Manuscripts* (1964). It is Jane Austen's

only *epistolary novel, although her first version of * *Sense and Sensibility*, called *Elinor and Marianne*, was also in letter form.

The story consists of letters, written chiefly between the kindly Mrs Vernon and her mother Lady de Courcy, and between Lady Susan and her London friend Mrs Johnson. The events occur mainly at Churchill, the country house of the Vernons. Lady Susan, the widow of Mr Vernon's brother, is beautiful, selfish, and unscrupulous. She has had to leave the house of the Mainwarings, where both Mr Mainwaring and his sister's suitor Sir James Martin have fallen in love with her. At Churchill she meets Reginald de Courcy, Mrs Vernon's brother, young and gullible, who also succumbs to her superficial charms. Lady Susan's 16-yearold daughter Frederica is terrorized by her mother, and becomes so distraught when learning of her mother's plan to marry her off to Sir James Martin that she begs Reginald de Courcy to intercede for her. The story then breaks off and the author appends a 'Conclusion', informing the reader that Lady Susan herself married Sir James Martin; that Frederica went to live at Churchill and would in time marry Reginald; and that 'this correspondence [i.e. the novel]. . . could not, to the great detriment of the Post Office revenue, be continued any longer'.

Laertes, in Shakespeare's **Hamlet*, the brother of Ophelia.

LA FAYETTE, Marie-Madeleine de La Vergue, comtesse de (1634-93), French novelist. The centre of a select circle in Paris which included Mme de *Sévigné and *La Rochefoucauld, she published three novels, the

third of which, *La Princesse de Clèves* (1678), ensured her place in French literature. It is concerned with its heroine's overwhelming passion for an outsider from the point of view of its effects on her otherwise successful marriage. Written with harmonious sobriety and unaffected sympathy, *La Princesse* transformed the novel of romance, as practised by Mme de *Scudéry and *La Calprenède, into the novel of character. It was translated into English in 1679.

Lafeu, an old lord in Shakespeare's **All's Well that Ends Well*.

La Fleur, Yorick's French servant in Sterne's **A Sentimental Journey*.

LA FONTAINE, Jean de (1621-95), French poet, author of the *Fables*, a collection of some 240 poems, published in 12 books between 1668 and 1694 (English trans., 1734). The material for the fables is drawn from Eastern, classical, and modern sources, and a number of them, such as 'La Cigale et la fourmi' ('The Grasshopper and the Ant') or 'Le Corbeau et le renard' ('The Crow and the Fox'), have long enjoyed widespread popularity in France.

LAFORGUE, Jules (1860-87), French poet, prominent in the development of **vers libre*, author of *Les Complaintes* (1885), *L'Imitation de Notre-Dame la Lune* (1886), and the posthumously published *Derniers Vers* (1890). The characteristic tone of his poetry is one of ironic self-deprecation. He was an important influence on the early work of T. S. *Eliot, and on the poetry of *Pound (see *Canto CXVi*). Three of his poems were translated by H. *Crane (1922). He also published a collection of short stories, *Moralités légendaires* (1887).

Lagado, see GULLIVER'S TRAVELS.

LAING, R(onald) D(avid) (1927-89), author, poet, psychoanalyst, born in Glasgow. He studied medicine at Glasgow University. His works include *The Divided Self* (1960), *Sanity, Madness and the Family* (1964), and *The Politics of Experience and the Bird of Paradise* (1967). *Knots* (1970) is a collection of poem-pattern dialogues revealing the 'knots, tangles. . . impasses, disjunctions' of various forms of what he describes as human bondage. His radical ideas on madness, family dynamics, and care in the community made a considerable impact on the counter-culture of the 1960s, and his work has continued to exert an influence. Mary Barnes, one of his patients at his experimental therapeutic centre, Kingsley Hall, was to be the subject of a play by David *Edgar.

Lake Poets, **Lake School**, terms applied to *Coleridge, *Southey, *Wordsworth, and sometimes to *De Quincey, who lived in the Lake District at the beginning of the 19th cent. The expression 'Lake School' seems first to appear in the **Edinburgh Review* of Aug. 1817. *Byron makes play with the term, and in the dedication to **Don Juan* (1819) refers slightly to 'all the Lakers'. In his *Recollections of the Lake Poets* De Quincey denies the existence of any such 'school'.

Lallans, see SCOTS.

Lalla Rookh, a series of *Oriental tales in verse connected by a story in prose, by T *Moore, published 1817. The first of the tales is written in heroic couplets, the others in stanzas of varied metre. The work enjoyed immense popularity, and went into 20 editions by 1840.

The frame story tells of the journey of Lalla Rookh ('Tulip Cheek'), the daughter of the emperor, from Delhi to Kashmir, to be married to the king of Bucharia. On the way she and her train are diverted by four verse tales told by Feramorz, a young Kashmiri poet, with whom she falls in love and who turns out, on her arrival, to be the king of Bucharia himself. A series of accidents on the way throws the pompous chamberlain Fadladeen into a bad temper, which he vents in pungent criticisms of the young man's verse, in the style of the **Edinburgh Review*.

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'**L'Allegro**', a poem in rhymed octosyllabics with a tenline prelude by **Milton*, written 1631, printed 1645.

The Italian title means 'the cheerful man', and this idyll is an invocation to the goddess Mirth to allow the poet to live with her, first amid the delights of pastoral scenes, then amid those of 'towered cities' and the 'busy hum of men'. It is a companion piece to **Il Penseroso*.

LAMARCK, Jean Baptiste de Monet, chevalier de (1744-1829), French naturalist. He advanced the view that species were not unalterable, and that the higher and more complex forms of life were derived from lower and simpler forms; that environment and new needs led to new actions and hence to organic modifications or the creation of new organs, and that these were transmitted to descendants. C. **Darwin* introduced Lamarckian ideas into later editions of his work, having retreated from his original position on natural selection.

LAMARTINE, Alphonse de (1790-1869), French poet and politician. In addition to the poetry which, from

the *Méditations poétiques* of 1820, established him as one of the leading figures in the French Romantic movement, he produced many volumes of biography, memoirs, political and historical works, novels, and travel writing. His work, both literary and historical, was widely translated into English from the late 1820s. His other collections of poetry include the *Nouvelles Méditations poétiques* (1823), the *Harmonies poétiques et religieuses* (1830), and the *Recueils poétiques* (1839); he also published two fragments of a projected epic poem, *Jocelyn* (1836) and *La Chute d'un ange* (1838), while in 1835 he published his account of a journey to Syria, Lebanon, and the Holy Land. In the provisional government of 1848 he served as minister of foreign affairs (*Trois Mois au pouvoir*, 1848), withdrawing from public life in 1851. His historical works include the *Histoire des Girondins* (1847) and the *Histoire de la Révolution de 1848* (1849).

LAMB, Lady Caroline (1785-1828), daughter of the third earl of Bessborough. She married William Lamb, afterwards second Viscount Melbourne. In 1812, shortly after her marriage, she became infatuated with **Byron*, and about the same time began to show signs of serious mental instability. Her first novel, *Glenarvon*, published anonymously in 1816 after Byron had broken with her, is a wild **Gothic* extravaganza, in which she herself is cast as the dashing Calantha and Byron as the fated, fascinating Glenarvon. The novel enjoyed a tremendous but brief *succès de scandale*. Neither *Graham Hamilton* (1822) nor *Ada Reis* (1823) is remembered. Her accidental meeting with Byron's funeral procession on its way to Hucknall

Torkard in 1824 further provoked the disintegration of her mind.

LAMB, Charles (1775-1834), born in London. His father, the Lovel of 'The Old Benchers of the Inner Temple' in **Essays of Elia*, was the clerk to Samuel Salt, a lawyer, whose house in Crown Office Row was Lamb's birthplace and his home during his youth. He was educated at *Christ's Hospital, where he formed an enduring admiration for S. T. *Coleridge. After a few months at the South Sea House (see ESSAYS OF ELIA), he obtained at 17 an appointment in the East India House, where he remained until his retirement in 1825. For a short time in 1795-6 he was mentally deranged, and the threat of madness became a shadow on his life. In 1796 his sister Mary, in a fit of insanity, killed their mother. Lamb undertook the charge of his sister, who remained liable to periodic breakdowns, and she repaid him with great sympathy and affection. They lived in London, which Lamb loved, then from 1823 in Islington, Enfield, and Edmonton, where Lamb died. Four sonnets of Lamb's appeared in 1796 in a volume of poems by Coleridge, who became a lifelong friend. In 1798 appeared *Blank Verse* by Charles Lloyd and Charles Lamb, which included the poem 'The Old Familiar Faces'. In the same year appeared the *Tale of Rosamund Gray and Old Blind Margaret*, a melodramatic, sentimental village tragedy, in which Rosamund meets a fate worse than death, then death itself. In 1802 Lamb published *John Woodvil* (at first called *Pride's Cure*), an ineffective tragedy in the Elizabethan style; and in 1806 his farce *Mr H* proved a failure at Drury Lane. With his sister he wrote *Tales*

from Shakespear (1807), designed to make the stories of Shakespeare's plays familiar to the young; and also *Mrs Leicester's School* (1809), a collection of original stories. *The Adventures of Ulysses* (1808) was an attempt to do for the *Odyssey* what they had done for Shakespeare. In 1808 he published **Specimens of English Dramatic Poets who Lived about the Time of Shakespeare*. Between 1810 and 1820 his literary output was not great. It includes the essays 'On the Tragedies of Shakespeare', which presents the characters of the tragedies as individual 'objects of meditation', stripped of their dramatic function; and an admiring analysis 'On the Genius and Character of Hogarth' in 1811. He wrote for Leigh Hunt's **Reflector* and for the **Examiner*, and in 1814 contributed to the **Quarterly Review* an article (much altered by *Gifford, the editor) on Wordsworth's **The Excursion*, commending the originality of Wordsworth's genius, as well as his high seriousness. A collection of his miscellaneous writings in prose and verse appeared in 1818. From 1820 to 1823 Lamb was a regular contributor to the **London Magazine*, in which appeared the first series of essays known as *Essays of Elia*, published in a collected volume in 1823. The second series was published in 1833. Of his poems the best known are 'The Old Familiar Faces', the lyrical ballad 'Hester' (1803), and an elegy 'On an Infant Dying as Soon as Born' (1827), probably his finest poem. *Album Verses* (1830) includes many other lyrics and sonnets. A. C. *Bradley regarded Lamb as the greatest critic of his century, but few would follow Bradley quite so far. Lamb's literary criticism is scattered and small in

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volume. He had no interest in critical theory, and a poor sense of structure; as he wrote to *Godwin: 'I cannot grasp at a whole.' But his sympathies were wide and his sensitivity acute; while careful always to approve moral worth he also enjoys 'an airing beyond the diocese of strict conscience', as into the then little read Jacobean or Restoration drama. His habit of brief but accurate characterization, and of generalized but perceptive comment (such as he employs in his *Specimens*) results in original and illuminating work. He was a prolific letter writer of great charm and quality, and many of his observations on literature are scattered throughout the letters. He was much loved, and his various homes were a meeting place for Coleridge, *Wordsworth, Leigh *Hunt, *Hazlitt, *Southey, and other literary men. His *Letters* have been edited by E. W. Marris (3 vols, 1975-8); see also D. *Cecil, *A Portrait of Charles Lamb* (1983) and the standard life by E. V. * Lucas (1905).

LAMB, Mary Ann (1764-1847), the sister of Charles *Lamb, under whose name the facts of her life will be found. She collaborated with her brother in writing for children the prose *Tales from Shakespear* (1807), and she wrote the greater part of *Mrs Leicester's School* (1809), a book of stories for children containing many autobiographical details, to which her brother contributed three tales.

LAMBERT, Constant (1905-51), English composer, conductor, and writer on music. Like W. * Walton, Lambert was a member of the *Sitwell circle, and his best-known work, *The Rio Grande* (1928), is a jazzy

setting for piano solo, chorus, contralto, and orchestra of a poem by Sacheverell Sitwell. In a different vein is the masque to words from *Nashe's 'pleasant comedy' *Summer's Last Will and Testament* (1936), and there is a version of the dirge from **Cymbeline*, 'Fear no more the heat of the sun' (1940). Only marginally connected with Shakespeare is the ballet *Romeo and Juliet* (written for Diaghilev in 1926), in which an actor and actress, rehearsing Shakespeare's play, themselves fall in love and eventually elope in an aeroplane. As a writer Lambert's stimulating but controversial book *Music Ho!* (1934), subtitled 'A Study of Music in Decline', was enthusiastically acclaimed in its day: it retains its status as a classic of its period and a testimony of an exceptional musical and critical intelligence. (See also MUSIC, LITERATURE OF.)

Lambeth Books, a name sometimes given to the symbolic poems which *Blake wrote and etched while living at Lambeth (1790-1800). They include *America*, * *Europe*, and *The Song of Los*.

Lament of Tasso, The, a dramatic monologue by * Byron, published in 1817, inspired by Byron's visit to 'much decayed' Ferrara in that year, and written on the way to Florence. It is based on the legend of *Tasso's tragic love for Leonora d'Este: the narrator describes his imprisonment in a madhouse in Ferrara, and asserts his own enduring fame, which will outlive that of the city which has incarcerated him.

'Lamia', a narrative poem by *Keats, written 1819, published 1820.

The story was taken from Burton's **Anatomy of Melancholy*, there quoted from Philostratus. Lamia, a

sorceress, is transformed by Hermes from a serpent into a beautiful woman. She loves the serious young Corinthian Lycius, and he, spellbound by her beauty and believing her human, falls in love with her. They retire to her secret and sumptuous palace in Corinth. Here, not content with his happiness and against Lamia's wishes, Lycius orders a magnificent bridal feast and summons his friends. Among them, though uninvited, comes his old guide and mentor, the sage Apollonius, who pierces Lamia's disguise and calls her by her name. Her beauty withers, with a frightful scream she vanishes, and Lycius dies in a frenzy of grief. Keats wrote to his brother George that he believed the poem had 'a sort of fire in it' and that it would please a sensation-loving public. Interpretations of the work vary considerably, but it is clearly connected with Keats's persistent theme of the relationship between the real and the ideal.

LAMMING, George Eric (1927-), novelist and poet, born in Barbados. His first novel, *In the Castle of the Skin* (1953), is the story of a boy's adolescence in a small peasant village in Barbados, and of his growing awareness of the colonial situation; this was followed by *The Emigrants* (1954), which describes the voyage to and arrival in Britain of a group of West Indians. *Of Age and Innocence* (1958) and *Season of Adventure* (1960) are more optimistic works, set on the imaginary island of San Cristobal. Other works include *Water with Berries* (1971) and *Natives of My Person* (1972). *Thiong'o commented (*Homecomings*, 1972) that Lamming's novels are dominated by the theme of 'exile as a universal experience'.

Lammle, Alfred and Sophronia, in Dickens's **Our Mutual Friend*, unscrupulous social adventurers.

Lamorak de Galis (of Wales), Sir, in **Malory*, the brother of Percivale (Perceval) and son of Pellinore. Just as his father kills King Lot of Orkney and is killed by Lot's son Gawayne (*Gawain), he is slain by the four sons of King Lot because of his adultery with Arthur's sister Morgawse, the wife of King Lot. In some versions he is treacherously stabbed in the back by Mordred (Modred); in others he is slain without ignobility by Gawain.

LAMPEDUSA, Giuseppe Tornasi Di (1896-1957), Sicilian aristocrat, author of a remarkable novel, *// gattopardo* (*The Leopard*, 1955-6), which describes the reactions of a noble Sicilian family to the political and social changes following Garibaldi's annexation of Sicily in 1860.

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LANCASTER, Joseph (1778-1838), the founder of a system of education, based 'on general Christian principles' (i.e. undenominational), in schools organized 'on the monitorial or mutual system', described in *Improvements in Education* (1803). The proposal gave rise to heated controversy, of which the outcome was the 'voluntary system' of elementary schools that endured until 1870.

LANCASTER, Sir Osbert (1908-96), writer, artist, cartoonist, and theatre designer, educated at Charterhouse and Lincoln College, Oxford. He is remembered for his many illustrated works which gently mock the English way of life: he was particularly good at countryhouse and upper-class architecture and mannerisms,

but also had a sharp eye for suburbia. Titles include *Pillar to Post* (1938) and *Homes Sweet Homes* (1939), which record architectural history and fashion, and books based on Draynfilete, the ancestral village of the Littlehampton family, which include *Draynfilete Revealed* (1949) and *The Life and Times of Maudie Littlehampton* (1982).

Lancelot, see LAUNCELOT OF THE LAKE.

Lancelot du Lake, Sir, a ballad included in Percy's **Reliques*, recounting the adventure of Lancelot with Tarquin, who had in prison threescore of Arthur's knights. Lancelot kills him and liberates the knights. Falstaff sings a snatch from this ballad in Shakespeare's 2 **Henry IV* (11. iv).

Landeval, Sir, see SIR LAUNFAL.

Landfall, the most important of New Zealand's literary periodicals, founded in 1947 as a quarterly.

Landless, Neville and Helena, characters in Dickens's **Edwin Drood*.

LANDON, Letitia Elizabeth (1802-38), who wrote under the initials L.E.L., and supported herself from an early age by her writing. She published between 1821 and her death a number of volumes of poetry, contributed to periodicals, and wrote several novels, of which the best is *Ethel Churchill* (1837). Her unprotected position as a woman in the literary world gave rise to various vague scandals linking her name to **Maginn* and, less certainly, to **Bulwer-Lytton*, who appears with his wife Rosina in her novel *Romance and Reality* (1831). Such rumours caused her to break off her engagement to J. **Forster*, and she later married George Maclean, with whom she travelled to West

Africa, where she died shortly afterwards in mysterious circumstances, either by suicide or accident, from swallowing prussic acid.

LANDOR, Robert Eyres (1781-1869), a cleric, youngest brother of W. S. **Landor*. He was the author of five tragedies, including *The Count of Arezzi* (1823), which was attributed to **Byron* and enjoyed a brief success for that reason. He also published a poem, *The Impious Feast* (1828); a fantastic prose story, *The Fawn of Sertorius* (1846); and *The Fountain of Arethusa* (1848), dialogues between a certain Anthony Lugwardine and famous men of classical times.

LANDOR, Walter Savage (1775-1864), educated at Rugby and at Trinity College, Oxford, where he was rusticated. An intractable temper involved him in trouble throughout his life. As a young man he fought as a volunteer in Spain against the French. In 1795 he published a miscellany of verses, *Poems*, and in 1798 an epic poem in seven books, *Gebir*. In 1802 followed *Poetry by the Author of Gebir*, and in 1806 another collection of poems, *Simonidea*, which included **'Rose Aylmer'*. In 1811 he married Julia Thuillier. A dramatic tragedy, *Count Julian*, followed in 1812, but was never staged. In the same year Landor's intemperate 'Commentary on the Memoirs of Mr Fox' had to be suppressed. In 1815 he began a long residence in Italy, which did not end until 1835, when he separated from his wife. The *^Imaginary Conversations of Literary Men and Statesmen* appeared 1824-9. In 1834 he published the light-hearted *Citation and Examination of William Shakespeare Touching Deer-Stealing*. ** Pericles and Aspasia*, a full-length work which grew out of

an imaginary conversation, appeared in 1836, and in 1837 **The Pentameron*, in which **Boccaccio* and **Petrarch* discuss the poetry of **Dante*. The trilogy *Andrea of Hungary*, *Giovanna of Naples*, and *Fra Rupert*, set in the 14th cent, was published in 1839-40, and *The Hellenics*, a retelling in verse of various Greek myths, completed in 1847. In 1853 appeared *Imaginary Conversations of Greeks and Romans*. His work was much admired by R. **Browning* and many others. Boythorn in Dickens's **Bleak House* is a genial caricature of Landor. See *Landor: A Replevin* (1958) by M. Elwin.

landscape gardening. The pioneer landscape gardener in England was Charles Bridgeman or Bridgman (fl. 1709-38), a pivotal figure in the change from the formal garden designs of Le Nôtre to the 'natural' style inspired by the paintings of **Claude* and classical writers. In a letter to **Prior* of 1724, **Pope* described him as 'a man of the virtuoso class as well as I'. Bridgeman influenced W **Kent* who, according to **Walpole*, 'leaped the fence and saw that all Nature was a garden' (*Essay on Modern Gardening*, 1780), an almost literal description as Kent championed the Ha-Ha, a shallow ditch which separated house and park without the need for intrusive wall or railings. Kent's assistant Lancelot 'Capability' **Brown* and his follower Humphry Repton (1752-1818) continued the Claudean tradition, combining the formal and informal in carefully composed 'natural' compositions. Repton is recommended to 'improve' the grounds of Sotherton in **Mansfield Park* (1814). Brown was criticized from 1784 by Payne Knight and Uvedale Price, champions of

the **picturesque*, categorized by **Gilpin* as lying between the beautiful and the **sublime*. The picturesque style was more dramatic than the Arcadian,

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more Gothic than classical; its principal practitioner was Gilpin's nephew William Sawrey Gilpin, fashionable 1820-40.

From the 1720s to the 1820s English gardening and literature had a virtually symbiotic relationship, each feeding the other. Writers were inspired by the artificial creations of gardeners, and vice versa, most notably by Thomson's poem **The Seasons* (1726-30), which influenced landscape design well into the 19th cent.

LANDSEER, Sir Edwin Henry (1802-73), painter, the son of an engraver. A visit to Sir W **Scott* in 1824 introduced him to the landscapes of Scotland, which featured prominently in his work. Professional and social success came rapidly to him; he enjoyed the favour of Queen Victoria, and his friends included **Dickens*, **Thackeray*, **Macready*, and **d'Orsay*. Although he painted portraits, historical scenes (mostly from Scott), and, in his late days, some strange allegorical works, he is best remembered for his animal paintings, such as *The Monarch of the Glen* (1851) and *Dignity and Impudence* (1839).

LANE, Allen (1902-70), publisher. He was born Allen Lane Williams, in Bristol, and took the name Allen Lane when he went to London to work at the Bodley Head for his distant cousin, 'Uncle John' **Lane*. With the foundation in 1935 of the **Penguin* series, he became a pioneer in the paperback revolution in

publishing.

LANE, Edward William (1801-76), Arabic scholar. He published in 1836 *An Account of the Manners and Customs of the Modern Egyptians* and in 1838-40 a translation of *The Thousand and One Nights* (see ARABIAN NIGHTS ENTERTAINMENTS), an expurgated but scholarly version with copious notes illustrating his profound knowledge of Egyptian customs and beliefs. His publishers resisted his attempts to reproduce authentic Arabic names and spellings, preferring the more familiar Anglicized versions. Sir R. *Burton attacked his and other early translations as 'garbled and mutilated, unsexed and unsouled'.

LANE, John (1854-1925), *fin-de-siècle* publisher who, with Charles Elkin Mathews, established the Bodley Head in 1887. Authors who appeared under its imprint included *Davidson, *Dowson, *Le Gallienne, J. A. *Symonds, and *Wilde. The firm gained a high reputation for the quality of its publications, and as publisher of the **Yellow Book* it became the centre of ferment in art and letters in the 1890s.

LANEHAM, or **LANGHAM**, Robert, the name of the author of the letter describing some of the entertainments put on by the earl of *Leicester for the queen's visit to Kenilworth in 1575. Shakespeare may have remembered the shows in **A Midsummer Night's Dream* (11. i. 148-68) and Scott used the description in **Kenilworth*. The list of Captain Cox's books which 'Laneham' gives is an important source for the titles of ballads, romances, and other popular literature still read at this time. The ghost of Captain Cox appears again in *Jonson's *Masque of Owles* (1624). There is an

edition of the letter by R. J. P. Kuin (1983).

LANFRANC (c. 1015-89), born in Pavia, archbishop of Canterbury from 1070 to his death, whereupon William Rufus left the see vacant until the appointment of *Anselm in 1093. He was a man of wide secular and classical learning (including Greek) who worked successfully with William the Conqueror and rebuilt the cathedral at Canterbury which had been burnt down in 1067. He was a celebrated teacher who had preceded Anselm as prior of Bee, from 1045 to 1070. See A. J. Macdonald, *Lanfranc* (1926).

LANG, Andrew (1844-1912), born at Selkirk, educated at St Andrews University and at Oxford, where he became a fellow of Merton. In 1875 he settled down in London to a life of journalism and letters, becoming one of the most prolific writers of his day. His first book of verse, *Ballads and Lyrics of Old France* (1872), was followed by others, including *Ballades in Blue China* (1880, 1881), *Rhymes à la Mode* (1884), and *Grass of Parnassus* (1888). Many of his poems were written in the old French forms of *rondeau, *triolet, etc. The poor reception of his ambitious narrative poem *Helen of Troy* (1882) discouraged him from serious poetry, and his verse became increasingly lightweight. His *Collected Poems* (4 vols) was published in 1923.

Lang appears to have valued himself most as an anthropologist. His first book on folklore, *Custom and Myth*, did not appear until 1884, but contained papers written and printed much earlier. *Myth, Ritual and Religion*, dealing chiefly with totemism, was published in 1887, and *The Making of Religion* in 1898, the second

edition of *Myth, Ritual and Religion* in 1899 being drastically rehandled to harmonize with his more developed views. *Freud's *Totem and Taboo* refers to Lang's work in this field.

As a Greek scholar Lang devoted himself largely to *Homer. He was one of the joint authors (with S. H. Butcher) of prose versions of the * *Odyssey* (1879, preceded by his well-known sonnet 'The Odyssey'), and (with W. Leaf and E. Myers) of the *//iad(i883). He wrote on the Homeric question, arguing the unity of Homer. He also took part in the *Baconian controversy, arguing in favour of Shakespearian authorship, in *Shakespeare, Bacon and the Great Unknown* (1912). His many works of belles-lettres, imaginary letters and dialogues, etc. are now largely forgotten, as are his melodramatic novels, which include *The Mark of Cain* (1886) and *The Disentanglers* (1902). He collaborated with H. R. *Haggard in *The World's Desire* (1891) and with A. E. W *Mason in *Parson Kelly* (1899). He is best remembered for his own *fairy tales, which include *The Gold of Fairnilee* (1888, set in Scotland) and *Prince Prigio* (1889, set in Pantouflia), and for his collections,

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each volume named after a different colour; the first was *The Blue Fairy Book* (1889). These did much to stimulate interest in fairy tales. In their compilation Lang was greatly aided by his wife Leonora (née Alleyne). See also Lang's introduction to *Perrault's Popular Tales* (1888, see PERRAULT).

LANGHORNE, John (1735-79). He worked first as a tutor near Ripon, in 1768 became rector of Blagdon, Somerset, and was from 1772 a justice of the peace. He

published several volumes of poetry, an *Oriental tale, and a reply to Charles *Churchill's *Prophecy of Famine* entitled *Genius and Valour: A Scotch Pastoral* (1764). He edited the works of W. *Collins (1765) and, with his brother William (1721-72), translated *Plutarch's *Lives* (1770). His best-remembered poem is *The Country Justice* (1774), which was praised by *Wordsworth for bringing 'the Muse into the Company of Common Life', and by *Davie in the introduction to his anthology *The Late Augustans* (1958) for its earnest and informed response to 'the strain of historical change'.

LANGLAND, William (perhaps C.1330-C.1386), the author of **Piers Plowman*, of whose identity and life very little is known for certain. That the 'lives' of Langland reconstructed from internal evidence in the poem were highly dubious was demonstrated by George Kane in *Piers Plowman: The Evidence for Authorship* (1965). It seems that Langland lived in London, but that he had lived in the Malvern district of the west Midlands. Kane takes seriously the evidence of the Trinity College, Dublin, manuscript of the C-text, that Langland was the son of Stacy de Rokayle of Shipton-under-Wychwood in Oxfordshire. He was probably in minor orders. No other poem is now attributed to him; *Skeat's parallel-text edition of the poem is still printed with *Richard the Redeless* which Skeat believed was by Langland but cannot be his, being part of **Mum and the Sothsegger*, which dates from the very early 15th cent.

langue d'o'ñ, the language of the north of France during the medieval period, so called to distinguish it from the *langue d'oc* (see PROVENÇAL), the distinction

being based on the particle of affirmation: late Latin 'hoc ille' for 'yes' became 'o'il' in the north and 'oc' in the south. The distinction of language corresponded to a difference of culture and literature, the *langue d'oïl* being the literary medium of the *trouvères, the *langue d'oc*, or Provençal, that of the *troubadours. The dialects of the *langue d'oïl*, particularly Norman, Picard, and Francien (the language of the Paris region), each had some literary independence during the 12th and 13th cents, but Francien gradually became the standard language, and is the ancestor of modern standard French.

Languish, Lydia, the heroine of Sheridan's **The Rivals*.

LANIER, or **LANYER**, Emilia, née Bassano (1569-1645), a member of a large Italian family of musicians and instrument-makers living in London; she married a penurious civil servant Alfonso Lanier in 1592. Her collection of poems *Salve Deus Rex judaeorum* (1611) is chiefly religious, but includes 'The Description of Cooke-ham', a country-house poem celebrating the patronage of Margaret Clifford, countess of Cumberland, and her daughter Anne: a very early example of the genre, the poem may pre-date *Jonson's 'To Penshurst'. There is no documentary proof to support *Rowse's contention that Lanier was the dark lady of Shakespeare's sonnets. There is an edition of the poems by S. Woods (1993).

LANIER, Sidney (1842-81), American poet and critic, born in Georgia. After serving in the Confederate army during the Civil War, he devoted himself to poetry, in spite of ill health and poverty. He published his *Poems* in 1877; a complete *Poems* appeared in 1884, with

further additions in subsequent editions. His lyrical and metrically experimental verse is strongly influenced by his knowledge and practice of music. He became a lecturer in English at Johns Hopkins University in 1879, and his critical writings include *The Science of English Verse* (1880).

Laodicean, A, a novel by T *Hardy, published 1881.

Paula Power is a vacillating young woman, the Laodicean of the title. Faced with the ordeal of total immersion, according to her father's Baptist faith, she cannot take the plunge. She wavers between her love for George Somerset, a young architect, and Captain de Stancy, the heir of an ancient family which once owned the castle in which she now lives. She accepts the more romantic captain, but discovers in time a plot hatched by Willy Dare, his illegitimate son, to blacken the character of George Somerset. She finally marries Somerset, her ancient castle is burned to the ground, and she remains a Laodicean to the end.

Laokoon, an essay in literary and artistic criticism by G. E. *Lessing, published 1766. It takes its title from the celebrated group of statuary disinterred at Rome in the 16th cent, representing Laocoön and his sons in the coils of serpents. Adopting this group and the Horatian formula 'ut pictura poesis' ('poetry resembles painting') as the initial subject of discussion, Lessing examines the grounds for the divergence in the treatment of the scene by the artist and by *Virgil who described it (*Aeneid* Bk 2), and develops the essential differences between the art of poetry and the plastic arts. The work was left unfinished.

'Laon and Cythna', see REVOLT OF ISLAM, THE.

Laputa, see GULLIVER'S TRAVELS.

Lara, a poem by Lord * Byron, published 1814.

Lara is in fact Conrad of **The Corsair* returned to his domains in Spain accompanied by his page Kaled, who is his love, the slave Guñare, in disguise. Lara lives, like other *'Byronic' heroes, aloof and alien, shrouded in mystery. He is, however, recognized as Conrad, and

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becomes involved in a feud in which he is finally killed, dying in the arms of Kaled.

LARKIN, Philip Arthur (1922-85), poet and novelist, born in Coventry and educated at King Henry VIII School, Coventry, and at St John's College, Oxford, where he was a contemporary of K. *Amis and developed an interest in jazz which was later to produce a volume of essays, *All What Jazz* (1970). From 1943 he worked in various libraries before becoming librarian of the Brynmor Jones Library in Hull. Larkin's early poems appeared in an anthology, *Poetry from Oxford in Wartime* (1944), and a collection, *The North Ship* (1945), and were, by his own account, much influenced by *Yeats. He then published *Jill* (1946), set in wartime Oxford, a novel which describes the undergraduate career of John Kemp, a workingclass boy from Lancashire, and his encounters with the world of traditional privilege; 'Jill' is the fantasy sister he creates, who is transformed into a teasing reality. A second novel, *A Girl in Winter* (1947), relates a day in the life of refugee librarian Katherine Lind, working in a drab English provincial town, with a lengthy flashback to an abortive adolescent romance with a penfriend. Larkin's own poetic voice (with a new allegiance to

*Hardy rather than Yeats) became distinct in *The Less Deceived* (1955), where the colloquial bravura of a poem like 'Toads' is offset by the half-tones and somewhat bitter lyricism of other pieces; his name was at this time associated with the *Movement, and his work appeared in **New Lines* (1956). *The Whitsun Weddings* (1964) adds a range of melancholy urban and suburban provincial landscapes, a satiric sociological commentary, and more stoic wit, manifested in 'Toads Revisited', with its characteristic Larkin conclusion: 'Give me your arm, old toad; I Help me down Cemetery Road.' Many of the poems in *High Windows* (1974), notably 'The Old Fools', show a preoccupation with death and transience; in 'Annus Mirabilis' and 'Posterity' the poet ironically places himself as somewhat defiantly out of date; in the words of his fictitious American biographer: 'One of those old-type *natural* fouled-up guys.' Throughout his work, the adaptation of contemporary speech rhythms and vocabulary to an unobtrusive metrical elegance is highly distinctive. Larkin edited *The Oxford Book of Twentieth-Century English Verse* (1973). A volume of essays, *Required Writing*, was published in 1983. See *Philip Larkin: A Writer's Life* by A. *Motion (1993) and his *Selected Letters* (1992), edited by A. *Thwaite: both volumes shed a startling new light on his personality and opinions.

LA ROCHEFOUCAULD, François de Marsillac, duc de (1613-80), French courtier, soldier, and moralist, author of *Réflexions ou sentences et maximes morales* (1665), usually known as *Maximes*. By the fifth (1678) edition, the *Maximes* consisted of 504 brief reflections

of extreme concision and finish which range widely over human nature and society, investigating and extending the sense of such traditional moral concepts as love, friendship, wit and folly, virtue and vice, happiness and misfortune. The epigraph to the collection, 'Our virtues are mostly vices in disguise', expresses one of its leading themes; another is the discovery of the springs of men's actions in their vanity, self-interest, desire for praise, and readiness to deceive themselves. The possibility of noble conduct and genuine worth is admitted, but most men and women are judged to be ruled by circumstances and their passions. There were several English translations of the *Maximes* in the 17th and 18th cents, including one by A. *Behn: *Reflections on Morality or Seneca Unmasked* (1685).

LAROUSSE, Pierre (1817-75), French grammarian, lexicographer, and encyclopaedist. He edited and (in part) compiled the *Grand Dictionnaire universel du XIX^e siècle* (1866-76), a vast encyclopaedia which aimed to comprehend every department of human knowledge. In 1852 he founded, together with Augustin Boyer, the publishing house of Larousse, which continues to issue the dictionaries and reference works that bear its name.

La Saisiaz and *The Two Poets of Croisic*, two long poems by R. *Browning, published 1878, the third and final such pairing in his work.

La Saisiaz is a philosophical elegy prompted by the sudden death of a close friend of Browning's, with whom he had been holidaying in a chalet called 'La Saisiaz' (the sun) near Geneva. It deals with the central

religious question 'Does the soul survive the body? Is there God's self, no or yes?', though the terms are equally applicable to the creative imagination; the poem, like **In Memoriam*, is as much a self-scrutiny as a tribute to the dead. *The Two Poets of Croisic* is much less solemn in tone than *La Saisiaz*: it tells the stories of two obscure poets associated with the small village of Croisic in Brittany, each of the stories illustrating, in comic and grotesque vein, the folly of human (and specifically poetic) aspiration. Coming immediately after *La Saisiaz*, in which Browning had asserted (however equivocally) his own status as a visionary poet, *The Two Poets of Croisic* makes a strong and effective contrast.

LAS CASAS, Bartolomé de (?1474-1566), Spanish historian and bishop of Chiapas (Mexico), famous for his protest against the ill-treatment by his countrymen of the native people of South America, in his *Very Brief Account of the Ruin of the Indies* (1542). He also wrote an unfinished general *History of the Indies*.

LASKI, Marghanita (1915-88), novelist, critic, secularist, and broadcaster, born in London but brought up in Manchester, and educated there and at Somerville College, Oxford. She was the niece of Harold Laski (1893-1950), Manchester-born political theorist and teacher, and professor of political science at the London School of Economics from 1926: the Laskis were a prominent Liberal Jewish family. Her novels include *Little Boy Lost* (1949), which describes a father's search for his son in a France still ravaged by war and overshadowed by the Occupation, and a

short time-travel fiction, *The Victorian Chaise Longue* (1953). *The Offshore Island* (BBC, 1959) is an admonitory television play about an isolated family's struggle for survival ten years after the horrors of the nuclear devastation of Europe, and *Ecstasy* (1961) is a study of mystical and religious experience.

Last Chronicle of Bar set, The, a novel by A. *Trollope, published 1867, the last of the *'Barsetshire' series. The Revd Josiah Crawley is accused of fraudulently acquiring a cheque for £20, and using it to pay off the debts he inevitably incurs in an attempt to subsist on his meagre curate's income. As ever, Crawley broods deeply over his wrongs, but he cannot remember the exact origin of the cheque and is thus committed for trial. Even before the sessions come on the autocratic Mrs Proudie prejudices his case, and attempts to oust Crawley from his church. Matters are not finally cleared up in Crawley's favour until Dean Arabin's family are recalled from the Continent, whereupon Mrs Arabin explains her part in the muddle. At the close of the novel the Crawley fortunes brighten decidedly: Mr Crawley is presented with the fatter living of St Ewold's, and the archdeacon finally removes his opposition to the marriage of Grace Crawley and his son Major Grantly. Interleaved with the theme of Crawley's cheque is the London life of Johnny Eames and his continuing love for Lily Dale despite his unfortunate flirtation with Madalina Demolines; and the deaths of Mrs Proudie and Mr Harding, once warden of Hiram's Hospital.

Last Days of Pompeii, The, a novel by *Bulwer-Lytton.

Last Man, The, (1) a collection of poems by T.

*Campbell and T. *Hood; (2) a novel by M. *Shelley.

Last of the Mohicans, The, a novel by J. F. *Cooper.

LATIMER, Hugh (71492-1555). He was educated at Cambridge, took priest's orders, and became known as a preacher. He was accused of heresy, brought before convocation, and absolved on making a complete submission, 1532. He was appointed bishop of Worcester in 1535, but resigned his bishopric and was kept in custody for a year because he could not support the Act of the Six Articles, 1539. His famous sermon 'of the plough' was preached in 1548. Latimer was committed to the Tower on Mary's accession, 1553; was sent to Oxford with *Ridley and *Cranmer to defend his views before the leading divines of the university, 1554; and was condemned as a heretic and burnt at Oxford with Ridley on 16 Oct. 1555. His extant writings were edited for the Parker Society in 1844-5. They are notable for a simple vernacular style and for their graphic and vivid illustrations.

LAUD, William (1573-1645), educated at St John's College, Oxford. He became predominant in the Church of England at Charles I's accession, being at the time bishop of St David's. He was promoted successively to the sees of Bath and Wells and London, and became archbishop of Canterbury (1633). He supported the king in his struggle with the Commons and adopted the policy of enforcing uniformity in the Church of England. He was impeached of high treason by the Long Parliament in 1640, committed to the Tower in 1641, tried in 1644, condemned, and beheaded. A few of his sermons were published in 1651,

and a collected edition of his works in 1696-1700. In these he shows himself a sturdy defender of the Anglican Church as a national institution, resisting the claim of the Church of Rome to universality and infallibility, and equally resisting the claims of Puritanism. A former chancellor of Oxford University, Laud gave some 1,300 manuscripts in 18 different languages, and his collection of coins, to the Bodleian Library.

LAUDER, William (d. 1771), literary forger and good classical scholar. He was proved to have interpolated in the works of Masenius and Staphorstius (17th-cent. Latin poets) extracts from a Latin verse rendering of **Paradise Lost*. Incidentally he proved that *Milton had deeply studied the works of modern Latin poets.

Launce, clownish servant to Proteus in Shakespeare's **Two Gentlemen of Verona*.

Launcelot Gobbo, see GOBBO.

Launcelot Greaves, see GREAVES, SIR LAUNCELOT.

Launcelot of the Lake, Sir, the greatest and most romantic of the knights of the Round Table, son of King *Ban of Benwick in Brittany, father of *Galahad by *Elaine Sans Pere (daughter of King *Pelles), and the lover of *Guinevere. He is a relatively late development in the English Arthurian tradition, not appearing at length before the 14th cent., although the story of his love for Guinevere is the subject of *Chrétien de Troyes's *Lancelot* (c. 1170s) and of the early 13th-cent. French prose 'Vulgate' *Lancelot* (and there is a lost Anglo-Norman story earlier than these). His name, which probably has Welsh etymological connections, refers to a tradition that he was abducted at birth and

brought up by a lake-lady, before being brought by a hermit to Arthur's court. Chrétien's romance *Lancelot*, or *Le Chevalier de la charrette*, is concerned exclusively with the love of Lancelot and Guinevere, presented faithfully as a *courtly love affair, to an extent that has been thought to be self-parodying by some critics. The main elements of the Launcelot story are found in the three romances of the French prose cycle: *Lancelot*; the *Queste del Saint Graal*; and the *Mort Artu* (for these, see ch. 22, 'The Vulgate Cycle', by Jean Frappier in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages*, 1959). *Malory's treatment of Launcelot is closely

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based on this: Launcelot's love for the queen is again central; it is strained by his relations with Elaine the Fair Maid of Astolat whose death ends Guinevere's jealousy. Their love is betrayed by *Agravain; the lovers flee to Launcelot's castle of *Joyous Gard and, after a siege, the queen is restored to Arthur. Launcelot withdraws to Brittany where he is pursued by Arthur and Gawain; in the ensuing clash Launcelot injures Gawain. Arthur returns to Dover to fight the usurping Mordred (*Modred) and Gawain is killed. Launcelot comes back to help the king, but arrives too late for the final battle in Cornwall in which both Arthur and Mordred die. He finds that Guinevere has become a nun, so he becomes a priest. On his death he is carried to Joyous Gard where visions suggest that he is taken to heaven. He is very prominent in Malory who stresses the tragedy of his imperfection (his courtly amour with the queen) which prevents his full achievement of the *Grail, though he has glimpses of it. Malory also makes

much of his later bitter hatred by Gawain because of his killing of Gawain's brothers; the implacability of Gawain's hatred prevents Arthur from making a peace with Launcelot which might have enabled them to ally to defeat Mordred. See T. P. Cross and W. A. Nitze, *Lancelot and Guenevere* (1930).

Launfal, Sir, see SIR LAUNFAL.

Laura, (1) see PETRARCH; (2) the wife of Beppo in Byron's poem **Beppo*.

Laurence, Friar, in Shakespeare's **Romeo and Juliet*, counsellor and confessor to the lovers, who performs their marriage at the end of Act II.

LAURENCE, Margaret (Jean Margaret Wemys) (1926-87), Canadian novelist and short story writer, born in the prairie town of Neepawa, Manitoba (inspiration for the fictional Manawaka). Her mother died when she was 4, and after her father's death in 1935 she was brought up by her stepmother (her natural mother's elder sister). She attended the local high school, at which she began to write stories, and studied at United College (now the University of), Winnipeg. In 1947 she married John Laurence, a civil engineer, whose work later took them to live in Africa for five years. Her time there inspired *A Tree for Poverty* (1954), a translated selection of Somali poetry; *The Prophet's Camel Bell* (1963), a memoir of her life in Somaliland; her first novel, *This Side Jordan* (1960), set in Ghana; a collection of stories set in West Africa, *The Tomorrow-Tamer* (1963); and a critical work on contemporary Nigerian dramatists and novelists, *Long Drums and Cannons* (1968). In 1962 she moved to England with her two children after separating from her husband, and it was

at Penn in Buckinghamshire that she began the series of four books based on her home town, renamed Manawaka, for which she is now best known: *The Stone Angel* (1964); *A Jest of God* (1966), retitled *Now I Lay Me Down* for British publication, filmed as *Rachel, Rachel* (1968), and later reissued under that title; *The Fire-Dwellers* (1969); and *The Diviners* (1974). *A Bird in the House* (1970), a collection of linked short stories, is also part of the Manawaka sequence. She returned to Canada in 1974. *Heart of a Stranger* (1976) is a collection of essays. A draft of her memoirs, *Dance on the Earth*, edited by her daughter, was published in 1989.

LAURIE, Annie (1682-1764), the subject of the famous Scottish song that bears her name. She was the daughter of Sir Robert Laurie of Maxwellton, Dumfriesshire, and married Alexander Ferguson. The song was written by her rejected lover William Douglas. It was revised and set to music by Lady John Scott in 1835-

LAUTRÉAMONT, comte de, the pseudonym of Isidore-Lucien Ducasse (1846-70), French writer of prose poems. Little is known of his life, and his reputation depends largely on the prominence given to his work by the *surrealists. *Les Chants de Maldoror*, a work of violent and anguished inspiration, appeared in 1868, and his *Poésies* in 1870.

LAVATER, Johann Kaspar (1741-1801), Swiss theologian and poet, and a close friend of *Fuseli. He is chiefly remembered in connection with the new science of phrenology (or Physiognomy, as he called it), which had many adherents, including the young G. *Eliot and

her friend Charles Bray. See *Physiognomy in the European Novel* (1982) by G. Tytler.

Lavengro: *The Scholar—the Gypsy—the Priest*, a narrative by G. *Borrow, published 1851. 'Lavengro', in Romany language, means 'philologist'. The name was applied to Borrow in his youth by Ambrose Smith, who figures in this work as Jasper Petulengro.

This work purports to be the story of Borrow's own wandering, restless life, but in it, as in his other works, fact is mingled with fiction. The son of a professional soldier, he had followed his parents while they moved from station to station around England, Scotland, and Ireland, visiting strange places and striking up unusual friendships on his travels—he became attached to a family of gypsies and met tinkers, including the Flaming Tinman, with whom he had a memorable fight, horse-copers, an old apple-woman (also a receiver of stolen goods), and a brace of future murderers.

He tells the reader much of his comparative study of languages (though his scholarship is often suspect); he had violent prejudices, including a savage hatred of the Roman Catholic Church, that frequently overflow into his books. The book closes in the midst of the romantic episode with Belle Berners, an Amazonian vagrant, which is resumed in **The Romany Rye*.

LAVIN, Mary (1912-96), short story writer and novelist. She was born in Massachusetts, but spent most of her life, from 1921, in Ireland. Her first collection was *Tales from Bective Bridge* (1942), ten stories based in and around Bective, an Irish village on the Boyne: other

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collections include *The Long Ago and Other Stories*

(1944), of which the title story describes the friendship of three women tugged towards the past; *The Becker Wives and Other Stories* (1946), of which the title story evokes a family of Dublin corn merchants and their 'fat, heavy and furred' women; and *The Shrine and Other Stories* (1977). Family relationships, domestic conflicts over class, religion, and property are recurrent issues, treated with irony and pathos. Her novels are *The House in Clewe Street* (1945), a three-generation family saga set largely in a small Irish town with smalltown morals and values, which exerts a powerful and retarding influence on its inhabitants, and *Mary O'Grady* (1950), which follows its protagonist from Tullamore in the early 1900s to Dublin. *A Likely Story* (1957) is a children's tale set in Bective.

Lavinia, Titus's daughter, who is raped and mutilated in Shakespeare's **Titus Andronicus*.

LAW, William (1686-1761), born at King's Cliffe in Northamptonshire, the son of a grocer. He was elected a fellow of Emmanuel College, Cambridge, but, declining to take the oath of allegiance to George I, lost his fellowship. Edward Gibbon made him the tutor of his son, the father of the historian *Gibbon, in c.1727 and he remained as an honoured friend of the family in their Putney home until 1740, when he returned to King's Cliffe and became the centre of a small spiritual community which included the historian's aunt Hester. Law's earlier writings are of a controversial nature; he replied to Bishop *Hoadly's latitudinarian doctrine in *Three Letters to the Bishop of Bangor* (1717-19, see BANGORIAN CONTROVERSY); attacked *Mandeville in *Remarks upon the Fable of the Bees* (1723); outdid

*Collier in his condemnation of the theatre in *Absolute Unlawfulness of the Stage-Entertainment* (1726); and attacked the *Deists and particularly Tindal in *The Case for Reason* (1731). But he is chiefly remembered for his treatises of practical morality, *A Practical Treatise on Christian Perfection* (1726), and more particularly *A Serious Call to a Devout and Holy Life* (1728). This work greatly influenced Law's friend }.

* Wesley, who said it 'will hardly be excelled, if it be equalled in the English tongue, either for beauty of expression or for justice and depth of thought'. It had an equally profound effect on Dr * Johnson, who read it while at Oxford and told *Boswell that it was 'the first occasion of my thinking in earnest of religion'. It is addressed to believers, and urges them to a simple and pious way of life, with emphasis on private rather than public prayer; it is enlivened with many satiric character portraits of, for example, Calidus the business man, forced to live, eat, drink, pray, and take his pleasures at a great pace, and of Flavia, worldly, vain, but with 'an expensive collection of all our English poets'. Gibbon, whose *Autobiography* contains some interesting comments on Law, thought his Characters as good as those of *La Bruyère. See also BYROM for other aspects of his personality.

In later life Law became increasingly interested in mysticism and in the writings of *Boehme; some critics have seen in *The Spirit of Prayer* (1749-50) and *The Spirit of Love* (1752-4) a foreshadowing of *Blake's attacks on materialism and reason.

LAWES, Henry (1596-1662) and William (1602-1645), English composers. Henry was widely recognized in

his day as the most important songwriter after *Dowland: his 430-odd songs include settings of *Carew (38), *Waller (16), *Herrick (14), *Suckling, *Lovelace, and *Milton, the best probably written after his entry into court circles as one of Charles I's musicians in 1631. As a particular friend of Milton, he arranged the original performance of **Comus*, for which he wrote the songs. His brother William was more versatile; he wrote a great deal of instrumental music and contributed to the music of many stage works during the period immediately before the establishment of opera in England.

He composed a large part of the music for the most sumptuous of English masques, Shirley's **The Triumph of Peace* (1634), and composed incidental music for several of the masques and plays of *D'Avenant. Both brothers experimented with a declamatory style on the lines of the new 'stile recitative', and in so doing paved the way for the operatic developments of *Locke, *Blow, and *Purcell.

LAWLESS, Emily (1845-1913), daughter of an Irish peer, author of the successful Irish novels *Hurricane* (1886), a peasant story set in Clare, and *Grania* (1892), set on the Aran Islands. She also wrote *With Essex in Ireland* (1890); a collection of poems, *With the Wild Geese* (1902); and a *Life of Maria Edgeworth* (1904).

LAWRENCE, D(avid) H(erbert) (1885-1930), born at Eastwood, Nottinghamshire, one of five children of a miner and an ex-schoolteacher. He was often ill as a child (he was later to develop tuberculosis) and grew up in considerable poverty. His ill-suited parents quarrelled continually, and a passionate bond grew between Lawrence and his mother; she was determined

to keep him out of the mines and encouraged him at school. This love for his mother had a crucial effect on his early life and work. With the help of a scholarship he attended Nottingham High School for three years, but at 15 was forced to give up his education and take a job for a short time as a clerk in a surgical goods factory and then became a pupil-teacher. At this time he formed a close friendship with Jessie Chambers, a local farmer's daughter, the Miriam of *Sons and Lovers*. In 1906, having worked to save the necessary £20 fee, he took up a scholarship at Nottingham University College to study for a teacher's certificate.

He was already writing poetry and short stories and he now began his first novel *The White Peacock* (1911), which was followed by *The Trespasser* (1912). He taught for two years at an elementary school in

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Croydon but after the death of his mother he became seriously ill and was advised to give up teaching. His first major novel, *Sons and Lovers* (1913), is a faithful autobiographical account of these early years, though he was later to think he had been unjustly harsh about his father. In 1912 he met Frieda Weekley (née von Richthofen), wife of his old professor at Nottingham. Six years older than Lawrence and mother of three children, she was dissatisfied with her marriage and suffocated by life in Nottingham. They fell in love and eloped to Germany. They were always on the move, always short of money, and their life together was passionate and stormy. Lawrence's nomadic life supplied him with material for much of his writing and he wrote four travel books of a very personal kind. He

spent the war years in England and began to form friendships in literary and intellectual circles: A. *Huxley and his wife Maria, D. *Garnett, Lady O. *Morrell, J. M. Murry and K. *Mansfield, *Aldington, and B. *Russell (with whom he was later to quarrel bitterly). His next novel, *The Rainbow* (1915), was seized by the police and declared obscene; his frankness about sex, and his use of four-letter words, was to keep him in constant trouble with the law. He was outspoken in his criticism of the war (he was unfit for service); while living in Cornwall he and his Germanborn wife were persecuted as suspected German agents and he felt life in England to be intolerable. In 1917 he published a volume of poems, *Look! We Have Come through!* and in 1919 he and Frieda left for Italy. He had finished his novel *Women in Love* in 1916 but was unable to find a publisher until 1920 in New York, where an action against it failed, and 1921 in London. In 1920 *The Lost Girl* (begun before the war) won the James Tait Black Memorial Prize, the only official honour he was to receive during his lifetime. *Aaron's Rod*, which shows the influence of *Nietzsche, followed in 1922 and the same year he began his serious travels, to Ceylon and Australia and finally to America and Mexico. While in Australia he wrote *Kangaroo*, which appeared in 1923, the same year as a critical book, *Studies in Classic American Literature*. Lawrence's output was remarkable considering his unsettled life, his poor health, and his now increasingly fraught relationship with his wife. He lived in constant anxiety about money, struggling to publish a few stories and articles in various periodicals, and was

sometimes helped by well-to-do friends or admirers. While in Mexico he began work on **The Plumed Serpent* (1926) and wrote many short stories and poems. In 1923 Frieda returned to Europe alone, and after an exchange of tug-of-war letters Lawrence joined her in England. But he was miserable there and early the next year they were back in New Mexico at the Kiowa Ranch, where Lawrence had hoped to found Rananim, his ideal community. While on a visit to Old Mexico he fell desperately ill and was told that he was in an advanced state of tuberculosis, with two years to live. They returned to Italy, via England and Germany, settling first at the Villa Bernardo at Spotorno and finally near Florence at the Villa Mirinda. He became seriously interested in painting: in 1929, at an exhibition in London, 13 pictures were removed by the police and pronounced obscene. At the Villa Mirinda he also finished **Lady Chatterley's Lover*, his last novel and the one that was to cause more furore than any other. It was privately printed in Florence in 1928 by his good friend Pino Orioli and was finally published in unexpurgated editions in the United States and England over 30 years later, after unsuccessful prosecutions for obscenity. It had become clear that he was dying and Frieda took him first to Germany and then to the south of France in search of what could only have been a miraculous cure. He died in Vence on 2 Mar. 1930.

It is difficult now to understand the outrage occasioned by Lawrence's work which blinded many readers to its lasting value. He was a moralist (and at his worst a preacher); he believed that modern man

was in danger of losing his ability to experience the quality of life. Passionately involved with his characters and the physical world of nature, he wrote of them with a fresh immediacy and vividness. His reputation as a short story writer has always been high, many stories appearing first in small collections (*The Prussian Officer*, 1914; *England, My England*, 1922; *The Woman Who Rode Away*, 1928) and in a complete edition in three volumes, 1955. His travel books, containing a great deal of personal narrative, are *Twilight in Italy* (1916), *Sea and Sardinia* (1921), *Mornings in Mexico* (1927), and *Etruscan Places* (1932). In his poems Lawrence wanted to be free of the weight of formalism but not, as he said, to 'dish up the fragments as a new substance'. At times uneven, his poetry always has the immediate and personal quality of his prose. His volumes include *Love Poems* (1913), *Amores* (1916), *Look! We Have Come through!* (1917), *Birds, Beasts and Flowers* (1923), *Pansies* (1929), *Complete Poems* (3 vols, 1957).

Other non-fiction works include *Movements in European History* (1921), *Psychoanalysis and the Unconscious* (1921), *Fantasia of the Unconscious* (1922), *Studies in Classic American Literature* (1923), and *Apocalypse* (1931). *The Boy in the Bush* (1924) is a novel he wrote in conjunction with M. L. Skinner. A first collection of *The Letters of D. H. Lawrence* (1932) was edited by A. * Huxley. A new edition, ed. J. T. Boulton, was published in seven vols, 1979-93.

LAWRENCE, George Alfred (1827-76), educated at Rugby and Balliol College, Oxford. He was called to the bar but abandoned law for a literary career. His first

and best-known novel, *Guy Livingstone* (1857), was an immediate and lasting success; its glorification of brute strength and questionable morality provoked criticism from those who objected to endowing the immoral, blood-lusting Livingstone with 'heroic qualities and social aplomb', but won applause from others for its lack of hypocrisy. As an example of 'muscular blackguardism', the novel showed a revolt against the 'muscular Christianity' of the time, and set a fashion not only in literature (*Ouida' was a notable disciple) but even in the mode of dress and behaviour of the young men of the period. *Sword and Gown* followed in 1859, and *Border and Bastille* in 1863, which describes Lawrence's adventures when he attempted to join the Confederate forces during the American Civil War, was captured by Northern authorities, and sent back to England. He continued producing successful novels almost every other year. *Guy Livingstone* was parodied by *Harte in his 'Guy Heaveystone'.

LAWRENCE, Sir Thomas (1769-1830), painter. His portraits are distinguished for their courtliness and social elegance. He painted portraits for the Waterloo Chamber at Windsor of persons who took part in the defeat of Napoleon.

LAWRENCE, T(homas) E(dward) (1888-1935), the illegitimate son of an Anglo-Irish landowner, educated at Jesus College, Oxford, where, under the guidance of D. G. *Hogarth, he became deeply interested in both archaeology and the Middle East. He studied Arabic, read *Doughty, travelled to Syria in 1909, and from 1910 to 1914 worked on the excavation of Carchemish,

on the banks of the Euphrates. During this period he became involved with British Intelligence, and his daring exploits during the First World War won him the confidence and admiration of the Arabs, and later made him, as 'Lawrence of Arabia', a mythical figure in his own country. He entered Damascus in 1918 with the Arab forces after the defeat of the Turks, and after the war spent some time as adviser to the Colonial Office, resigning in 1922. His subsequent career was marked by mental breakdown, self-accusation, and anxiety about his own legend; he enlisted in the RAF in 1922 as an aircraft hand under the name of John Hume Ross, and a year later joined the tank corps as T. E. Shaw, a name he adopted by deed poll in 1927. He later returned to the RAF, retiring from it shortly before he was killed in a motorcycle accident near his home at Clouds Hill, Dorset.

He began writing *The Seven Pillars of Wisdom*, his account of the Arab Revolt and his own part in it, shortly after the war (after claiming to lose much of the text, which he later rewrote, while changing trains at Reading in 1919); he sought literary advice from E. M. *Forster (who found his style 'granular') and G. B. *Shaw, both of whom encouraged him greatly, and became close friends. (He formed an even closer friendship with Shaw's wife Charlotte, to whom he confided his most intimate anxieties.) It was printed for private circulation in a limited edition in 1926 (pub. 1935); a shortened version, *Revolt in the Desert*, was published in 1927. It has been described as the last great romantic war book, and W S. *Churchill declared it one of 'the greatest books ever written in the English

language'. Meanwhile Lawrence was working on a documentary account of army life, sketches of which he showed to Forster who found in them 'a world of infinite suffering, but of limited cruelty' (1928); these were published posthumously in 1936 (New York) and 1955 (England) as *The Mint*, by '352087 A/c Ross'. Lawrence's complex personality and multiple roles as man of action, poet, ascetic, neurotic, and leader of men fascinated friends, writers, and the general public, and his many biographers have suggested various explanations for both his masochism and his heroism. *Auden (who based **The Ascent of F6* in part on the Lawrence legend) described his life in a review of Liddell Hart's biography in *Now and Then* (1934) as 'an allegory of the transformation of the Truly Weak Man into the Truly Strong Man'. He appeared, complete with motor cycle, as Private Meek in Shaw's *Too True to be Good* (performed 1932); in **Rattigan's play Ross* (1960); and as the hero of the popular film *Lawrence of Arabia* (1962). His friend Henry * Williamson imagined him as a leader who might have formed with Hitler an Anglo-German alliance. It has been suggested that he was all things to all men, a character who acted as a mirror to those who wrote of him. Robert *Graves wrote the first authorized life (1927); * Aldington's in 1955 caused outrage by its iconoclastic portrayal of him as a hysterical homosexual. More recent attempts (e.g. *The Secret Lives of Lawrence of Arabia*, 1969, by P. Knightley and Simpson) have attempted to present a more balanced picture. See also his *Letters* (1938), ed. D. *Garnett, his introductions to Doughty (1921) and R. *Garnett (1924), and his essay

on *Flecker (1937).

Laws of Ecclesiastical Politic Of the, by R. * Hooker, a philosophical and theological treatise of which four books appeared in 1593, the fifth in 1597. The sixth and eighth appeared in 1648, the seventh was first included in Gauden's edition of 1661-2. These last three books, as we have them, not published until after Hooker's death, do not represent work prepared by him for the press. The whole was reissued with a life of Hooker by I. * Walton in 1666.

The work is a defence, written in a dignified and harmonious prose, of the position of the Anglican Church against the attacks of the Puritans. The first book is a philosophical discussion of the origin and nature of law in general, as governing the universe and human society, and of the distinction between laws of a permanent and of a temporary character. The second, third, and fourth books deal with the assertion of the Puritan party that Scripture is the sole guide in determining the actions of a Christian and the form of church polity, and that the Anglican Church is corrupted with popish rites and ceremonies. The fifth book is a defence of the Book of *Common Prayer. According to Hooker's scheme, the last three books were to deal with church discipline, the power of jurisdiction (whether of the bishops or lay elders), and the nature of the king's supreme authority. The
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principal characteristics of the work are its breadth of outlook and tolerant spirit, and its advocacy of intellectual liberty against the dogmatism of *Calvin and the ecclesiastical despotism recommended in the

Admonition to Parliament, a statement of the Puritan case by John Field and Thomas Wilcox (1572).

lay, a short lyric or narrative poem intended to be sung; originally applied specifically to the poems, usually dealing with matters of history or romantic adventure, which were sung by minstrels.

Lay of the Last Minstrel, The, a poem in six cantos by Sir W. *Scott, published in 1805. Scott's first important original work, it is a metrical romance in irregular stanzas (much of it in rhymed octosyllabics) put in the mouth of an ancient minstrel, the last of his race, who bewails the decline of his art and his nation as he tells a Border tale of feud and witchcraft and frustrated love set in the mid-16th cent. The story is involved and violent, featuring the vengeful Lady of Branksome Hall, her daughter Margaret, the 'stark moss-trooping' Deloraine, and the legend of the wizard Michael *Scott: it contains the well-remembered invocation of Melrose (Canto Second), 'If thou wouldst view fair Melrose aright, I Go visit it by pale moonlight', and (Canto Sixth) the minstrel's passionately patriotic lines 'O Caledonia! Stern and wild, I Meet nurse for a poetic child! I Land of brown heath and shaggy wood, I Land of the mountain and the flood.' The narrative also encloses several ballads, and ends with a version of the 'Dies Irae'.

Lays of Ancient Rome, a collection of poems by *Macaulay, published 1842, in which Macaulay takes episodes from Roman history (some from *Livy) such as the defence of the bridge leading to Rome against the Tuscans ('Horatius'); 'The Battle of Lake Regillus'; and *'Virginia'. These rattling ballads with their hypnotic rhythms and heroic patriotic attitudes were immensely

popular and are still remembered. Later editions included rousing poems from British history written in Macaulay's youth which were first published in *Knight's Quarterly Magazine* (1823-4): these include 'The Battle of Naseby', 'Ivry', and 'Moncontour'. 'Epitaph of a Jacobite', a touching lament by a follower of James II, was written later, in 1847, and was later included with the *Lays*.

LA3AMON (fl. early 13th cent.), according to his own testimony a priest of Ernley (Arley Regis in Worcestershire). He wrote the *Brut*, a history of England from the arrival of the legendary Brutus to *Cadwallader (AD 689), based mostly on Wace's French version of *Geoffrey of Monmouth's *Historia Regum Britanniae* (1155). There are additions from other sources which are uncertain; they are not from *Bede and St *Alban and St *Augustine, as he claims himself. The *Brut* gives for the first time in English not only the story of Arthur but also those of Lear, Cymbeline, and other figures prominent in later English literature. The poem is in 32,241 short lines, corresponding broadly to the later, debased Old English alliterating half-line with occasional rhyme; it also employs some of the epic formulas and other stylistic features of Old English, which contribute to the poem's energy and vigour. It is in some ways a transitional work, and one of the earliest major works in Middle English. (See BRUT.) There are two 13th-cent. manuscripts, both of which are in the edition by F. Madden (3 vols, 1847); see ed. G. L. Brook and R. F. Leslie, EETS OS 250, 277 (1963, 1978).

Lazarillo de Tormes, the first of the Spanish *picaresque romances, of uncertain authorship, printed

1553. It is the autobiography of the son of a miller, who lived on the banks of the Tormes, near Salamanca. The boy begins his career of wit and fraud as a blind man's guide whose money and victuals he steals. He passes into the service of various poverty-stricken or rascally employers, and ultimately reaches the position of town-crier of Toledo. His career provides occasion for many satirical portraits of Spanish types.

LEACH, Edmund (1910-89), social anthropologist. An irreverent disciple of *Malinowski, Leach turned to the analysis of structure and process rather than the then dominant functional analysis, from his *Political Systems of Highland Burma* (1954) onwards. A prolific writer, he disseminated the structuralist ideas of *Levi-Strauss to English readers (see *Genesis and Myth*, 1969) and was a serious popularizer of anthropology in for example *A Runaway World?* (1967: *BBC's Reith Lectures) and *Social Anthropology* (1982).

LEACOCK, Stephen Butler (1869-1944), political economist and humorist, born in Britain but brought up and educated in Canada, where he was for many years lecturer, then professor, at McGill University, Montreal. His many volumes of collected humorous essays and stories include *Literary Lapses* (1910), *Nonsense Novels* (1911), *Sunshine Sketches of a Little Town* (1912), *Arcadian Adventures with the Idle Rich* (1914), and *Frenzied Fiction* (1918). J. B. *Priestley described his best work as 'balanced between cutting satire and sheer absurdity' (introduction to *The Bodley Head Leacock*, 1957).

Leader, a weekly periodical started in 1850 by *Lewes and T. L. *Hunt, to which Lewes contributed satirical

pieces and lively theatre reviews under the pseudonym of 'Vivian'. The staff included *Spencer and *Kinglelake. It ran until 1866, in its later issues as *Saturday Analyst and Leader*.

Leander, see HERO AND LEANDER.

LEAPOR, Mary (1722-46), poet, born in Northamptonshire, the daughter of a gardener who worked first on the estate of Sir John Blencowe, then as a nursery gardener. She was in early years discouraged from writing and 'overstudying', but despite considerable domestic duties, perhaps working at one time as a cookmaid in the neighbourhood, she produced a distinguished body of work which attracted the attention of

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Bridget Fremantle, a rector's daughter, who persuaded her to consider publication. Leapor died of measles before this plan was executed, but her *Poems upon Several Occasions* appeared in 1748 and received praise and support from S. *Richardson and his friends. Her work, which in recent years has been much admired, is confident, witty, and predominantly satiric in tone: its heroic couplets declare her admiration for *Pope, as do her sharply drawn and realized characters, but she also writes with feeling about her own position as a woman writer who runs the risk of being thought 'mighty proud' by her neighbours, and who has to endure the condescension of patrons less sensitive than Miss Fremantle (whom she addresses as 'Artemesia'). Her verses 'Upon her Play Being Returned to her, Stained with Claret' elegantly demonstrate both her good humour and her sense of her own worth.

LEAR, Edward (1812-88), artist, traveller, and writer,

born in Holloway, the 20th child of a stockbroker, and brought up largely by his elder sister Ann. He worked as a zoological draughtsman until he came under the patronage of the earl of Derby, for whose grandchildren he wrote *A Book of Nonsense* (1845), with his own *limericks and illustrations. He travelled widely, and published accounts of Italy (1846), Albania and Illyria (1851), Calabria (1852), and Corsica (1870); he also visited and sketched Egypt, the Holy Land, Greece, and India. He settled in 1871 in San Remo and died there. His posthumous reputation as a watercolourist has risen steadily and as a writer he is remembered for his nonsense verses, with their linguistic fantasies and inventiveness and their occasional touches of underlying melancholy; Lear suffered from epilepsy and depression, and despite many close friends (including *Tennyson's wife Emily) from loneliness. Later nonsense volumes were *Nonsense Songs, Stories, Botany and Alphabets* (1871), which contains 'The Owl and the Pussy-Cat' and 'The Jumblies'; *More Nonsense, Pictures, Rhymes, Botany etc.* (1871); and *Laughable Lyrics* (1877), with the Dong, the Yonghy-Bonghy-Bò, and the Pobble who has no toes. There are lives by Angus Davidson (1938) and Vivien Noakes (1968).

Lear, King, see KING LEAR.

Leasowes, the, see SHENSTONE.

LEAVIS, F(rank) R(aymond) (1895-1978), critic, Cambridge born, bred, and educated. He read history, then English, at Emmanuel College, was appointed probationary lecturer 1927-31, and a college lecturer at Downing in 1935. He continued to teach in Cambridge until 1964, establishing a new critical approach that

largely superseded the historical and narrative type of literary history favoured by Émile Legouis, Oliver Elton, and *Saintsbury. As a young man he attended and contributed to the Practical Criticism courses of I. A. *Richards, which encouraged close attention to the text. In 1929 he married Q. D. *Leavis. From 1932 to 1953 he was chief editor of the quarterly **Scrutiny*, a periodical which was a vehicle for the new Cambridge criticism, upholding rigorous intellectual standards and attacking the dilettante elitism which he believed to characterize the *Bloomsbury Group. *For Continuity* (1933), *Culture and Environment* (1933, with Q. D. Leavis and Denys Thompson), followed by *Education and the University* (1943), stress the importance of creating within universities, and particularly within English departments, an informed, discriminating, and highly trained intellectual élite whose task it would be to preserve the cultural continuity of English life and literature, a continuity he believed to be threatened by mass media, technology, and advertising. *New Bearings in English Poetry* (1932) attacked Tennysonian and Swinburnian 'late Victorian poetastory' and Georgian verse, presenting in their place the claims of E. *Thomas, T. S. *Eliot, *Pound, and (with qualifications) *Yeats: he also made an important reassessment of G. M. *Hopkins. *Revaluation* (1936) continued to reshape the main line of English poetry, tracing it through *Donne, *Pope, and Dr *Johnson to Hopkins and Eliot, and producing iconoclastic attacks on *Spenser, *Milton, and *Shelley. In 1948 he turned his attention to fiction in *The Great Tradition*, possibly his finest work; he traced this tradition through J.

* Austen, G. *Eliot, H. *James, and *Conrad, dismissing other major authors (e.g. *Sterne and *Hardy) in a somewhat summary fashion. In later years he changed his position on *Dickens, whose **Hard Times* was the only novel to win unqualified admiration in this volume. (See *Dickens the Novelist*, with Q. D. Leavis, 1970.) *D. H. Lawrence: Novelist* (1955) presented the claims of *Lawrence, then much underrated, as a great English writer and moralist.

Leavis in his writing thus radically altered the literary map of the past and laid out new patterns for the future; but perhaps his most vital contribution lay not in his assessment of individual authors, but in his introduction of a new seriousness into English studies. As a teacher he was admired and revered, and his influence spread throughout the educational world. His vehement dismissal of opposing views earned him much hostility, notably on the occasion of his response to C. P. Snow's Rede Lecture on *'The Two Cultures': *Two Cultures? The Significance of C. P. Snow* (1962). He was a controversial figure who inspired both deep devotion and profound antagonism, and occasionally a mixture of the two.

LEAVIS, Queenie Dorothy, née Roth (1906-81), scholar and critic, educated at Girton College, Cambridge. She married F. R. *Leavis in 1929, and they worked for many years together in close partnership. Her influential and pioneering study *Fiction and the Reading Public* (1932), which originated in a thesis under the supervision of I. A. * Richards, investigated the changes in reading habits since the 18th cent., and their connection with lending libraries, book clubs, mass

culture, film, film novelizations, and the state of

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literary journalism: her 'anthropological' approach included the sending of a questionnaire to 60 bestselling authors asking their opinions on popular taste, literary influences, and other matters. She collaborated with Leavis and Denys Thomson in *Culture and Environment* (1933), and worked 1932-53 as a subeditor for * *Scrutiny*, a task she had to abandon partly through ill health. She collaborated with her husband in their book on *Dickens, *Dickens the Novelist* (1970), and after his death continued to write and to lecture extensively.

LE CARRÉ, John, pseudonym of David John Moore Cornwell (1931-), who was educated at Oxford, taught briefly at Eton, then joined the Foreign Office. His earliest novels were conventional thrillers; the first, *Call for the Dead* (1961), introduced the mildmannered mastermind and secret agent George Smiley, who appears in many of his later books. *The Spy Who Came in from the Cold* (1963), a Cold War thriller inspired by the Berlin Wall (described by G. *Greene as the best *spy story he had ever read), brought Le Carré immediate fame. Its successors, *The Looking Glass War* (1965), *A Small Town in Germany* (1968), *Tinker, Tailor, Soldier, Spy* (1974), *The Honourable Schoolboy* (1977), *Smiley's People* (1980), *The Little Drummer Girl* (1983), *A Perfect Spy* (1986), *The Russia House* (1989), *The Secret Pilgrim* (1992), and *The Night Manager* (1993), have confirmed his reputation as a storyteller who mixes grim and realistic detail with byzantine elaboration of plot. (Le Carré has described the spy stories

of I. *Fleming as 'candyfloss'.) *Our Game* (1995) is set in the aftermath of the break-up of the Soviet Union.

LECKY, William Edward Hartpole (1838-1903), historian, born in Co. Dublin and educated at Trinity

College, Dublin. He published anonymously in 1860

The Religious Tendencies of the Age and in 1861 *Leaders of Public Opinion in Ireland*, which at the time met with

little success. His *History of the Rise and Influence of Rationalism in Europe*, published in 1865 after visits to

Spain and Italy, attracted much attention; in it he

traced the progress of the spirit of rationalism from

religious dogmatism and persecution to tolerance. His

History of European Morals from Augustus to Charlemagne (1869) discussed the relationship of morality

and theology, and was also widely read. His *History of*

England in the Eighteenth Century (1878-92) was

concerned primarily with the history of political

ideas and institutions, and social and economic history;

the last volumes are devoted to the history of Ireland,

and designed to refute *Froude's misstatements.

LECONTE de LISLE, Charles-Marie-René (1818-94),

French poet and leader of the *Parnassians. He published

a number of collections, including *Poèmes*

antiques (1852), *Poèmes barbares* (1862), and

Poèmes tragiques (1884).

Lectures on the English Poets, a critical work by W

*Hazlitt, delivered as public lectures in 1818 and

published that year. The series begins with *Chaucer

and *Spenser, concluding with W *Wordsworth and

S. T. *Coleridge. By contrast with these *Lake poets,

* Shakespeare is praised for his lack of egotism, and

immersion in his characters. This view influenced the

poetics of *Keats, who attended the lectures. Hazlitt's

critical observations are made with his usual vivacity:

'The characteristic of Chaucer is intensity, of Spenser, remoteness; of Milton, elevation; of Shakspeare, every thing.'

LEDGWIDGE, Francis (1891-1917), Irish poet, born in

Slane, Co. Meath. He was encouraged and befriended

by *Dunsany, who saw in his work promise of the

authentic Irish rural voice, and wrote introductions for

his three volumes of poetry, *Songs of the Field* (1916),

Songs of the Peace (1917), and *Last Songs* (1918). The

poems are chiefly lyrics of the countryside, although

there are some that deal with Irish mythology and

folklore, reminiscent of the *Celtic Twilight period of

*Yeats. He was killed in action in Flanders.

LEE, Harriet (1757-1851), daughter of an actor, who

ran a private school in Bath with her sister Sophia *Lee.

She became both dramatist and novelist, but succeeded

only as the latter. An *epistolary novel, *Errors of*

Innocence, appeared in 1786; *Clare Lennox* in 1797; and

her very successful *Canterbury Tales* (in part a collaboration

with Sophia) in 1798, with three further

volumes in 1805. The twelve stories of the *Tales*,

told by travellers accidentally thrown together, include

'Kruitzner', on which Byron based his verse drama

Werner, with acknowledgement. Her own adaptation

of the story for the stage was briefly performed. She

was a friend of Jane and Anna *Porter; of Sir T

*Lawrence, who presented the sisters with several

important portraits of actors; and of *Godwin, who

proposed to her in 1798.

LEE, Sir Henry (1531-1611), master of the armoury

and ranger of Woodstock. Lee was closely involved in much Elizabethan pageantry and probably initiated around 1570 the celebration of the queen's accession day (17 Nov.) with tilts and allegorical devices: some of these are reflected in Sidney's revised **Arcadia*. He played a part in the Woodstock entertainments of 1575 and 1592, and his own retirement as queen's champion in 1590, when what has been claimed as his own poem, 'His Golden lockes, I Time hath to Silver turn'd', was sung, was commemorated by G. Peele in his **Polyhymnia*. He appears in Scott's ** Woodstock*.

LEE, Laurie (1914-97), writer, born in Gloucestershire and educated at Slad Village School and Stroud Central School. He worked for some time in an office in Stroud before travelling in Europe from 1935 to 1939, and then worked in various film units, for the Ministry of Information, the Festival of Britain, etc. His volumes of poetry (*The Sun my Monument*, 1944; *The Bloom of Candles*, 1947; *My Many-Coated Man*, 1955) show a

rich sensuous apprehension of the natural world, as does his best-known work, the widely popular *Cider with Rosie* (1959), a highly evocative and nostalgic account of his country boyhood in a secluded Cotswold valley. It describes a vanished rural world of homemade wine, village school, church outings, 'a world of silence... of hard work and necessary patience... of white roads, rutted by hooves and cartwheels, innocent of oil and petrol'; Lee described himself as a chance witness of 'the end of a thousand years' life'. The 'Rosie' of the title is a village girl who 'baptized [him] with her cidrous kisses' behind a haycock. A second autobiographical

volume, *As I Walked out One Midsummer Morning* (1969), describes his departure from Stroud, his walk to London, and his months in Spain on the eve of the Spanish Civil War. *A Moment of War* (1991) is a sequel. His other works include screenplays, travel books, and an essay on the birth of his daughter, *The Firstborn* (1964).

LEE, Nathaniel (71649-92), educated at Westminster School and Trinity College, Cambridge, a failed actor turned playwright, whose tragedies, marked by extravagance and passion, were long popular. They include *Nero* (1675), *Sophonisba* and *Gloriana* (1676), all in heroics; his best-known tragedy, **The Rival Queens* (1677), in blank verse; *Theodosius* (1680); and one of his most serious dramas, *Lucius Junius Brutus*, which was banned for its anti-monarchical speeches after only three performances. He collaborated with **Dryden* in *Oedipus* (1679) and *The Duke of Guise* (1682), and wrote one comedy, *The Princess of Cleve* (?1681), which is nearly as extreme as his tragedies. He lost his reason, was confined to Bedlam 1684-9, and died after a drinking bout. Several editions of his collected plays appeared in the 18th cent., and an edition in 2 vols, éd. T. B. Stroup and A. L. Cooke, in 1954-5.

LEE, Sir Sidney (1859-1926), born Solomon Lazarus Levi, educated at City of London School and Balliol College, Oxford, a member of the editorial staff of the *DNB* from the beginning in 1882, joint editor in 1890, and sole editor from 1891. His publications include *Stratford-on-Avon from the Earliest Times to the Death of Shakespeare* (1885; new edn 1906), *Life of William*

Shakespeare (1898; rev. edn 1925), *Life of Queen Victoria* (1902), *Great Englishmen of the 16th Century* (1904), *Elizabethan Sonnets* (1904), *Shakespeare and the Modern Stage* (1906), *The French Renaissance in England* (1910), *Principles of Biography* (1911), *Shakespeare and the Italian Renaissance* (1915), *Life of King Edward VII* (1925-7).

LEE, Sophia (1750-1824), daughter of an actor, who ran a private school in Bath with her sister Harriet *Lee. She had some success as both dramatist and novelist. Her play *The Chapter of Accidents* (1780) was frequently staged; and her first novel, *The Recess* (1783-5), a form of early historical novel, sold well and was translated into French. A long ballad, *The Hermit's Tale*, followed in 1787, and a verse tragedy, *Almeyda, Queen of Grenada*, with *Kemble and Mrs *Siddons, was staged in 1796. She contributed to her sister's *Canterbury Tales* (1798), and published an epistolary autobiographical novel, *The Life of a Lover* (1804).

LEE, Vernon, pseudonym of Violet Paget (1856-1935), essayist and novelist, who spent most of her life in Italy. She published some 45 volumes, including essays on Italian history, art, aesthetics, and travel; her travel writings (*Genius Loci*, 1899; *The Sentimental Traveller*, 1908; etc.) were much admired by A. *Huxley, whereas H. *James described her novel *Miss Brown* (1884) as 'a deplorable mistake'. A biography by P. Gunn was published in 1964.

LEECH, John (1817-64), caricaturist and illustrator, who formed a lifelong friendship with *Thackeray at Charterhouse; he was also a close friend of *Dickens, whose **A Christmas Carol* and other Christmas books

he illustrated. From 1841 until his death he contributed to **Punch* political cartoons and scenes of everyday middle-class life. He drew for a number of other magazines, and illustrated the works of *Surtees.

'Leech Gatherer, The', see RESOLUTION AND INDEPENDENCE.

Le FANU (pron. Léff-anew), J(oseph) S(heridan) (1814-73), journalist, newspaper proprietor, and writer of novels and tales of mystery and the supernatural, who came of a well-educated Dublin family of Huguenot origins, connected by marriage with the Sheridans; Joseph's paternal grandmother was the sister of R. B. *Sheridan. After graduating at Trinity College, Dublin, Le Fanu was called to the bar, but never practised. By 1840 he had published a dozen or so stories (including 'A Strange Event in the Life of Schalken the Painter', rated by M. R. *James as 'one of the best of Le Fanu's good things') in the *Dublin University Magazine*, which had been founded in 1833 by a group of young Trinity College men with strong literary interests. From 1840 onwards he became increasingly involved in Irish journalism as editor of the *Warden* and owner or partowner of that and other papers. His first two novels, *The Cock and Anchor* (1845) and *Torlogh O'Brien* (1847), were in the tradition of Sir W *Scott and *Ains worth; and it was not until 1861, three years after his wife's death, that his main output began with the serialization in the *Dublin University Magazine*, which he acquired in that year, of *The House by the Churchyard*. There followed *Wylder's Hand* (issued in book form in 1864), **Uncle Silas* (1864), *Guy Deverell* (1865), *The Tenants of Malory* (1867), *A Lost Name* (1868), *The Wyvern Mystery* (1869), *Checkmate* (1871), *The Rose*

and the Key (1871), and *Willing to Die* (1873). In 1872 appeared the remarkable collection of stories entitled **In a Glass Darkly*.

Le Fanu was one of the best-sellers of the 1860s-1880s, and in a story published in 1888 H. *James

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wrote: 'There was the customary novel of Mr Le Fanu for the bedside; the ideal reading in a country house for the hours after midnight.' But thereafter he entered a period of what has been called 'unmitigated famelessness'.

This century's revival of interest dates from the publication in 1923 of *Madam Crowl's Ghost and Other Tales of Mystery*, a collection of forgotten tales by Le Fanu edited by M. R. James, who considered that Le Fanu 'stands absolutely in the first rank as a writer of *ghost stories'. Since then Le Fanu's reputation has steadily risen, and he is now recognized as the equal of Wilkie *Collins as a writer of mysteries, and as occupying a place all of his own in the field of the sinister and the supernatural.

Le Fever, and his son, the subjects of a story related in Sterne's **Tristram Shandy*.

Left Book Club, a publishing venture founded by V. *Gollancz in association with John Strachey and Harold Laski; modelled on commercial book club lines, its educational aim was to resist the rise of Fascism and Nazism by providing, as Gollancz wrote in the first issue of *Left Book Club News*, 'the indispensable basis of *knowledge* without which a really effective United Front of all men and women cannot be built'. It flourished as a movement, circulating political books to some 50,000 members; the vast majority were

factual (though three novels and one play, *Waiting for Lefty*, 1937, by *Odets, were included). The best-known title today is *Orwell's *The Road to Wigan Pier* (1937), which appeared with an introduction by Gollancz warning readers against the provocative second half of the book in which Orwell, he claimed, appeared as 'devil's advocate for the case against Socialism'. The Club defended Stalin over the Moscow show trials, but was divided on the Nazi-Soviet pact of 1939, and was dissolved in 1948.

Le GALLIENNE, Richard (1866-1947), of Channel Islands descent, born in Liverpool where he was an apprentice accountant for seven years. His first volume, *My Ladies' Sonnets and Other 'Vain and Amatorious' Verses*, was printed privately in Liverpool in 1887 and in 1888 he left for London with the ambition of becoming a man of letters. There he became attached to the *fin-de-siècle* group which centred on *Beardsley; he was an original member of the *Rhymers Club with *Yeats, *Wilde, L. *Johnson, and others. He contributed to the * *Yellow Book*, and throughout the 1890s wrote verse and literary criticism; he published several romantic novels, including *The Quest for the Golden Girl* (1896); *The Romance of Zion Chapel* (1898); and *Young Lives* (1899), which describes the early London years of his first marriage. (His wife Mildred died of typhoid in 1894: he was to remarry twice.) *The Romantic '90s* (1926) is an account of this period. In 1901 he settled in the United States, returning to Europe in 1927 to spend his last years in the south of France.

Legenda Aurea, see GOLDEN LEGEND, THE.

Legend of Good Women, The, written by *Chaucer between 1372 and 1386, based on such works as *Ovid's *Heroides*, and *Boccaccio's *De Claris Mulieribus* and *Vitae Virorum et Feminarum Illustrium*. The prologue is more admired than the stories which make up the body of the poem. This prologue occurs in two forms, the dates and order of precedence of which have been disputed; the prevailing modern view is that the one known as 'F' dates from 1385-6 and 'G' from 1394. It opens with some famous lines in praise of the daisy (conforming to the tradition of 'Marguerite' poems in French) and continues with a description of the rebuking of the sleeping narrator by the god of love because of the things he had written in dispraise of women (another commonplace convention). Chaucer vows to make amends by composing this work in praise of women celebrated for their fidelity in love, as directed by the queen of love, Alceste (who has been identified as Anne of Bohemia). The poem (which is unfinished) contains nine stories of famous women (the narratives lacking the expansiveness and wit of the best of the * *Canterbury Tales*): Cleopatra, Thisbe, Dido, Hypsipyle and Medea, Lucrece, Ariadne, Philomela, Phyllis, and Hypermnestra. The poem is significant, as well as for the charm of its prologue, for the fact that it is the first attested use of the heroic couplet in Chaucer (and, as far as is known, in English poetry). Tennyson refers to it in his 'A Dream of Fair Women'. See H. Phillips and N. Havely, *Chaucer's Drearn Poetry* (1997)-

Legend of Montrose, A, a novel by Sir W. * Scott, published 1819, in **Tales of My Landlord*, 3rd series.

The novel is based on an episode in the earl of Montrose's campaign of 1644 to raise Scotland for Charles I against the Covenant forces led by the marquis of Argyle. The love of Allan McAulay for the mysterious Annot Lyle is the main theme, but the most interesting part of the story is the character of Dugald Dalgetty, the pedantic mercenary who, like so many of his 17th-cent. compatriots, had served in the Thirty Years War and will fight for either king or Covenant, whichever pays best.

Le GUIN, Ursula K(roeber) (1929-), American novelist and short story writer, born in Berkeley, California. She has published many works of *science fiction and *fantasy, for both children and adults, and her works have been widely admired for their distinguished prose, as well as their imagination and thoughtful speculations. They include the 'Hainish' trilogy (*Rocannon's World*, 1966; *Planet of Exile*, 1966; and *City of Illusions*, 1967) and the Earthsea Tetralogy (*A Wizard of Earthsea*, 1968; *The Tombs of Atuan*, 1971; *The Farthest Shore*, 1972; *Tehanu*, 1991).

LEHMANN, (Rudolph) John (Frederick) (1907-87), poet, publisher, and editor, brother of Rosamond *Lehmann, educated at Eton and Trinity College, 585 **LEHMANN | LEIGHTON** Cambridge, where he became friendly with Julian Bell, nephew of V. * Woolf; from 1931 he was associated with the *Hogarth Press, of which he became a partner in 1938. It published his first book of poems, *A Garden Revisited* (1931), and several others. His *Collected Poems 1930-63* appeared in 1963. Lehmann is probably best known as the editor of **New Writing* and of

the **London Magazine*. His three volumes of autobiography, *The Whispering Gallery* (1951), *I am my Brother* (1960), and *The Ample Proposition* (1966), record a life rich in literary friendships and activity, as do his several volumes of reminiscence and biography, which include works on the **Sitwells* (1968), the *Woolfs*, and R. **Brooke* (1980).

LEHMANN, Rosamond Nina (1901-90), novelist, sister of John **Lehmann*, born in Buckinghamshire, the second daughter of a Liberal MP and contributor to **Punch*. She was educated privately and at Girton College, Cambridge, and shortly after her first marriage achieved a *succès de scandale* with her first novel, *Dusty Answer* (1927), which describes the awakening into womanhood of 18-year-old Judith Earle, through Cambridge and through her emotional entanglements with a neighbouring family of cousins. In 1928 she married the painter Wogan Philipps. Her second novel, *A Note in Music* (1930), also created a stir with its frank treatment of homosexuality. *Invitation to the Waltz* (1932) describes the impact on innocent 17-year-old Olivia Curtis of her first dance; its sequel, *The Weather in the Streets* (1936), shocked some of its readers by taking Olivia through a failed marriage, an adulterous love affair, and an abortion. *The Ballad and the Source* (1944) is a child's eye view of adult passion: 10-year-old Rebecca Landon listens entranced to the experienced and enigmatic Sybil Jardine. (Both characters reappear in R. *Lehmann's* later novel *A Sea-Grape Tree*, 1976.) *The Echoing Grove* (1953), a novel about the relationship of two sisters, one of whom had had an affair with the other's husband, was followed by a long silence,

then by *The Swan in the Evening: Fragments of an Inner Life* (1967). This short autobiographical testament opens by recalling her own childhood, then describes her reactions to the sudden death from poliomyelitis of her daughter Sally in Java in 1958; her spiritual experiences (she quotes **Jung* and F. W. H. **Myers* in support) convinced her of her daughter's survival after death, and of their continuing relationship. Rosamond *Lehmann's* novels, in their insistence on the emotional and sensuous aspects of life, have fairly been described as romantic and female, by both admirers and critics, qualifications that led in part to their neglect; the new wave of **feminist criticism* which inspired many reprints in the 1980s prefers to point to their pioneering frankness and their confident assumption that women's lives are essentially as interesting and important as men's lives.

LEIBNIZ, Gottfried Wilhelm (1646-1716), German philosopher and mathematician, born at Leipzig, the founder of the Society (later Academy) of Sciences at Berlin. He discovered the infinitesimal calculus at about the same time as I. **Newton*, but by a different method. As a philosopher he was inspired by **Descartes*, **Spinoza*, and **Hobbes*, but broke away from *Descartes's* mechanical conception of the universe. Matter he regarded as a multitude of monads, each a nucleus of force and a microcosm or concentration of the universe. Admitting that the interaction of spirit and matter is inexplicable, he assumed a 'pre-established harmony' between them: the spirit is modified by final causes, bodies by efficient causes; the two series are brought together, like two clocks ticking in

unison (the simile is *Voltaire's), by a harmony established from all time by God, the supreme monad and perfect exemplar of the human soul. Voltaire satirized his 'optimism' in * *Candide*. His system is embodied in his *Théodicée* (1710) and *Monadologie* (1714), written in French. Leibniz was one of the chief forces in the German *Enlightenment. **LEICESTER**, Robert Dudley, earl of (71532-88), the favourite of *Elizabeth I, who figures in Scott's **Kenilworth* as the husband of the unfortunate Amy Robsart.

LEIGH, Augusta (1784-1851), half-sister of Lord * Byron, daughter of his father by the latter's earlier marriage to Lady Carmarthen. Augusta's relations with Byron have been the subject of much speculation, and it is probable that he was the father of her daughter Elizabeth Medora, born in 1814.

LEIGH, Mike (1943-), writer and stage and film director, one of the few outstanding, individual British auteurs, who evolved a unique way of creating his work in extended periods of intense improvisation and rehearsal in close collaboration with actors. Raised in Salford, Lancashire, Leigh trained at RADA, the London International Film School, and the Central School of Art and Design. A gifted cartoonist and obsessively outsider-ish Jew with a proudly ambivalent attitude to both his background and his fellow humans, his work has the vivacity, humour, and social detail of a latterday *Hogarth or *Dickens. His theatre work was a preparation for a prodigious output of brilliant television and feature films ranging from the suburban bleakness of *Bleak Moments* (1971) to the inner city anomie of *Meantime* (1983). The tragicomedy

Abigail's Party (1977) is his best-known stage play, a classic of social embarrassment and observation.

Life is Sweet (1990), the tumultuous, Dostoevskian *Naked* (1993), and the richly poignant *Secrets and Lies* (1996) are among the best British films of their era. In print, Leigh is represented by *Abigail's Party* and *Goose-Pimples* (1983), *Smelling a Rat* and *Ecstasy* (1989), and *Naked and Other Screenplays* (1995). Michael Coveney's critical biography, *The World According to Mike Leigh*, was published in 1996.

LEIGHTON, Frederic, Lord (1830-96), Victorian classical artist, born at Scarborough, but educated on the LEILA I LENORE 586

Continent, at Florence, Frankfurt, and Rome. In 1855 his *Cimabue's Celebrated Madonna Carried in Procession through the Streets of Florence* (1855) was shown at the * Royal Academy; his first exhibit, it was immensely successful, and was bought by Queen Victoria and praised by *Ruskin. Thereafter the handsome and utterly respectable Leighton occupied a privileged position in the art establishment; he became president of the Royal Academy in 1878, a peer in 1896. His interest in Florentine Renaissance subjects led to his commission to illustrate **Romola*. In Rome in the early 1850s he moved in the circle of A. *Sartoris, and was to appear as the exuberant Mr Kiowski in her *A Week in a French Country House* (1867); he also met there R. *Browning and *Thackeray, and suggested aspects of Clive Newcome, 'the cock of the whole painting school, the favourite of all', in **The Newcomes*. He appeared as Gaston Phoebus in Disraeli's **Lothair*, and less sympathetically as the public artist Lord Mellifont in H.

*James's story 'The Private Life' (1892). The parties at his exotic Moorish house in Holland Park are recalled in many memoirs of the period. See L. and R. Ormond, *Lord Leighton* (1975).

Leila, (1) in Byron's * *Don Juan*, the Muslim child whom Juan rescues at the siege of Ismail; (2) in his **The Giaour*, the unfortunate heroine.

Leinster, Book of, an Irish manuscript of the 12th cent., containing stories of Gaelic mythology, in particular the feats of *Cuchulain.

L.E.L., see LANDON.

LELAND, John (c. 1506-52), the earliest of modern English antiquaries, educated at St Paul's School and Christ's College, Cambridge. He studied at Paris, took holy orders, and by 1530 was involved with the royal libraries, and claimed he received a commission in 1533 to search monastic and collegiate libraries for old authors. He made a tour through England in 1535-43, intending his researches to be the basis of a great work on the 'History and Antiquities of this Nation', but he left merely a mass of undigested notes. In *A Newe Yeares Gyfte* (1549) he described to the king the manner and aims of his researches. He became insane in 1550. *Leland's Itinerary* was first published at Oxford, in nine volumes, by *Hearne in 1710-12; and his *Collectanea* in six (1715). Leland claimed to have 'conserved many good authors, the which other wise had beene like to have perished', in the dissolution of the religious houses. There is an edition of the *Itinerary* by Lucy Toulmin Smith (1906-10).

LELAND, Thomas, see HISTORICAL FICTION.

LELY, Sir Peter (1618-80), British portrait painter, of

Dutch origin, who is best known as the painter of the voluptuous beauties who graced the court of Charles II. He became principal painter to the king in 1661 and his style is a vulgarized version of *Van Dyck's. Lely was a friend of *Lovelace, who eulogized him in verse. Lely's poignant double portrait of *Charles I and the Duke of York* (1647) inspired Lovelace's poem 'See what a clouded majesty', which contains the somewhat unexpected praise: 'None but my Lilly ever drew a mind.' His most characteristic works are the *Windsor Beauties* (Hampton Court).

LEMON, Mark (1809-70), a founder, first joint-editor, then editor of * *Punch*, from 1841 until his death, and contributor to other periodicals. He wrote prolifically for the stage, and performed in *Dickens's private theatricals. He collaborated with Dickens in *Mr Nightingale's Diary* (1851), a one-act farce with both authors in the cast.

LEMPRIÈRE, John (d. 1824), classical scholar; author of a standard classical dictionary, *Bibliotheca Classica*, which has frequently been enlarged and revised and is still in use. He features as a character in a novel by L. *Norfolk.

LENCLOS, Anne, known as Ninon de Lénelos (1620-1705), a Frenchwoman noted for her beauty and wit, which she retained to a very advanced age, depicted by Mlle *Scudéry as 'Clarisse' in her *Clélie*. She had many celebrities for her lovers, and her *salon* was frequented by *Saint-Evrémond, *Molière, the youthful *Voltaire, etc.

LENNOX, Charlotte née Ramsay (1729-1804), novelist, essayist, translator, editor, and poet. She was the

daughter of an army officer, and spent some of her childhood in New York Province. When she came to England she failed as an actress and turned to a hardworking and not very remunerative life as a writer. Her first novel, the *Life of Harriot Stuart*, appeared in 1750, and in 1752 her most important work, **The Female Quixote*, which established her name and was praised by **Fielding*. Her collection and translation of the sources of Shakespeare's plays appeared as *Shakespeare Illustrated* (1752-3), and *Henrietta* (1758), a novel concerned with female dependence, was dramatized as *The Sisters*, with an epilogue by **Goldsmith*: it had one performance in 1769. She also translated many works from the French. Dr **Johnson*, a friend and admirer of her work, cited her under 'Talent' in his *Dictionary*. She was skilled in discerning and describing fleeting moments of emotion, and may be grouped with practitioners of the novel of **sentiment*. The poverty of her later years entitled her to become one of the early beneficiaries of the **Royal Literary Fund*.

'Lenore' (1774), a celebrated ballad by the German poet Gottfried August Bürger (1747-94), based on the Scottish ballad 'Sweet William's Ghost'. Lenore is carried off on horseback by the spectre of her lover after his death and married by him at the graveside. It was translated first by W **Taylor*, whose version circulated in manuscript and was published in 1797 in the **Monthly Magazine*; Mrs **Barbauld* said Sir W **Scott* told her that he had been inspired by a reading of

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Taylor's translation, and his own version (with the borrowing of two lines from Taylor acknowledged)

appeared also in 1797, anonymously, as 'William and Helen' in *The Chase and William and Helen*. The two poets corresponded about their versions: see J. W. Robberds's *Memoir of Taylor* (1843). Other imitations of 'Lenore' appeared almost simultaneously, and a parody, 'Miss Kitty' (1797). As late as 1872 the ballad provided the programme for Joachim Raff's Fifth ('Lenore') Symphony, very popular in its time. (See also WILD HUNTSMAN.)

LEO X, Giovanni de' Medici (1475-1521), pope 1513-21, a patron of literature and art, notably of **Raphael*. It fell to him to deal with the theses of **Luther*, whom he excommunicated in 1521. It was he who gave **Henry VIII* the title of 'Defender of the Faith'.

Leo Hunter, Mrs, a character in Dickens's **Pickwick Papers*.

Leodegrance ('Leodegan' elsewhere in the Arthurian cycles), in **Malory*, king of Cameliard and father of **Guinevere*.

LEÓN, Fray Luis de (71527-91), a Spanish Augustinian monk, and professor for nearly 30 years at the University of Salamanca; like his near contemporary

**John of the Cross*, he endured imprisonment for his beliefs. Known as a scholar in his lifetime, he subsequently became known as a mystic poet. See a life by A. F. G. Bell (1925).

LEONARD, Elmore (1925-), American writer, born in New Orleans, and educated at the University of Detroit. He began his literary career writing westerns: his first short story, 'Trail of the Apache', appeared in *Argosy* in Dec. 1951. *Hombre* (1961) was filmed in 1966 with Paul Newman. He later moved to crime writing, as

the cult of the western declined, and produced many titles including *City Primeval* (1980), *Glitz* (1985), *Freaky Deaky* (1988), *Get Shorty* (1990), and *Rum Punch* (1992). Admired for his terse dialogue, vividly observed locations, laconic wit, and short scenes of direct action, he has been acclaimed as the heir to *Hammett and *Chandler, and many of his works have been successfully filmed.

LEONARD, Tom (1944-), Scottish poet, performance poet, critic, essayist, and radical polemicist, born in Glasgow, and educated at the University of Glasgow. His free-style, highly personal writings cover a wide range of topics, both Scottish and international, in both prose and verse, ranging from *Satires and Profanities* (1984) to acerbic domestic and existential meditations (*Nora's Place*, 1990), and the Gulf War (*On the Mass Bombing of Iraq and Kuwait*, 1991). He has written powerfully about the Scottish voice, in essays such as 'On Reclaiming the Local', written while compiling his anthology *Radical Renfrew* (1990), which collected lost or marginalized work written largely in the 19th cent, by 'poets born, or sometime resident' in the county of Renfrew. He himself has made inventive and witty use of the Glasgow dialect in much of his work. *Reports from the Present: Selected Works 1982-94* (1995) collects prose and verse. He has also written on James *Thomson ('B.V.') (*Places of the Mind*, 1993).

LEONARDO da VINCI (1452-1519), Florentine painter, sculptor, musician, scientist, and thinker, who developed in his painting greater complexity in composition, chiaroscuro, and psychological insight than had ever been achieved before; his *sfumato* technique

was deeply influential. *The Last Supper* (c.1495) and the *Mona Lisa* (c. 1503) are perhaps the two most celebrated pictures in the Western tradition. In 1481/2 Leonardo went to Milan, and remained in the employ of Ludovico Sforza until 1499; he was then in Florence, Rome, and Milan again, and finally in France, where he died near Amboise. In the 19th cent, the enigmatic charm of Leonardo's women mesmerized writers; *Gautier and the *Goncourt brothers pondered over the subtle smile of the *Mona Lisa*, the 'Gioconda smile'; in the second half of the century her beauty was seen as darker and tinged with evil, and was most powerfully evoked in a famous passage by *Pater, in an essay which owes something to D. G. *Rossetti's early sonnet 'Our Lady of the Rocks' and to *Swinburne's descriptions of Fatal Women. Pater's 'Lady Lisa' popularized the Fatal Women whose development has been outlined by *Praz, and echoes of her fascination recur through Decadent poetry until she is parodied by A. *Huxley in 'The Gioconda Smile'.

Leonato, in Shakespeare's **Much Ado about Nothing*, the father of Hero and uncle of Beatrice.

Leonatus, Posthumus, see POSTHUMUS LEONATUS.

leonine verse, a kind of Latin verse much used in the Middle Ages, consisting of hexameters, or alternate hexameters and pentameters, in which the last word rhymes with that preceding the caesura; for instance: His replicans clare tres causas explico quare More Leonino dicere metra sino.

The term is applied to English verse of which the middle and last syllables rhyme. It is derived, according to Du Cange, from the name of a certain poet Leo,

who lived about the time of Louis VII of France (1137-80) or his successor Philippe-Auguste (1180-1223).

LEONORA d'ESTE, sister of Alfonso II, duke of Ferrara, with whom, according to legend, the poet *Tasso fell in love, and was in consequence imprisoned in a madhouse. This story is the foundation of Byron's **The Lament of Tasso*.

LEONOV, Leonid Maksimovich (1899-1994), Russian novelist. His first two novels, *The Badgers* (1924), a Dostoevskian study of a counter-revolutionary woman, and *The Thief* (1927), which tells the story of an anti-Soviet band of criminals, are suffused with the experimentalism of 1920s Russian prose and LEONTES I LESSING 588

brought him great prestige. With his third novel, *Sot* (1929), he wrote one of the best examples of the so-called 'five-year plan novel' about the building of a papermill on a northern river, but in the early 1930s the novel came under attack, as did his next novels, *Skutarevsky* (1932) and *The Road to the Ocean* (1935). *The Russian Forest* (1953), combining the story of the first year of the Russo-German War, 1941-2, with a description of the hero's life stretching back before the revolution, is held by many to be his best work. English translations of *The Thief* (by H. Butler) and *The River Sot* (by Ivor Montagu and S. S. Nolbandov) appeared in 1931.

Leontes, in Shakespeare's **The Winter's Tale*, the husband of Hermione.

LEOPARDI, Giacomo (1798-1837), the greatest Italian Romantic poet. His richly suggestive lyrics (*Canti*, 1831, 1845) were written between 1816 and 1837. In

1824 he turned his attention to philosophical prose, notably the ironical dialogues *Operette morali* (*Moral Tales*, 1827). The 'cosmic pessimism' of his poems is often attributed to chronic illness, but it was also an intensely intellectual and even scholarly development. In his early thought, based on *Vico and the classics, poetry is given the task of recovering the freshness of the Greek response to nature. Later he was to see nature as purposeless, indifferent, or even cruel—the 'stepmother' of humanity; and he elaborated a Romantic poetics based on the tension between past and present, childhood innocence and adult awareness of insignificance, illusions and their loss. This gave rise to a wistful poetry of images he called 'vague', in that they evoke memory: the present is too precise to be beautiful. Both *Pound and R. *Lowell produced versions of his poems.

Le QUEUX, William Tufnell, see SPY FICTION.

Lêr, or **Lir**, in Gaelic mythology, the sea-god, one of the *Tuatha Dé Danann; perhaps to be identified with the British sea-god Llyr. He was the father of *Manannán. According to the story of 'The Children of Lêr', one of the 'three sorrowful tales of Erin', Lêr had one daughter, Fionnuala, and three sons. These were changed into swans by their jealous stepmother Aoife, and condemned to spend 900 years on the seas and lakes of Ireland. Before the end of this period St Patrick arrived, the old gods were swept away, and the swans were able to return to their home. They were converted to Christianity and restored to human shape; but were now old people and soon died.

LERMONTOV, Mikhail Yurevich (1814-41), Russian

Romantic poet and novelist. Descended from a Scottish officer and adventurer, Captain George Learmont, who entered the Russian service in the early 17th cent., Lermontov was himself an army officer. Strongly influenced by *Byron, he wrote lyric and narrative poetry on the themes of disillusionment, rebellion, and personal freedom. He was killed in a duel. His best-known poems are 'A Wish' (1831), in which he expresses nostalgia for Scotland, 'The Sail' and 'No, I am not Byron' (both 1832), 'The Death of a Poet' (1837), which bemoans the death of *Pushkin, the bitter 'Gratitude' (1840), and the romantic narratives 'Mtsyri' ('The Novice', 1840) and 'The Demon' (1829-41). His prose masterpiece, the novel *A Hero of Our Time*, first translated in 1854, is his lasting monument.

LESACE, Alain-René (1668-1747), French novelist and playwright. Generally regarded as the first major writer in France to live entirely by his pen, he produced over 60 farces and librettos. He specialized in picaresque narratives: *Le Diable boiteux* (1707) and his masterpiece *Gil Bias* (1715-35) are notable for their narrative brio and their shrewd, good-humoured presentation of human nature. *Gil Bias* was translated by *Smollett in 1749: with **Don Quixote* and *Rabelais, it can be considered the greatest foreign influence on 18th-cent. English comic fiction.

LESKOV, Nikolai Semenovich (1831-95), Russian prose writer, born near Orel in central Russia. His maternal uncle, Alexander Scott, was a Russianized British Protestant, and between 1857 and 1860 Leskov travelled widely in provincial Russia for the agricultural firm of Scott and Wilkins. After this he turned to

journalism, his first work appearing in 1860 and his first story in 1862. Leskov's major themes, provincial Russia and Russian religion, expressed with an uncanny ear for the speech of ordinary people, are perhaps best seen in his stories 'The Musk-Ox' (1863), 'Lady Macbeth of the Mtsensk District' (1865), 'The Sealed Angel' and 'The Enchanted Wanderer' (both 1874), and his major long work, the 'chronicle' *Cathedral Folk* (1872). In his most famous story 'Lefty' (1881) the eponymous Russian craftsman is sent by Tsar Alexander I to England to match his skills against English rivals. The first translations of Leskov into English, by A. E. Chamot, appeared in 1922.

LESSING, Doris May, née Tayler (1919-), novelist and short story writer, born in Persia of British parents who moved when she was 5 to a farm in Southern Rhodesia. She left school at 15 and worked as a nursemaid, then as a shorthand-typist and telephone operator in Salisbury. After the break-up of her first marriage she became involved in radical politics. She remarried in 1945, but in 1949 left for England with her youngest child and the manuscript of her first novel to be published, *The Grass is Singing* (1950), the story of the complex relationship between a white farmer's wife and her black servant, and its violent conclusion. From this period she supported herself and her son by her writing. Her quintet *Children of Violence* is a **Bildungsroman*, tracing the history of Martha Quest from her childhood in Rhodesia, through post-war Britain, to an apocalyptic ending in AD 2000 (*Martha* 589 LESSING I LETTER TO THE SHERIFFS OF BRISTOL

Quest, 1952; *A Proper Marriage*, 1954; *A Ripple from the Storm*, 1958; *Landlocked*, 1965; and *The Four-Gated City*, 1969). Perhaps her best-known book, **The Golden Notebook* (1962) is a lengthy and ambitious novel which was hailed as a landmark by the women's movement. Later novels, *Briefing for a Descent into Hell* (1971) and *Memoirs of a Survivor* (1975), enter the realm of 'inner space fiction', exploring mental breakdown and the breakdown of society. The sequence collectively entitled *Canopus in Argus Archives (Re: Colonised Planet 5, Shikasta*, 1979; *The Marriages between Zones Three, Four and Five*, 1980; *The Sirian Experiments*, 1981; *The Making of the Representative for Planet 8*, 1982; *Documents Relating to the Sentimental Agents in the Volyen Empire*, 1983) marks a complete break with traditional realism, describing the epic and mythic events of a fictional universe with a remarkable freedom of invention. Other novels include *The Good Terrorist* (1985), describing the behaviour of a group of middle-class revolutionaries in a London squat; *The Fifth Child* (1988), a nightmarish fable about the effect on an ordinary couple of an ugly and violent child; and *Love, Again* (1996), a novel with a theatrical setting evoking the power of sexual passion in later life. *London Observed* (1992) is a collection of stories. The first volume of her autobiography, *Under My Skin*, was published in 1994, and the second, *Waiting in the Shade: 1940-1962*, in 1997. She has written many other works of fiction and non-fiction, displaying her concern with politics, with the changing destiny of women, with a fear of technological disaster, and has also written of her interest in Sufi thought and

the works of I. *Shah. Her *Collected Stories* (2 vols, 1978) show a similarly broad range of interests, from the feminism of 'One off the Short List' to meditations on the material and spiritual life in 'The Temptation of Jack Orkney'; they include her much-anthologized evocation of childhood bravado, 'Through the Tunnel'. She has also published two 'romantic' and realistic novels, *Diary of a Good Neighbour* (1983) and *If the Old Could* (1984) under the pseudonym of Jane Somers.

LESSING, Gotthold Ephraim (1729-81), German critic and dramatist. He was educated at Leipzig University, was the literary adviser of the National Theatre at Hamburg (1765-9), and in 1770 became librarian to the duke of Brunswick at Wolfenbüttel, where he died. As a dramatist his principal works were: the serious comedy *Minna von Barnhelm* (1767); *Emilia Galotti* (1772), a tragedy on a social theme; and *Nathan der Weise* (1779), a plea for religious tolerance. *Miss Sara Sampson* (1755), the first significant domestic tragedy in German, was modelled on Lillo's ** George Barnwell* (1731). Lessing was, in the words of *Macaulay, 'beyond all dispute, the first critic in Europe', who emancipated German literature from the narrow conventions of the French classical school, suggesting that German writers look instead to Shakespeare and English literature as more congenial models. His chief critical works were the *Briefe die neueste Litteratur betreffend (Letters Relating to Recent Literature*, 1759-65), the **Laokoon* (1766), on the limits of the several arts, and the *Hamburgische Dramaturgie* (1767-9). In England, Lessing was much admired not only by Macaulay, but also by *Coleridge, G. *Eliot,

and G. H. *Lewes, both for his humane and liberal beliefs and for the clarity of his prose style.

L'ESTRANGE, Sir Roger (1616-1704), journalist and pamphleteer, and an active royalist, obliged to flee to the Continent in 1648. After the Restoration he was appointed surveyor of printing presses and licenser of the press. He issued the *News* and the *Intelligencer* (1663-6) which were ousted by the *London Gazette* of *Muddiman; also many political pamphlets, one of the earliest being a reply to *Milton, *No Blind Guides* (1660). In his periodical the *Observer* (1681-7) he attacked the Whigs, *Oates, and Dissenters, often employing a lively dialogue form of question and answer; his prose is colloquial, forceful, and conversational. He was knighted by James II in 1685, but after the revolution was regarded by the Whigs as a grave threat to liberty, and was several times imprisoned; he thereafter supported himself by translations which include *The Visions of Quevedo* (1667), *Aesop's *Fables* (1692), and the works of *Josephus (1702).

Letter on the Spirit of Patriotism, A, see BOLINGBROKE, H. ST J.

Letters on a Regicide Peace, see REGICIDE PEACE.

Letters on the Study and Use of History, see BOLINGBROKE, H. ST J.

Letter to a Noble Lord on the Attacks Made upon Him and His Pension in the House of Lords by the Duke of Bedford and the Earl of Lauderdale, by E. *Burke, published 1796.

Burke retired from Parliament in 1794 and received a pension from the government of *Pitt. This grant was criticized in the House of Lords, principally by the

peers above named, as excessive in amount and inconsistent with Burke's own principles of economical reform. Burke replied in one of the greatest masterpieces of irony and feeling in the English language, comparing his own services to the state with those rendered by the duke of Bedford and his house, which had been the recipient of enormous grants from the Crown.

Letter to Sir William Wyndham, A, see BOLINGBROKE, H. ST J.

Letter to the Sheriffs of Bristol, A, by E. *Burke, published 1777.

The American war had at this time followed its disastrous course for two years. The letter begins with a protest against certain Acts of Parliament subjecting the rebels to exceptional legal disabilities, treating them in fact as traitors, and passes to a review of the LEVER I LEVIATHAN 590 current humiliating situation. Burke goes on to defend the course that he has taken. Asserting his zeal for the supremacy of Parliament, he defines the problem which the exercise of this supremacy involves: 'to conform our government to the character and circumstances of the several people who compose this mighty and strangely diversified' empire. The scheme of taxing America is incompatible with this conception of imperial policy, and Burke consequently voted for the pacification of 1766, and even for the surrender of the whole right of taxation.

LEVER, Charles (1806-72), born and educated in Dublin. He qualified as an MD and practised in Ireland. He became a prolific and successful novelist, writing

chiefly of military and Irish life. His first novels, *Harry Lorrequer* (1839), *Charles O'Malley* (1841), and *Jack Hinton the Guardsman* (1843), were extremely popular, and in 1842 he gave up medicine for the editorship of the *Dublin University Magazine*. *Tom Burke of Ours* (1844) and a historical novel, *The Knight of Gwynne* (1847), were notable among the stream of his racy, anecdotal works. In 1845 he left Ireland and eventually settled in Italy. *The Martins of Cro'Martin* (1847) provides a spirited portrait of life in the west of Ireland, and *The Dodd Family Abroad* (1852-4) an account of an English family's vicissitudes on the Continent. His later novels were more carefully constructed; *Sir Jasper Carew* (1855), *The Fortunes of Glencore* (1857), and *Lord Kilgobbin* (1872) are considered among the best of this period. Lever received much encouragement and advice from *Thackeray, and was admired by G. *Eliot and A. *Trollope.

LEVERSON, Ada (1862-1933), whose novels enjoyed a belated vogue in the 1960s. She is chiefly remembered for her association with *Wilde, who named her 'The Sphinx'. She sheltered him during his trials, and his letters to her were published in a limited edition in 1930. For some years she held a salon frequented by the *Sitwells, *Beerbohm, the novelist G. *Moore, and H. *Acton. Her novels, set in fashionable London society, include *Love's Shadow* (1908), *Tenterhooks* (1912), and *Love at Second Sight* (1916), all of which feature Edith Ottley as protagonist; they were published in one volume in 1962 as *The Little Ottleys*, with a foreword by C. *MacInnes, praising her as 'the classic author of the comedy of manners'.

LEVERTOV, Denise (1923-97), British/American poet, born in Ilford, Essex; she published the neo-Romantic *The Double Image* in 1947. In 1948 she moved to America where she held a variety of academic posts. She became a central figure in the *Black Mountain group, and maintained their Modernist aims in an unceasing flow of volumes from 1958 to 1996. Her search for the mystic and for 'organic form' led her to use free verse as she addressed family relationships, the natural world, and politics, notably the Vietnam War. *The Sorrow Dance* (1967) and *Selected Poems* (Bloodaxe, 1986) contain some of her best work.

LEVI, Carlo (1902-75), Italian writer and painter. His best-known work is *Cristo si è fermato a Eboli* (*Christ Stopped at Eboli*, 1945) based on his experience in southern Italy where he had been condemned to internal exile as an opponent of the Fascist regime. His other works are: *Le parole sono pietre* (*Words are Stones*, 1955) on Sicily; *Il futuro ha un cuore antico* (*The Future Has an Ancient Heart*, 1956) on the Soviet Union; *La doppia notte dei tigli* (*The Two-fold Night*, 1959) on Germany.

LEVI, Peter Chad Tigar (1931-2000), poet, translator, classical scholar, travel writer, and archaeologist, born in Ruislip, near London, and educated at Campion Hall, Oxford, where he was tutor and lecturer, 1965-77; he was a Jesuit priest from 1964 to 1977, when he resigned the priesthood. His first volume of poetry, *The Gravel Ponds* (1960), was followed by several others, including a *Collected Poems 1955-1975* (1976); his poems mingle imagery and themes from classical antiquity, British history and prehistory, Christianity, and domestic life.

Notable among his translations is Pausanias' *Guide to Greece* (1971). A volume of autobiography, *The Flutes of Autumn* (1983), concludes with an eloquent tribute to David *Jones. Levi was professor of poetry at Oxford, 1984-2000.

LEVI, Primo (1919-87), Italian writer of memoirs, fiction, essays, and poetry, born in Turin. His greatest works are his first, *Se questo è un uomo* (1947; *If This is a Man*, 1960), his memoir of Auschwitz, and *La tregua* (1963; *The Truce*, 1965), the story of his journey home; and his last, *I sommersi e i salvati* (1985; *The Drowned and the Saved*, 1988), essays which return to Auschwitz, and to the question of what it means to be human. Levi shared Turin's traditions of science, modesty, and melancholy, and worked there as an industrial chemist; not until he retired did he admit to being as much a writer as a chemist. In 1943 he was captured as a partisan and sent as a Jew to Auschwitz. His scientific training and self-effacing nature made him an observant and objective witness. To these gifts he added clarity of expression, ironic humour, and metaphorical imagination, which make his 'chemist's autobiography', *Il sistema periodico* (1975; *The Periodic Table*, 1985), the equal, for many readers, of his darker meditations. He also wrote two novels, *La chiave a stella* (1978; *The Wrench*, 1987) and *Se non ora, quando?* (1982; *If Not Now, When?*); two books of poetry (*L'osteria di Brema*, 1975, and *Ad ora incerta*, 1984) and five collections of stories. He took his own life on 11 Apr. 1987. See HOLOCAUST, LITERATURE OF THE. **Leviathan**, or *The Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil*, a treatise of

political philosophy by *Hobbes, published 1651, Latin text 1668.

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By 'The Leviathan' the author signified sovereign power. The basis of his political philosophy is that man is not, as *Aristotle held, naturally a social being, recognizing the claims of the community upon him and sharing in its prosperity, but a purely selfish creature, seeking only his own advantage. The state of nature is one of general war, and 'the notions of Right and Wrong, Justice and Injustice, have there no place.' There is 'continuali feare . . . And the life of man [is] solitary, poore, nasty, brutish and short.' To escape these conditions man has adopted certain 'articles of peace', those 'Laws of Nature', by which a man is forbidden to do 'that which is destructive of his life' and of which the science is 'true moral philosophy'. Virtue is the means of 'peaceful, sociable and comfortable living'. The first law of nature is, 'that every man ought to endeavour Peace'. The second is, 'That a man be willing, when others are so too. . . to lay down his right to all things; and be contented with so much liberty against other men, as he would allow other men against himselfe.' The third is, 'that men performe their Covenants made'.

To enforce these covenants it is necessary to establish an external power, which shall punish their infraction; accordingly all individuals must enter into a contract 'to conferre all their power and strength upon one Man, or upon one Assembly of men'. 'This done, the Multitude so united in one Person, is called a Common-Wealth.' This representative person is sovereign,

and his power is inalienable. The contract is not between the subjects and the sovereign, but only between the subjects. The sovereign power is indivisible; it cannot for instance be divided between king and parliament. Hobbes is careful to repudiate the rival claim of the Church to control over the citizen, which involves either a division of sovereign power, or the absorption of the state in the Church. He accordingly makes the Church subordinate to the state.

The absolute power thus given to the sovereign is, however, subject to certain limits. There is liberty to refuse obedience if the command of the sovereign frustrates the end for which the sovereignty was ordained, i.e. the preservation of the life of the individual. Moreover, the obligation of subjects to the sovereign is understood to last so long as, and no longer than, 'the power lasteth, by which he is able to protect them'. The sovereign finally is responsible to God, if not to his subjects, for the proper discharge of his office.

LÉVI-STRAUSS, Claude (1908-), French anthropologist, born in Brussels and educated in Paris, taking degrees in law and philosophy. From 1934 to 1939 he taught at the University of São Paulo, Brazil, becoming interested in anthropology and pursuing some fieldwork in Amazonia. During the 1940s he taught in New York and worked at the French embassy in Washington. Returning to Paris, he taught at the Ecole Pratique des Hautes Études, and then as the first professor of social anthropology at the Collège de France. His principal early works are the analysis of kinship systems in *Les Structures élémentaires de la parenté* (*Elementary Structures of Kinship*, 1949) and the

autobiographical travelogue *Tristes tropiques* (1955). *Le Totémisme aujourd'hui* and *La Pensée sauvage* (*Totemism* and *The Savage Mind*, both 1962) are notable defences of the complex thinking practised by 'primitive' peoples. His major contributions to the analysis of myths appear in *Anthropologie structurale* (1958), *Le Cru et le cuit* (*The Raw and the Cooked*, 1964), and the four volumes of *Mythologiques* (1964-72). After *Saussure, he has been the chief exponent of *structuralism in the 'human sciences', seeking the underlying codes, rules, or systems of meaning that can explain the workings of the human mind behind the variety of cultural appearances. His influence not just in anthropology but upon French philosophy, psychoanalysis, and literary theory, has been extensive.

LEVY, Amy (1861-89), poet, novelist, and feminist, born in Clapham, London, and educated at Newnham College, Cambridge. Her collections are *Xantippe and Other Verse* (1881, of which the title poem is a dramatic monologue spoken by the allegedly shrewish wife of Socrates), *A Minor Poet and Other Verse* (1884), and the posthumously published *A London Plane-Tree and Other Verse* (1889). Her observant novel *Reuben Sachs: A Sketch* (1888) roused indignation for its lightly satirical portrayal of London Jewish social life, but was widely read and translated into German by her friend Eleanor Marx. Levy was a friend of O. *Schreiner and other prominent feminists. Of a morbidly sensitive temperament, and suffering from deafness, she committed suicide by inhaling charcoal fumes at her London home.

LEWES, G(eorge) H(enry) (1817-78), a writer of extraordinarily

varied interests and talents, best known in his secondary role as 'husband' and encourager of the diffident George *Eliot. When he met her in 1851, however, he already had behind him a varied career as comic dramatist, actor, essayist on subjects ranging from *Hegel's aesthetics (his was the first proselytizing article on the subject in England) to Spanish drama, and author of a novel in imitation of *Goethe, *Ranthorpe* (1847). He wrote one of the first books in English on *Comte's positivist philosophy (1853), and a popular history of philosophy from F. *Bacon to Comte (*Biographical History of Philosophy*, 1845-6). His liaison with George Eliot, dating from 1854, could not be regularized because he had condoned the adultery of his wife Agnes with T. L. *Hunt; admirers of *Shelley, the Leweses believed in free love, and when Agnes bore the first of her four children by Hunt in 1850 Lewes registered the boy as his own. By the time he met George Eliot, he was estranged from Agnes, but unable to obtain a divorce. Lewes's most distinguished work is his still valuable *Life of Goethe* (1855), which he researched, with George

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Eliot's help, in Weimar and Berlin in 1854-5. Lewes turned his attention increasingly to science: his later works range from biological works like *Seaside Studies* (1858) and *The Physiology of Common Life* (1859) to his ambitious attempt at psychology, *Problems of Life and Mind* (1873-9), the last volume of which was completed by George Eliot after his death. That George Eliot benefited not only from his encouragement of her talents but also from his studies is evident from the

scientific metaphors which inform her works.

Lewesdon Hill, a topographical poem by William Crowe (1745-1829), published 1788, in the style of James *Thomson.

LEWIS, Alun (1915-44), born in a Welsh mining village. He went to university at Aberystwyth and trained as a teacher before joining the army (after much hesitation) in 1940. His first volume of poems, *Raiders' Dawn*, appeared in 1942, and in 1943 a volume of stories, *The Last Inspection*, most of which deal with army life in England, 'the rootless life of soldiers having no enemy', as does his most anthologized poem, 'All Day it has Rained . . .', first published in 1941. Lewis was killed in Burma. Letters and stories were collected in *In the Green Tree* (1948); *Selected Poetry and Prose*, with a biographical introduction by Ian Hamilton, appeared in 1966, and a paperback selection by J. Hooker and G. Lewis in 1981. Many of Lewis's poems show a recurring obsession with the themes of isolation and death, and a debt to E.

*Thomas, to whom one of his best poems is addressed.

LEWIS, Cecil Day, see DAY-LEWIS.

LEWIS, C(live) S(taples) (1898-1963), literary scholar, critic, and novelist, fellow of Magdalen College, Oxford, 1925-54, and afterwards professor of medieval and Renaissance English at Cambridge. His critical works include *The Allegory of Love* (1936) and *English Literature in the Sixteenth Century* (vol. iii in the *Oxford History of English Literature*, 1954). He is more widely known for his popular religious and moral writings, such as *The Problem of Pain* (1940), *The Screwtape Letters* (1940), and *The Four Loves* (1960). *Out of the*

Silent Planet (1938) is the first of three science fiction novels with a strong Christian flavour, influenced by his friendship with *Tolkien and C. *Williams. With *The Lion, the Witch, and the Wardrobe* (1950) he began a series of seven 'Narnia' stories for children. *Surprised by Joy* (1955) is his spiritual autobiography. 'The Inklings', a group of his friends, met in his Oxford rooms for many years to talk and read aloud their compositions. In 1956 he married Helen Joy Davidman, an American, to protect her from extradition: she died in 1960 and he wrote of their marriage in *A Grief Observed* (1961). Their relationship became the subject of a successful stage play and film, *Shadowlands* (1989) by William Nicholson. See Walter Hooper, *C. S. Lewis; A Companion and Guide* (1996).

LEWIS, M(atthew) G(regory) (1775-1818), educated at Westminster and Christ Church, Oxford, remembered as the author of **The Monk* (1796), a representative *Gothic novel, from which his nickname 'Monk' Lewis was derived. Lewis was greatly influenced by German Romanticism, and wrote numerous dramas. His verses (of which 'Alonzo the Brave and the Fair Imogene', which appears in *The Monk*, is probably the best known) had some influence on Sir W *Scott's early poetry.

LEWIS, Norman (1908-), novelist and travel writer, born in Enfield, north London. His novels of action and adventure include *The Day of the Fox* (1955), set in the aftermath of the Spanish Civil War, *The Volcanoes above Us* (1957), set during a South American revolution, and *A Suitable Case for Corruption* (1984), set in the Middle East. His travel writings include journeys

through Indo-China and Burma (*A Dragon Apparent*, 1951; *Golden Earth*, 1952), the Mediterranean, India, and Cuba, and combine vivid evocation of place with acute political analysis. A notable piece of reportage was his influential article 'Genocide in Brazil' (*Sunday Times*, 1968), which drew attention to the plight of the near-extinction of the native population. (See also C. *Hampton's play *Savages*.) His autobiography, *Jackdaw Cade*, was published in 1987.

LEWIS, (Harry) Sinclair (1885-1951), American novelist, born in Minnesota. After graduating from Yale he spent some years in journalism and published several novels, but none was of much importance until *Main Street* which scored an enormous success upon its appearance in 1920. In it he described with realism and satire the dullness of life in a small Midwestern town called Gopher Prairie. He strengthened his reputation as the most widely read and controversial of American writers with *Babbitt* (1922), the story of George Babbitt, a prosperous and self-satisfied house agent in the Midwestern town of Zenith, who comes to doubt the conventions of middle-class society, but who is eventually reabsorbed after a period of defiance and ostracism; *Arrowsmith* (1925), which describes the career of a bacteriologist and, like many of Lewis's works, is based on considerable research; *Elmer Gantry* (1927), a satiric view of Midwestern religious evangelism; and *Dodsworth* (1929), which describes the marital relations of a middle-aged American industrialist and his adventures in Europe. Lewis was awarded the *Nobel Prize in 1930.

LEWIS, (Percy) Wyndham (1882-1957), artist, novelist,

and critic. He was born in Canada but came to England as a child and studied at the Slade School of Art, then, from 1901 to 1908, on the Continent, based in Paris. He was a leader of the *Vorticist movement and, with *Pound, edited *Blast: The Review of the Great English Vortex* (1914-15). His novels include *Tarr* (1918), *The Apes of God* (1930), *The Revenge for Love* (1937), and *Self Condemned* (1957); his projected 593 LEYDEN I LIBRARIES four-part work *The Human Age* (*The Childermass*, 1928; *Monstre Gai* and *Malign Fiesta*, both 1955) remained unfinished. Essays and criticism include *Time and Western Man* (1927), *The Lion and the Fox: The Role of Hero in the Plays of Shakespeare* (1927), and *The Writer and the Absolute* (1952). *Blasting and Bombardiering* (1937) and *Rude Assignment* (1950) are autobiographies. Although his criticism of the increasing hollowness and mechanization of 20th-cent. civilization has affinities with the ideas of Pound, T. S. *Eliot and D. H. *Lawrence, his savage satirical attacks on his contemporaries (particularly the *Bloomsbury Group), his association with the British Fascist party, and his praise of Hitler alienated him from the literary world, and his biographer Jeffrey Meyers (*The Enemy*, 1980) describes him as 'one of the loneliest figures in the intellectual history of the thirties'. The title of the biography is taken from Lewis's own little magazine *The Enemy*, which appeared in three book-length issues, 1927-9, written largely by himself (with poems by L. *Riding and R. *Campbell): it contained the text of the volume published as *Time and Western Man* and three of his most important essays, 'Paleface', 'The Diabolical

Principle', and 'The Revolutionary Simpleton'. (He is not to be confused with D. B. Wyndham Lewis, 1891-1969, the Catholic biographer and journalist who also wrote as *'Beachcomber'.)

LEYDEN, John (1775-1811), Scottish antiquary, physician, poet, and orientalist, who was equally inspired by Border ballads and the travels of Mungo *Park. He assisted Sir W. * Scott in * *Minstrelsy of the Scottish Border*, contributed to M. G. * Lewis's *Tales of Wonder* (1801), and in 1803 set onC f°r India and the Far East; he died at Batavia, Java, having mastered many oriental languages and having set himself up somewhat prematurely as the rival of Sir W. *Jones. Scott mourned his 'bright and brief career' in **The Lord of the Isles* (Canto IV. xi), and contributed a Memoir to the *Edinburgh Annual Register*, 1811, dwelling on his friend's colourful eccentricities. This was reproduced with Leyden's *Poems and Ballads* (1858, 1875). He published several treatises on oriental languages, and translated the Malay Annals (1821) and the *Commentaries of Baber* (1826).

Libeaus Desconus (a corruption of *le bel inconnu*, the fair unknown), a late i4th-cent. romance in 2,250 lines of 12-line, tail-rhyme stanzas, surviving in six manuscripts, and previously attributed to Thomas Chestre (see SIR LAUNFAL). Gingelein, the son of Gawain and Dame Ragnell, asks Arthur for knighthood and, since his name is unknown, he is knighted as *Li Beaus Desconus*. The poem is concerned with his adventures in rescuing the imprisoned Lady of Sinadoune. In *Chaucer's 'Sir Thopas' the knight's name, whether satirically or not, is given simply as 'Sir Lybeux' (see

CANTERBURY TALES, 17) and it has been argued that this romance is the closest in form to 'Thopas'. See edition by M. Mills, EETS OS 261, 1969); W. H. Schofield, *Studies on the Libeaus Desconus* (1895).

Libelle ofEnglyshe Polycye, The (The Little Book of English Policy'), a political poem of about 2,250 lines written c.1436, in which the author exhorts his countrymen to regard the sea as the source of national strength, discusses commercial relations with other countries, and urges the importance of retaining Ireland, Calais, and Wales. The poem was included by *Hakluyt, and it has been doubtfully attributed to Adam Moleyns or Molyneux (d. 1450), clerk of the king's council. See T. Wright, *Political Poems and Songs . . . Edward III to Richard III* (Rolls Series vol. ii, 1861); best edn by F. G. Warner (1926).

Liberal(1822-4), a magazine of four issues only but of great brilliance. Conceived by * Shelley, the plan was carried out after his death by *Byron and Leigh *Hunt from Pisa. Byron's **The Vision of Judgement* first appeared in its pages, as did his **Heaven and Earth*, and much other work by Shelley, Hunt, *Hazlitt, J. *Hogg, and others. Libel problems with *The Vision of Judgement*, and the incompatibility of Byron and Hunt, brought the magazine to an untimely close.

Liber Albus, see CARPENTER, J.

Liber Amoris; or, *The New Pygmalion*, an autobiographical prose work by W *Hazlitt, published anonymously in 1823. It records in letters and dialogues the frenzied infatuation Hazlitt conceived at the age of 43 for a 19-year-old girl, Sarah Walker, who waited at table in his London lodgings, and who eventually

rejected him for another suitor. The fevered tone of the book, and its humiliating self-exposure, distressed Hazlitt's friends and gave ammunition to his various enemies, his anonymity having been seen through at once. Unwholesomely absorbing, it fails to achieve the balanced self-analysis found in the *Confessions* of J.-J. *Rousseau, whom Hazlitt revered.

Liberty, On, an essay by *J. S. Mill, published 1859. In this work Mill examines the proper relations of society to the individual. In his view, 'the sole end for which mankind are warranted, individually or collectively, in interfering with liberty of action of any of their number, is self-protection.' The only part of the conduct of anyone, for which he is amenable to society, is that which concerns others. A man's own good, either physical or moral, is not a sufficient warrant for the interference of society. 'Mankind are greater gainers by suffering each other to live as seems good to themselves, than by compelling each to live as seems good to the rest.'

libraries: a listing of major university libraries and national collections in England, Ireland, Scotland, and Wales, with some details of holdings:

Aberdeen University Library. A 12th-cent. bestiary, Jacobite literature, extensive minor literature of the 18th and 19th cents.

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Ashley Library. Private library collected by *Wise. First editions from *Jonson onwards. Acquired by the British Museum in 1937.

Bodleian Library, Oxford. Founded by Sir T. *Bodley. In 1610 the *Stationers' Company undertook to give

the library a copy of every book printed in England. It received also important gifts of books and manuscripts from *Laud, *Cromwell, F. *Junius, and Robert *Burton. Other considerable accessions included *Selden's library, in 1659, the Tanner, Rawlinson, Gough, Malone, and Douce collections of manuscripts, and John Nichols's collection of newspapers in more recent times. Many of the manuscripts of *Locke were acquired in 1947, and the collections of manuscripts, both oriental and western, are being continually extended. Copyright library.

British Library. The national library for the United Kingdom. It was established in 1973 under Act of Parliament by the amalgamation of the library departments of the *British Museum and other organizations, as the national centre for reference, lending, bibliographical, and other information services based on its vast collections of books, manuscripts, maps, music, periodicals, and other material. It moved to St Paneras in 1998. Copyright library.

Cambridge University Library. The Royal (Bishop Moore's) Library, presented by King George I; the Bradshaw Collection of Irish Books; Taylor-Schechter collection of Hebraica; papers of C. *Darwin. Incunables include a *Gutenberg Bible and unique *Caxton items; *Codex Bezae Cantabrigiensis*, a 5th-cent. manuscript of the Gospels and Acts in Greek and Latin. Copyright library.

Durham University Library. Middle English manuscripts; letters of G. M. *Hopkins, the *Rossettis, E. *Thomas; manuscripts of *Plomer, and letters to him from *Britten, E. M. *Forster, etc. Printed books 16th-

18th cent.

Glasgow University Library. 1.3 million volumes, including 350 medieval manuscripts, 1,100 incunabula. Research collections include: *emblem literature, Sir T *Browne's works, broadside ballads, Scottish theatre archives, 19th-cent. art and literature.

National Library of Scotland, Edinburgh. Founded by Sir George Mackenzie of Rosehaugh (1636-91) as library of the Faculty of Advocates, opened in 1689. Became the National Library of Scotland in 1925. Four million printed items, one million maps, and 34,000 manuscripts, mainly of Scottish interest. Also modern foreign literature. Copyright library.

National Library of Wales, Aberystwyth. Manuscripts, books, maps, prints, and drawings relating to Wales and the Celtic peoples. Copyright library.

Queen's University of Belfast, The. University library. Hibernica Collection (Irish literature and history), Macdouall Collection (philology), Hamilton Harty Collection (music), and Thomas Percy Library.

St Andrews University Library, Scotland. First four Shakespeare Folios on permanent loan from the Folger Library; Bibles; first editions of Galileo.

Trinity College Library, University of Dublin. Largest research library in Ireland. Important collection of manuscripts, including Book of *Kells.

libraries, circulating, libraries from which, for a fee, books were borrowed by the public. The first appears to have been A. *Ramsay's, founded in Edinburgh in 1726, and the system flourished for over two centuries, at its most dominant in the second half of the 18th and

the latter part of the 19th cents. It greatly stimulated the production of books, particularly of novels, though not all approved of this development; the light romantic novels provided by such successful libraries as those of William Lane in the mid-18th cent, were often considered improper, and Sir Anthony Absolute declared, in Sheridan's **The Rivals*, 'A circulating library. . . is an evergreen tree of diabolical knowledge.' But there was also a strong link between Dissent, the self-education of the lower classes, and the circulating library, as J. *Priestley noted. The great new libraries of the 19th cent., *Mudie's, W H. *Smith's, and *Boots, exercised a powerful censorship; Smith's refused Moore's **Esther Waters* in 1894, and in this century most circulating libraries banned some of the works of H. G. *Wells, *Caine, D. H. *Lawrence, and others. The three-volume novel of the middle and late 19th cent, was largely supported by these libraries, and died out at the end of the century when they no longer wanted it. The chief circulating libraries of this century (Boots, the Times Book Club, the Army and Navy, Mills and Boon, Harrods, etc.) enjoyed great success in the 1920s and 1930s, but all were closed by 1970, and replaced by the system of Book Clubs. (See VIZETELLY.)

libraries, copyright, see COPYRIGHT LIBRARIES.

libraries, public. The first British public libraries were established under the Museum Act, in Canterbury (1847), Warrington (1848), and Salford (1850). A library service was begun in Brighton in 1850 by a private Act. The 1850 Public Libraries Act, piloted by William Ewart against stiff opposition, empowered borough councils in England and Wales (extended to

Scotland in 1853, where growth followed a parallel but different course) with a population of 10,000 plus to spend a halfpenny rate on libraries and museums, thus establishing a principle though imposing severe restrictions in practice. In 1855 this was raised to a penny rate and the population limit was lowered to 5,000; in 1866 the population limit was removed. Norwich was the first authority to adopt the 1850 Act, but provided no services until 1857. Winchester was the first library opened under the Act, in 1851, followed the next year by Manchester, then Liverpool (by a special Act), Sheffield, and Birmingham. St Margaret and St John's at Westminster was London's only public library from 1857 until 1885, when another was opened in Wandsworth.

Growth was slow at first, only 48 libraries being
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 established before 1870, chiefly in England, but also in Wales and Scotland. Thereafter growth was faster, and by the turn of the century some 400 libraries had been set up. The supporters of the Public Libraries Acts hoped that they would encourage working people in refinement, thrift, and sobriety; opponents objected to the burden on the rates and expected the libraries to lead to idleness and discontent.

Public meanness was shamed by private generosity. By 1913 the American philanthropist *Carnegie had given £2m for public libraries and, through the Carnegie UK Trust set up in that year, he continued to give important and influential support. John Passmore Edwards supported 24 libraries, chiefly in and around London and his native Cornwall. After the First World War, the Public Libraries Act of 1919

removed the rate limitation and extended library powers to the counties. By 1928, with the help of the Carnegie Trust, most counties had started a library service. The Mitchell Report of 1924 and the Kenyon Report of 1927 reflected an increasing interest in library development, and marked a stage in the development of libraries for all. Village reading rooms were set up, and library provisions were made for children. The Public Library service continued to grow despite being set back by the depression of 1931-3, helped by the overall increase of local government spending on libraries between 1928 and 1939 (£1.8m to £3.2111). The growth of the county library service was a notable feature of the post-war years, until it was arrested by the recession of the early 1980s. Attempts (some of them controversial) were also made from the 1960s onwards to make libraries attractive as community centres, and to extend their activities to include exhibitions of art and photography, schemes for loaning both reproductions of and original works of art, poetry readings, book order points, etc.; also to attract a larger readership of children through storytelling sessions, school visits, etc.

Library, a journal of bibliography and literature, published from 1889 to 1898 as the organ of the Library Association, and from 1899 to 1918 as an independent journal. In 1920 it was merged with the *Transactions* of the *Bibliographical Society, though retaining its original title.

libretto, the Italian word for the 'little book' in which the text of an opera (or oratorio) was printed, and hence

the text itself. A few composers (*Berlioz, *Wagner, *Tippett) have written their own librettos, one or two have set stage plays more or less as they stood (*Debussy, R. *Strauss), but the majority have used a poet or professional librettist.

A libretto must provide the composer with a core of character, situation, and plot; a framework of words laid out for musical treatment; and language that will stimulate the imagination. Few writers have succeeded in satisfying all these requirements. The fact that a libretto possesses beauty of language—as with, e.g., *Hofmannsthal's librettos for Strauss, *Boito's for *Verdi's *Falstaff*, or *Auden's for *Stravinsky's *The Rake's Progress*—is a bonus, but the other elements must also be present. Nor is the language necessarily to be evaluated in terms of conventional literary criticism: *Tate's libretto for *Purcell's *Dido and Aeneas*, which has been much attacked on literary grounds, nevertheless succeeded in firing Purcell's imagination, and its naively florid imagery is transmuted by his setting.

Tate is generally held to have been preceded by *D'Avenant with *The Siege of Rhodes*. Other early English librettists include *Shadwell, whose *Psyche* (1675, music by M. *Locke) was an adaptation from *Molière, and *Dryden, whose *Albion and Albanus* (1685) ended up as a tedious political allegory set to feeble music by Louis Grabu.

In the 18th cent, the taste for Italian music gained ground in England, and the future of the English libretto was threatened. *Addison's single attempt, *Rosamond*, met with a disastrous failure in Clayton's

setting in 1707, and with *Handel's arrival in London in 1710 the fate of English opera was sealed. Only in the lighter field did the English libretto survive; the *ballad operas which followed Gay's **The Beggar's Opera* were effectively straight plays interspersed with music, and nearer to the true libretto were the many comic opera texts produced by I. *Bickerstaffe in the 1760s and 1770s, set mainly by *Arne and *Dibdin, often, as was the custom, at least partly as *pasticcios*. In the same vein is Sheridan's **The Duenna* (1775).

Handel's oratorios gave rise to an English libretto of a different character and quality, which however also pointed the way for the Victorian oratorio: the texts for works by Balfe, Benedict, and Vincent Wallace by librettists like Alfred Bunn and Edward Fitzball have become bywords for absurdity. It was not until 1871 that the first of the *Gilbert and Sullivan operas introduced an invigorating new talent. Many 20thcent. composers have taken an active part in the preparation of their own librettos, and the professional librettist has disappeared; in his place appear names like *Hardy, *Synge, A. P. *Herbert, Clifford Bax, J. B. *Priestley, and *Plomer. *Auden, in his librettos for *Britten, Stravinsky, and *Henze, established himself as an important writer in the form. J. *Fenton contributed material to the libretto of the immensely successful musical adaptation of *Hugo's *Les Misérables* (*peri.* UK 1985).

LICHTENBERG, Georg Christoph (1742-99), born in Hessen, educated and later a professor at Göttingen. A distinguished scientist, but interested also in philosophy (a disciple of *Kant), he twice visited England, in

1770 and 1774-5, and was a guest at Kew of George III. He was an ardent admirer of English institutions and literature and a keen dramatic critic. His letters from England to his friends in Germany (*Lichtenberg's Visits LIDDELL I LILLI-BURLERO BULLEN-A-LA! 596 to England*, 1938) contain shrewd comments on the acting of *Garrick, *Macklin, etc., and throw an interesting light on contemporary English manners. He also published (1794-9) in Germany explanations of W. *Hogarth's engravings. His aphorisms, collected in nine volumes after his death (1800-5), are considered his finest literary achievement.

LIDDELL, Henry George (1811-98), born into a family with substantial aristocratic connections; he became successively headmaster of Westminster School (1846) and dean of Christ Church, Oxford (1855). A lifelong friend of *Ruskin, he did much to reform both these institutions. Earlier he had compiled with Robert Scott (1811-87) the famous Greek lexicon, which, repeatedly revised, is still in use today. Held in the highest esteem by his contemporaries, he is chiefly remembered now as the father of the little girl who served Lewis Carroll (C. L. *Dodgson) as a model for Alice.

LIDDELL, Robert (1908-92), novelist and critic, who spent his early childhood in Cairo. He was educated at Corpus Christi, Oxford, and worked for a time in the Bodleian before travelling eastwards to lecture in Cairo and Athens. His novels include the trilogy *Kind Relations* (1939), *Stepsons* (1969), and *The Last Enchantments* (1948, set in Oxford), following the boyhood and youth of two brothers, and dwelling on the theme of domestic tyranny. A second trilogy comprises

An Object for a Walk (1966), *Unreal City* (1952, set in the Alexandria of *Cavafy towards the end of the Second World War), and *The Rivers of Babylon* (1959). Liddell also wrote of his friendship with E. *Taylor and I. *Compton-Burnett in *Elizabeth and Ivy* (1986).

Life and Adventures of Sir Launcelot Greaves, The, see GREAVES, S IR LAUNCELOT, THE LIFE AND ADVENTURES OF.

Life and Labour of the People in London, see BOOTH, C.

Life and Letters, a literary monthly periodical founded and edited from 1928 to 1933 by D. *MacCarthy. It subsequently continued as *Life and Letters Today*, and in 1939 absorbed the * *London Mercury* and *Bookman*, reverting from 1945 to 1950 to its original title. The final issue appeared in June 1950. Early issues contained essays, reviews, fiction, passages of autobiography, etc., from many distinguished contributors, including *Beerbohm, A. *Huxley, C. *Bell, V. *Woolf, and C. *Connolly; poetry was better represented in its later years by G. *Barker, V. *Watkins, and others.

Life in London, see EGAN.

LIGHTFOOT, John (1602-75), biblical and rabbinic scholar, and from 1643 master of Catharine Hall, Cambridge. His best-known work is his series of *Horae Hebraicae et Talmudicae* (1658-78), which relates Jewish studies to the interpretation of the New Testament. He assisted Brian Walton with the *Polyglot Bible.

Light Shining in Buckinghamshire, (1) the title of an anonymous pamphlet issued by the Levellers in 1648, attacking monarchy and calling for equality of property; it was followed by a sequel, *More Light Shining in Buckinghamshire* (1649) (see PAMPHLETEERING, ORIGINS

OF); (2) the title of a play by Caryl *Churchill, staged in 1976 by Joint Stock at the Theatre Upstairs at the *Royal Court Theatre for the *English Stage Company. ***Light that Failed, The***, a novel by R. *Kipling, published in *Lipincott's Monthly Magazine* (New York, 1890), and in 1891 with a fuller text and different ending. Dick Helder and Maisie meet as children as miserable fellow lodgers in a boarding house by the sea. Dick as an adventurous adult goes off to the Sudan campaign, survives a head wound, and returns to London as a precociously successful military artist. Maisie, now a New Woman, is struggling to become a painter. They meet by chance, and the novel traces their mutual attraction and professional rivalry: both attempt a *fin-de-siècle* painting of Melancolía, after *Durer. While Maisie is in France studying with an Impressionist master, Dick becomes blind as a result of the old head wound. In the earlier version, Maisie returns and marries him: in the later, she returns, is appalled by his state of mind (which she misconceives through a misunderstanding) and departs. Dick then returns to the Sudan, where he dies in combat in the arms of his close friend, special correspondent Torpenhow.

LILBURNE, John (c. 1614-57), pamphleteer, political agitator, and Leveller. He was brought before the Star Chamber in 1638 for printing an unlicensed book, and imprisoned; *A Work of the Beast* (1638) gives an account of his barbarous treatment. He fought with distinction in the Parliamentary army, but repeatedly criticized the army officers and was repeatedly imprisoned; he was banished in 1652 but returned the following year. In 1655 he became a Quaker. In his many pamphlets he

speaks for the rights of the common man, describing his followers as 'clubs and clouted shoon', for God 'doth not choose many rich, nor many wise. . . but the fools, idiots, base and contemptible poor men and women in the esteem of the world', but he never advocated communism. He published pamphlets jointly with *Overton and *Walwyn. A life by P. Gregg was published in 1961.

Lilli-Burlero Bullen-a-la! said to have been the words of distinction used among the Irish Papists in their massacre of the Protestants in 1641' (*Percy). They were made the refrain of a song, attributed to Lord Wharton, satirizing the earl of Tyrconnel on the occasion of his going to Ireland in Jan. 1686-7 as James II's papist lieutenant. The song is given in Percy's **Reliques*. According to Chappell's *Popular Music of the Olden Time*, the tune of 'Lilliburlero' was included, in 1689, in the second part of *Music's Handmaid* as 'a 597 LILLIPUT I LINDSAY new Irish Tune' by 'Mr Purcell', but it occurs in *The Delightful Companion* of 1686.

Lilliput, see GULLIVER'S TRAVELS.

LILLO, George (1693-1739), the author of the famous prose domestic tragedy *The London Merchant, or The History of*George Barnwell*, produced in 1731. Little is known of his life; he is said to have been a jeweller of Flemish descent, praised by *Fielding as 'content with his little state of life'. His other plays include *The Christian Hero*, produced in 1735, **The Fatal Curiosity* (1736), and a tragedy on the subject of *Arden of Feversham (also 1736). Lillo's introduction of middleclass domestic tragedy had an influence which extended

beyond English literature: see LESSING, G. E., and DIDEROT.

LILLY, William (1602-81), a noted astrologer, patronized by *Ashmole, who built up a highly successful London practice, and managed to survive the political upheavals of the period despite several arrests; he supported Parliament during the 1640s and was favoured by the Protectorate, but wrote with some sympathy of Charles I as 'not the worst, but the most unfortunate, of Kings' (*Monarchy or No Monarchy in England*, 1651) and from 1660 protested loyalty to the Crown. He published almanacs yearly from 1644 until his death (issued from 1647 under the title *Merlini Anglici Aphemeris*) and by 1659 these were selling in vast quantities of c.300,000 a year. His *Christian Astrology* (1647) was the standard guide to the subject for those who could read only English. He is thought to have been in part the model for Sidrophel in **Hudibras*. The case-books recording his consultations survive in the Ashmole manuscripts of the Bodleian library, and his autobiography appears with Ashmole's *Memoirs*, in the 1774 edition. (See ALMANACS.)

Lillyvick, Mr, a character in Dickens's **Nicholas Nickleby*.

LILY, William (c. 1468-1522), friend of *Colet and Sir T. *More, grandfather of J. *Lyly, and a leader of the revival of Greek studies in England. Though married and a layman, he was made first high master of St *Paul's School. He contributed a short Latin syntax, with the rules in English, to the Latin grammar by Colet and *Erasmus, c. 1509. This, with another grammar, was the basis of the work known as *Lily's Grammar*

which was long familiar to English schoolboys; cf. the Latin lesson in **The Merry Wives of Windsor*, IV. i. On the complete history of his grammatical writings, see C. G. Allen in the *Library* (June 1954).

limerick, a form of jingle, of which the first instances occur in *The History of Sixteen Wonderful Old Women* (1820) and *Anecdotes and Adventures of Fifteen Gentlemen* (c. 1821), subsequently popularized by *Lear in his *Book of Nonsense*.

In the older form of limerick, as written by Lear, D. G.

*Rossetti, and others, the first and last lines usually ended with the same word, but in more recent

examples, such as the following comment on G.

^Berkeley's philosophy by R. *Knox, and those written

by W. H. *Auden, G. *Ewart, O. *Nash, N. *Douglas, R.

*Conquest, and others, a third rhyming word is supplied:

There once was a man who said: 'God

Must think it exceedingly odd

If he finds that this tree

Continues to be

When there's no-one about in the Quad.'

LINACRE, Thomas (71460-1524), physician and classical scholar, educated at Oxford and a fellow of All Souls College. He was MD of Padua, and became one of *Henry VIII's physicians. Later he was Latin tutor to the Princess Mary, for whom he composed a Latin grammar, *Rudimento Grammatices*. He was mainly instrumental in founding the College of Physicians in 1518. He wrote grammatical and medical works, and translated from the Greek, mainly from *Galen.

Lindisfarne Gospels, a manuscript of the four Gospels

in the *Vulgate text, probably written in honour of the canonization of St *Cuthbert (698). The script is Anglo-Saxon majuscule and there are magnificent illuminations and decorative capitals. An Anglo-Saxon gloss was added in the late 10th cent, in Northumbrian dialect with a colophon stating that the text was written by Eadfrith, bishop of Lindisfarne 698-721, and naming the binder, the goldsmith who ornamented the binding, and the translator, Aldred of Chester-le-Street. See Janet Backhouse, *The Lindisfarne Gospels* (1981).

LINDSAY, Lady Anne (1750-1825), daughter of the fifth earl of Balcarres. She wrote in 1771 the immensely popular ballad 'Auld Robin Gray', in which young Jamie goes off to sea to make his fortune: his sweetheart, supposing him drowned, and her family hard pressed by poverty, marries 'old Robin Gray' four weeks before Jamie comes back to claim her. Lady Anne did not acknowledge authorship until two years before her death when *Scott prompted her to reveal her secret. She became by marriage Lady Anne Barnard, and accompanied her husband (who was younger and poorer than she) to South Africa, where she wrote the journals *Lady Anne Barnard at the Cape, 1797-1802*, which provide important authority for events during the first British occupation of Cape Town. After the death of her husband she returned home, and with her sister established a literary salon in London.

LINDSAY, or **LYNDSAY**, Sir David (c.1486-1555), Scottish poet and Lyon king-of-arms; usher to Prince James (afterwards James V). His first poem, 'The Dreame',

written in 1528 but not printed till after his death, is an allegorical lament on the misgovernment of the realm, followed by a vigorous exhortation to the king. In 1529 LINDSAY I LIPSIIUS 598

he wrote the *Complaynt to the King*, in octosyllabic couplets, commenting on the improved social condition of the realm except as regards the Church, lamenting that others have been preferred before him at court, and requesting the king that he 'wyll uther geve or len me' 'off gold ane thousand pound, or tway'. The *Testament, and Complaynt, of Our Soverane Lordis Papyngo* (finished 1530, printed 1538) combines advice to the king, put in the mouth of his parrot, with a warning to courtiers drawn from the examples of Scottish history, and with a satire on ecclesiastics in the form of a conference between the dying parrot and its 'Holye Executouris'. Lindsay's principal poem, *Ane *Pleasant Satyre of the Thrie Estaitis*, a morality, was produced in 1540 before the king and court. Other poems by Lindsay include *The Monarchie (Ane Dialog betwix Experience and ane Courteour, off the Miserabyll Estait of the Warld)* (1554) and the *Historie of Squyer Meldrum* (first extant edition of 1582), a spirited verse romance on the career and exploits of a Scottish laird. *Works*, ed. D. Hamar (STS, 3rd series, 1,2,6,8,1931-6); selection ed. M. Lindsay (Saltire Society Classics, 1948); *The Thrie Estaitis*, ed. J. Kinsley (1954) and by P. Happé in *Four Morality Plays* (1979).

LINDSAY, Robert (? 1500-765), of Pitscottie, author of *The Historie and Cronickis of Scotland* from the reign of James II, one of Sir W. *Scott's principal sources for the period.

LINDSAY, Vachel, see JAZZ POETRY, PERFORMANCE POETRY, and FILM, LITERATURE OF.

LINGARD, John (1771-1851), a Roman Catholic priest, author of *The Antiquities of the Anglo-Saxon Church* (1806); and, more importantly, of a *History of England* (1819-30), the principal object of which is to emphasize the disastrous effects of the Reformation. His idealized portrait of the Middle Ages had considerable influence on writers and thinkers as diverse as W.

*Morris and the founders of the *Oxford movement.

linguistics (also 'theoretical' or 'general' linguistics), a term used to characterize the study of language in the 20th cent, owing much to the Swiss linguist *Saussure; it distinguishes itself from earlier language study by concentrating on the language at a particular time ('synchronic') rather than the history of language and languages ('diachronic'). It claims to be the principal new science, and its method has been influential in several other areas (anthropology, sociology, mathematics, and literary criticism, for example). For major practitioners, see SAUSSURE; BLOOMFIELD, L.; CHOMSKY. See also STRUCTURALISM.

Linkinwater, Tim, in Dickens's * *Nicholas Nickleby*, clerk to the brothers Cheeryble.

LINKLATER, Eric (1899-1974), brought up in Orkney. He served in the First World War, and after graduating from Aberdeen University became assistant editor to the *Times of Bombay*. During 1928-30, he was in the USA as Commonwealth fellow, where he gathered material for *Juan in America* (1930), a satirical novel which brought him immediate fame. Other works include *The Men of Ness* (1932) and *Magnus Merriman* (1934), both Orkney-based; *Private Angelo* (1946)

describing the campaign in Italy; and *The Wind on the Moon* (1944), perhaps his most successful children's book. See a life by M. Parnell (1984).

LINNAEUS, Latinized form of Linné, Carl von (1707-78), Swedish botanist and founder of a pioneering binomial system of plant classification according to genus and species. His international reputation was established in 1735 with the publication (in Latin) of *Systema Naturae*, and he continued to develop his theory of plant classification; its final form is contained in the last edition of *Genera Plantarum* (1771). From 1741 he was professor of medicine and then botany at Uppsala, and began to write the evocative and lyrical travel books which are regarded as masterpieces of Swedish prose. These include accounts of journeys to Öland, Gotland, Lapland, and Dalarna. The Linnean Society of London was founded in 1788, and the library and herbarium of Linnaeus were purchased for it by public subscription; they are now in Burlington House.

Linton, Edgar, Isabella, and Catherine, characters in E. Bronte's * *Wuthering Heights*.

LINTON, Eliza Lynn, née Lynn (1822-98), English novelist and journalist, born in Keswick, who launched herself on a London literary career with two historical novels (*Azeth the Egyptian*, 1846; *Amymone*, 1848), which she followed with many more successful novels of contemporary life, such as *Rebel of the Family* (1880). She offended many of her female contemporaries by her essays attacking feminism and the *New Woman, some of which were collected from the ^*Saturday Review* as *The Girl of the Period* (1883). Her posthumously published memoir *My Literary Life* (1899)

contains a notably hostile portrait of G. *Eliot.

LINTOT, or **LINTOTT**, Barnaby Bernard (1675-1736), bookseller and printer. He published a *Miscellaneous Poems and Translations by Several Hands* (1712), which contained the first version of **The Rape of the Lock*. He published other works by *Pope (who compared his uncouth appearance to that of a dabchick in the **Dunciad*, ii. 63), and poems and plays by *Gay, *Farquhar, *Steele, *Rowe, and others.

LIPSIUS, Justus, or Joest Lips (1547-1606), a Flemish humanist, who adopted the Lutheran faith while professor at Jena (1572-5), turned to Calvinism when professor at Leiden (1579-91), and reverted to the Catholicism of his youth when he became professor at Louvain in 1592. His principal works were editions of Tacitus and *Seneca, which contributed greatly to the development of neo-Stoicism, and a treatise on politics in which he advocated the suppression by fire and sword of religious dissidence.

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Lir, see LÊR.

Lisle Letters, a collection of some 3,000 letters written to and from Arthur Plantagenet, Viscount Lisle (an illegitimate son of Edward IV), his family, and household, while he was lord deputy of Calais from 1533 to 1540. They give a vivid picture of the political and domestic life of the time; the originals are in the Public Record Office and have been edited by Muriel St Clare Byrne (6 vols, 1981), with a one-volume abridgement by B. Boland (1983).

Lismahago, Obadiah, a character in Smollett's ^*Humphry Clinker*.

Listener, a BBC weekly magazine, of which the first number appeared on 16 Jan. 1929, the last in 1991; it published reviews, broadcasts, essays, poetry, etc. Its literary editor from 1935 to 1959 was J. R. *Ackerley, who attracted work from many distinguished writers. *The Music of What Happens: Poems from the Listener* (1981), edited by Derwent May, poet and novelist, and literary editor from 1965, contains work by Stevie *Smith, P. *Larkin, P. *Porter, Ted *Hughes, S. *Heaney, and others.

LISTER, Thomas Henry (1800-42), the first registrar-general of England and Wales. He was a neglected but very accomplished novelist, much influenced by J. *Austen, whose tone he noticeably adopts and the names of whose characters he sometimes uses. Although they contain certain overdramatic incidents, *Granby* (1826), *Herbert Lacy* (1828), and *Arlington* (1832) are all shrewd and animated works, which describe with an ironic eye the aristocratic and uppermiddle-class society of the time.

LISZT, Franz (1811-86), Hungarian composer and pianist and a central figure in the musical Romantic movement. His qualities as a composer have been disputed, though it is generally conceded that he was a figure of importance and originality. English literary influences are not strong in his work, but his series of 12 'symphonic poems' (1848-58) ends with a **Hamlet*, originally planned as an overture to the play. *Byron also hovers as an influence. There is a single delicate English setting, Tennyson's 'Go not, happy day', and, more surprisingly, a late choral work, *Die Glocken des Strasburger Münsters* (1875), based on an episode

from *Longfellow's *Golden Legend*. When Liszt died, G. B. *Shaw described him as 'a man who loved his art, despised money, attracted everybody worth knowing in the nineteenth century, lived through the worst of it, and got away from it at last with his hands unstained'.

Literary Anecdotes of the Eighteenth Century, see NICHOLS, J.

Literary Club, see CLUB.

Literary Gazette (1817-62), a very successful journal founded by *Colburn, with William Jerdan as editor. It aimed at a very wide coverage of books, fine arts, and sciences, but most of the space was given to book reviews and long extracts from the works reviewed. Early contributors, in the days of its greatest success, included *Crabbe, M. R. *Mitford, *Cornwall, and L. E. *Landon.

Literary Magazine or Universal Review, a periodical started in 1756, nominally edited by the printer William Faden, but in practice conducted largely by Dr *Johnson, who contributed many articles, including, notably, his review of *Jenyns's *A Free Enquiry into the Nature and Origin of Evil* (1757). The magazine was discontinued in 1758.

literati, a term introduced into English in 1624 by Robert *Burton to refer to the literate class in China, and later applied to the writers and readers of fashionable literature in other communities, often by contrast with the practical scientists, or virtuosi. The term is now frequently used to identify those who frequented the literary clubs of 18th-cent. Edinburgh, and the bookshops of *Ramsay, Creech, and

Kincaid. They included resident literary figures like R. *Fergusson, A. *Cockburn, *Boswell, and H. *Mackenzie, and temporary residents like *Gay, *Defoe, *Goldsmith, and *Smollett. But it is more particularly applied to a group of professional men, mostly lawyers and clergy, and mostly supporters of or supported by the Moderate party in the Scottish Church; at a time when vernacular writing was in decline, they selfconsciously cultivated an English writing style, both to make a cultural impact on London society and to cement the political union with England. They included the lawyers H. *Home and *Monboddo, the philosophers *Hume and Adam *Smith, and the clerical coterie of H. *Blair, A. *Carlyle, A. *Ferguson, J. *Home, W. *Robertson, and *Wilkie, several of whom were associated with the abortive first **Edinburgh Review*. Although their writings were primarily on history, philosophy, and the theory of criticism, many of them also supported the legalization and revival of the legitimate theatre, against fierce Calvinist opposition. Hume in 1752 and *Beattie in 1779 assisted the movement for stylistic improvement by publishing collections of unacceptable 'Scotticisms'; and Thomas Sheridan, father of the dramatist, lectured to men's and women's classes on English elocution in 1761 under the auspices of the *Select Society. (See also SCOTTISH ENLIGHTENMENT.)

litotes, a figure of speech in which an affirmative is expressed by the negative of the contrary, e.g. 'a citizen of no mean city'; 'a not unhandsome man'; an ironical understatement.

Littimer, in Dickens's **David Copperfield*, Steerforth's

hypocritical valet.

Little Billee, a humorous ballad of three sailors of Bristol, of whom Little Billee is the youngest. When LITTLE DORRIT | LITTLE REVIEW 6 00 provisions fail he narrowly escapes being eaten by the other two. *Thackeray wrote a version of the ballad. 'Little Billee' was the nickname of the hero of Du Maurier's **Trilby*.

Little Dorrit, a novel by *Dickens, published in monthly parts, 1855-7.

William Dorrit has been so long in the Marshalsea prison for debtors that he has become the 'Father of the Marshalsea'. He has had the misfortune to be responsible for an uncompleted contract with the Circumlocution Office (a satirical portrait of the government departments of the day, with their incompetent and obstructive officials typified in the Barnacles). His lot is alleviated by the devotion of Amy, his youngest daughter, 'Little Dorrit', born in the Marshalsea, whose diminutive stature is compensated by the greatness of her heart. Amy has a snobbish sister Fanny, a theatrical dancer, and a scapegrace brother, Tip. Old Dorrit and Amy are befriended by Arthur Clennam, the middle-aged hero, for whom Little Dorrit conceives a deep passion, at first unrequited. The unexpected discovery that William Dorrit is heir to a fortune raises the family to affluence. Except Little Dorrit, they become arrogant and purse-proud. Clennam, on the other hand, owing to an unfortunate speculation, is brought in turn to the debtor's prison, and is found in the Marshalsea, sick and despairing, by Little Dorrit, who tenderly nurses him and consoles

him. He has meanwhile learnt the value of her love, but her fortune stands in the way of his asking her to marry him. The loss of it makes their union possible, on Clennam's release.

With this main theme is wound the thread of an elaborate mystery. Clennam has long suspected that his mother, a grim old puritanical paralysed woman, living in a gloomy house with a former attendant and present partner, Flintwinch, has done some wrong to Little Dorrit. Through the agency of a stagy villain, Rigaud, alias Blandois, this is brought to light, and it appears that Mrs Clennam is not Arthur's mother, and that her religious principles have not prevented her from suppressing a codicil in a will that benefited the Dorrit family.

There are a host of minor characters in the work, of whom the most notable are the worthy Pancks, rentcollector to the humbug Casby; Casby's voluble daughter Flora Finching, the early love of Arthur Clennam; her eccentric relative 'Mr F's Aunt'; Merdle, the swindling financier, and Mrs Merdle, who 'piques herself on being society'; Affery, the villain Flintwinch's wife; 'Young John' Chivery, the son of the Marshalsea warder; and the Meagles and Gowan households.

Little Dorrit was heavily criticized on publication, largely for its sombre tone and complex plot, but later critics such as G. B. *Shaw (his 'masterpiece among many masterpieces'), *Trilling, and Angus *Wilson have done much to reverse this judgement.

Little Eva, the saintly child Evangeline St Clair in H. B. *Stowe's *Uncle Tom's Cabin* whose deathbed scene

rivals in sentiment the death of Little Nell in **The Old Curiosity Shop*.

Little Gidding, a manor in Huntingdonshire where N. *Ferrar and his family established, 1625-46, a religious community of some 40 members, following a systematic rule of private devotion, public charity, and study.

The house was visited by Charles I, *Crashaw, and G.

*Herbert, and *Shorthouse's novel *John Inglesant* (1881) portrays its life vividly. It was raided by Cromwell's soldiers in 1646, and the community dispersed. T. S. Eliot celebrates it in 'Little Gidding', one of the **Four Quartets*, and a record of its activities survives in *The Little Gidding Story Books*, five manuscript volumes bound by Mary Collett, part of which was printed in 1899, ed. E. C. Sharland.

Little John, one of the companions of * Robin Hood in the legends relating to that outlaw. He was a sturdy yeoman and a skilled archer, originally called John Little. He figures in Sir W. Scott's **Ivanhoe*.

Little Lord Fauntleroy, see BURNETT.

little magazines, a term used to describe minority literary and artistic periodicals, possibly derived from one of the better known of such publications, the **Little Review*. English 'little magazines' include the **Savoy*, **Rhythm*, *Blast*, **New Verse*, the **Review* and its successor the *New Review*, **Stand*, **Ambit*, and *^Agenda*.

Little Musgrave and Lady Barnard, an ancient ballad, given in Percy's **Reliques*, which tells how Lady Barnard, loving Little Musgrave, invited him to pass the night with her in her bower at Bucklesford-Bury. A little foot-page overhears the assignation

and tells Lord Barnard. He finds the lovers together, fights with Musgrave and kills him, then kills his wife and is afterwards filled with remorse.

Musgrave is referred to in Beaumont and Fletcher's **The Knight of the Burning Pestle*, Act V, and in D'Avenant's **The Wits*, III. iii.

Little Nell (Trent), the heroine of Dickens's **The Old Curiosity Shop*.

Little Review, an American monthly magazine founded in Chicago in 1914 by Margaret Anderson. In 1916 it came under the influence of **Pound*, who was foreign editor from 1917 to 1919; it published **Yeats*, W. **Lewis*, T. S. **Eliot*, F. M. **Ford*, and, notably, from 1918, chapters of Joyce's **Ulysses*. It later became a quarterly published from Paris (1924-9), edited principally by Jane Heap and including work by **Hemingway*, **Cummings*, H. **Crane*, etc. It folded in 1929 with Jane Heap's statement: 'For years we offered the *Little Review* as a trial-track for racers . . . But you can't get race horses from mules. We have given space in the *Little Review* to 23 new systems of art 60i LITTLE WOMEN | LIVES OF THE ENGLISH POETS (all now dead), representing 19 countries. In all of this we have not brought forward anything approaching a masterpiece except the *Ulysses* of Mr Joyce.'

Little Women, by L. M. **Alcott*, one of the most popular juvenile books ever written, published 1868-9, and based on the author's memories of her childhood home. The story concerns the daily lives of four girls—Jo March, who aspires to be a writer, and her sisters Meg, Beth, and Amy—in a New England family in the mid-19th cent. Their mother is cheerful and uncomplaining,

their father an improvident army chaplain in the Civil War.

LITTLEWOOD, Joan (1914-), director whose company, Theatre Workshop, had a strong influence on post-war British theatre. Trained as an actress and at one time a BBC radio producer, Littlewood created in 1936 a left-wing touring company, Theatre Union. Out of this evolved Theatre Workshop, which combined a radical social conscience with an exuberant musical style. Based at the Theatre Royal, Stratford East, from 1953, the company staged rare English and foreign classics, new works by Shelagh **Delaney* and Brendan **Behan*, and popular musicals by Lionel Bart. Littlewood's most celebrated production was *Oh, What a Lovely War!* (1963): a documentary satire counterpointing the grim statistics of First World War carnage with the affirmative popular songs of the period.

LITTRÉ, Emile (1801-81), French scholar, philosopher, and lexicographer, who began work on his great dictionary of the French language in 1846. It was published in four volumes (1863-72), with a supplementary volume in 1877. The whole work was reprinted in 1950. Littré was a follower of **Comte*, after whose death he became the leading exponent of the positive philosophy, publishing *Auguste Comte et la philosophie positive* in 1863. In 1867 he founded with G. N. Wyruboff, the Russian positivist, the *Revue de philosophie positive*. Littré also edited and translated the works of **Hippocrates* (1839-61) and wrote an *Histoire de la langue française* (1862).

LIVELY, Penelope Margaret, née Greer (1933-), novelist and children's writer, born in Cairo, educated at St

Anne's College, Oxford, where she read history. In 1957 she married Jack Lively, tutor in politics at St Peter's College, Oxford. The intrusion of the past upon the present is a recurrent theme in her work. She began by writing a number of successful novels for children, including *Astercote* (1970), *The Whispering Knights* (1971), *The Ghost of Thomas Kempe* (1973), which won the Carnegie Medal, *Going Back* (1975), and *A Stitch in Time* (1976). Her first adult novel was *The Road to Lichfield* (1977), which juxtaposes a woman's visits to her dying father with a summer love affair. *Treasures of Time* (1979) brings past and present together through the figure of a distinguished archaeologist and the site in Wiltshire that made him famous, while in *Judgement Day* (1980) the action centres on English village life and the quatercentenary of the local church. *Next to Nature, Art* (1982), set in a Creative Study centre, was followed by *Perfect Happiness* (1983), about a woman who finds a new life after the death of her famous husband, and *According to Mark* (1984), in which a married biographer falls in love with his subject's granddaughter. *Moon Tiger* (1987), which won the Booker Prize, presents the recollections of a dying woman, a successful historian, from her childhood just after the First World War to the 1970s, the central emotional focus being a love affair in wartime Egypt. Her other novels are *Passing On* (1989), which examines family relationships after the death of a mother; *City of the Mind* (1991), a multi-layered vision of London seen through the eyes of an architect; *Cleopatra's Sister* (1993), which is set in the imaginary country of Callimbia and in which history, politics, and

myth are skilfully woven together; and *Heatwave* (1996), a powerful study of mother love. Her collected short stories were published in 1986 as *Pack of Cards*. A volume of autobiography, *Oleander, Jacaranda*, was published in 1994.

Liverpool poets, the name given to a group of three poets, Adrian *Henri, Roger *McGough, and Brian *Patten, who came together in the 1960s in the period of the Liverpool euphoria generated partly by the success of the *Beatles. They performed together, and published together in various periodicals and anthologies including *The Mersey Sound* (1967), *The Liverpool Scene* (1967), and *New Volume* (1983). The combined tone of their work was pop, urban, anti-academic, good-humoured, and vocal: poetry was conceived by them as a medium for public rather than private consumption, a *performance art.

Lives of the English Poets, The, a work by Dr *Johnson, originally entitled *Prefaces Biographical and Critical to the Works of the English Poets*, published 1779-81.

Johnson was invited in 1777 by a deputation of London booksellers to provide biographical prefaces for an edition of the works of various English poets, from the period of *Milton onwards; the selection was made by them, and includes poets of very differing merit. The final total was 52, including four minor poets suggested by Johnson himself (*Blackmore, *Watts, *Pomfret, and Thomas Yalden). When the work was completed the prefaces were issued without the texts as *Lives of the Poets*. The *Lives* contain much interesting biographical matter, but are not always

trustworthy. The criticism has been considered unequal, particularly in respect of its strictures on Milton's **Lycidas*, **Gray's Odes*, and its evident prejudice against **Swift*; Johnson's hostile analysis of the **metaphysical style*, in his life of **Cowley*, became notorious. But the work remains a classic, important both as a landmark in the history of critical taste and judgement, and for its own insights; T. S. **Eliot* ('Johnson as Critic and Poet', 1944) credited it 'with LIVES OF THE POETS | LOCKE 6 0 2 a coherence, as well as an amplitude, which no other English criticism can claim'. *Lives of the POets*, see LIVES OF THE ENGLISH POETS, THE. **LIVINGSTONE**, David (1813-73), Scottish missionary and explorer. From the age of 10 he worked in a cotton factory, while educating himself. He took his medical degree in 1840 and in the same year was ordained under the London Missionary Society and embarked for the Cape of Good Hope. In the following 30 years he travelled across more than one-third of the African continent gathering important information about the country, its products, its native tribes, and the slave trade. His expeditions are described in *Missionary Travels and Researches in South Africa* (1857) and *Narrative of an Expedition to the Zambesi and its Tributaries and the Discovery of the Lakes of Shirwa and Nyassa* (1865, in collaboration with his brother Charles). During his final expedition, to discover the sources of the Nile, he was rescued, almost dying, by H. M. **Stanley* in Ujiji in 1871; he resumed his explorations but never recovered his health. His *Last Journals of David Livingstone in Central Africa from*

1865 to his Death appeared posthumously in 1874. **LIVY** (Titus Livius) (59 BC-?AD 17), Roman historian whose great work related the history of Rome from its beginnings to 9 BC. Of its 142 books only 35 have survived, the best known of which give us the legendary history of early Rome and the second Punic War. His *History* became a set text for Roman schoolboys, and most of what now survives was recovered by **Petrarch*. **Boccaccio* translated much of Livy: **Machiavelli* wrote *Discourses on Livy*, and P. **Holland* translated Livy into English. Livy's stories of Rome's beginnings provided material for Painter's **Palace of Pleasure* (1566, 1567) and **Pettie's* similar work of 1576, for Shakespeare's **Rape of Lucrece* (1594), and later for Macaulay's **Lays of Ancient Rome* (1842).

Lizzie Hexam, a character in Dickens's **Our Mutual Friend*.

Llangollen, the Ladies of, Lady Eleanor Butler (?1739-1829) and Miss Sarah Ponsonby (?1735-1831), two devoted friends who left their families (against strong opposition) to set up a lifelong residence together in Plas Newydd in Llangollen Vale. Their house, adorned in the **Gothic style*, became a place of admiration and curiosity far beyond its neighbourhood, visited by distinguished guests, including **Wordsworth* (who wrote them a sonnet), A. **Seward* (who commemorated them in her poem 'Llangollen Vale', 1775), **Burke*, and Mme de Genlis. See *The Hamwood Papers of the Ladies of Llangollen and Caroline Hamilton* (1930), ed. Mrs G. H. Bell, and 'Living the Gothic Pastoral Romance' (1949, *Modern Language Review*; reprinted in

Women and Literature, 1982) by M. C. *Bradbrook.

Llyr, see MABINOGION. Perhaps to be identified with Lir (see LÊR).

LOCHHEAD, Liz (1947-), Scottish poet and dramatist, born in Motherwell, Lanarkshire. From 1965 to 1970 she studied at the Glasgow School of Art and then worked as an art teacher in Glasgow. Her characteristically ironic style as a poet is displayed in collections such as *Memo for Spring* (1972), *The Grimm Sisters* (1981), *Dreaming Frankenstein and Collected Poems* (1984), and *True Confessions and New Clichés* (1985). She has also written plays inspired by literature and history, including *Blood and Ice* (1982), based on the life of Mary ^Shelley; a version of Bram Stoker's **Dracula* (1985); and *Mary Queen of Scots Got Her Head Chopped* 0^(1987). She has also translated Molière's **Tartuffe* into Glaswegian vernacular (1989). *Perfect Days* (1998) is a comedy dealing with the ironies of modern maternity in the age of surrogacy.

Lochinvar, the hero of a ballad included in the fifth canto of Scott's **Marmion*. His fair Ellen is about to be married to 'a laggard in love and a dastard in war', when the brave Lochinvar arrives at the bridal feast, claims a dance with her, and, as they reach the hall door, swings the lady onto his horse, and rides off with her.

LOCKE, John (1632-1704), born at Wrington, Somerset, educated at Westminster and Christ Church, Oxford. He held various academic posts at that university, and became physician to the household of the first earl of *Shaftesbury in 1667. He held official positions and subsequently lived at Oxford, then fled to Holland in 1683 as a consequence of Shaftesbury's

plotting for Monmouth; how far he was himself involved is not certain. In 1687 he joined William of Orange at Rotterdam; on his return to England he became commissioner of appeals and member of the council of trade. His last years were spent in Essex in the home of Sir Francis and Lady Masham, the latter being the daughter of Ralph Cudworth, one of the *Cambridge Platonists.

Locke's principal philosophical work is the **Essay Concerning Human Understanding* (1690), a work which led J. S. *Mill to call him the 'unquestioned founder of the analytic philosophy of mind'. Always critical of 'enthusiasm', he was originally opposed to freedom of religion, and never supported Catholic emancipation; but in his maturity he defended the rights of the Dissenters on both moral and economic grounds. He published three *Letters* on Toleration between 1689 and 1692; a fourth was left unfinished at his death. His defence of simple biblical religion in *The Reasonableness of Christianity* (1695), without resort to creed or tradition, led to a charge of *Socinianism, which Locke replied to in two *Vindications* (1695, 1697). He was also involved in an extensive pamphlet war with Edward Stillingfleet (1696-8) over the alleged compatibility of his *Essay* with Socinianism and *Deism.

6°3 LOCKE I LOCKIT

Locke published in 1690 two *Treatises of Government* designed to combat the theory of the divine right of kings. He finds the origin of the civil state in a contract. The 'legislative', or government, 'being only a fiduciary power to act for certain ends, there remains

still in the people the supreme power to remove or alter the legislative when they find the legislative act contrary to the trust reposed in them'. Throughout, Locke in his theory of the 'Original Contract' opposes absolutism; the first *Treatise* is specifically an attack on Sir Robert Filmer's *Patriarcha*. Although Locke in his early manuscripts was closer to *Hobbes's authoritarianism and continues to share with Hobbes the view that civil obligations are founded in contract, he strongly rejected Hobbes's view that the sovereign is above the law and no party to the contract. He published a volume on education in 1693, and on the rate of interest and the value of money in 1692 and 1695. The first edition of his collected works appeared in 1714. A full critical edition of his works, including eight volumes of correspondence, was launched in 1975-

Locke's writings had an immense influence on the literature of succeeding generations, and he was very widely read; his *Thoughts Concerning Education*, which are concerned with practical advice on the upbringing of 'sons of gentlemen', were given to *Richardson's Pamela by Mr B—, and to his son by *Chesterfield, and their influence is seen in *Rousseau's *Emile*; his view of the child's mind as a *tabula rasa*, and his distinctions between wit and judgement, were the subject of much discussion in the *Augustan age. The anti-philosophy jokes of the *Scriblerus Club demonstrate the currency of his ideas; *Addison was his champion in many essays. But perhaps his greatest impact was on *Sterne, who quotes him frequently in *Tristram Shandy*, and who was deeply interested in his theories of the

random association of ideas, of the measuring of time, of the nature of sensation, etc. On this subject, see Kenneth MacLean, *John Locke and English Literature of the Eighteenth Century* (1936).

An Essay Concerning Human Understanding (1975), ed. Peter H. Nidditch; *A Paraphrase and Notes on the Epistles of St Paul*, ed. Arthur W. Wainwright (2 vols, 1987); *The Correspondence of John Locke*, ed. E. S. De Beer (8 vols, 1976-89). (See also RESTORATION.)

LOCKE, Matthew (1621-77), t n e most eminent composer of the early Restoration, prolific in many forms and of the first importance as a producer of music for the stage during the period when opera was on the verge of being introduced into England. His earliest work of this type was the music for *Shirley's masque *Cupid and Death* (1653), written in collaboration with Christopher Gibbons (Orlando *Gibbons's son): this is the only work of its kind of which the complete score has survived, and is particularly interesting for its use of the declamatory, recitative style of word setting, the essential feature upon which the future development of opera was to depend. The music he wrote, with four other composers, for what is generally regarded as the first English opera, *D'Avenant's *The Siege of Rhodes* (1656), is all lost; and what was for years considered one of the classics of Shakespearian incidental music, for D'Avenant's version of **Macbeth*, is now known not to have been by Locke. But he made another contribution to the development of opera in his music for *Shadwell's *Psyche* (1675), grandly entitled in the libretto 'The English Opera . . .', though it is in fact clearly based on a *tragédie-ballet* by *Molière of four

years earlier and does not step over the borderline that divides the courtly *masque from its operatic successors.

LOCKER-LAMPSON, Frederick (1821-95), born Locker, remembered for his light verse, included in *London Lyrics* (1857), *Lyra Elegantiarum* (1867, an anthology, which, in its preface, offers a description of **vers de société*, in which 'sentiment never surges into passion, and where humour never overflows into boisterous merriment'), and *Patchwork* (1879), a miscellany of prose and verse. He formed an important collection of books (the Rowfant Library), concentrating on English and continental literature.

LOCKHART, John Gibson (1794-1854), born at Cambusnethan, educated at Glasgow University and Balliol College, Oxford. He was called to the Scottish bar, and became one of the principal contributors to **Blackwood's Magazine*. In 1817 he began a long series of attacks on, in particular, Leigh *Hunt, *Keats, and *Hazlitt, castigating them as the low-born *'Cockney School of Poetry' and treating their work with great harshness. He did, however, support *Wordsworth and *Coleridge. In 1818 he translated *Schlegel's *Geschichte der alten und neuen Literatur* as *Lectures on the History of Literature, Ancient and Modern*, and he contributed several important articles on German literature to *Blackwood's* during the 1820s. From 1825 to 1853 he was editor of the **Quarterly Review*, and his ferocity as a critic was well reflected in his chosen nickname, 'The Scorpion'. He published a wide range of books. *Peter's Letters to his Kinsfolk* (1819) contains spirited sketches of life in Edinburgh and Glasgow. In 1821 he published *Valerius*, a simple tale of

Rome under Trajan; in 1822 came his novel *Some Passages in the Life of Adam Blair*, a dark and disquieting story of a Scots minister. This was followed in 1823 by a conventional and popular romance, *Reginald Dalton*, and by his translations of *Ancient Spanish Ballads*. In 1824 he published another arresting novel, *Matthew Wald*, about the love of cousins. His *Life of Burns* appeared in 1828, and in 1837-8 his *Memoirs of the Life of Sir Walter Scott* (his father-in-law), which is comprehensive, methodical, and full of personal detail.

Lockit, and his daughter Lucy, characters in Gay's **The Beggar's Opera*.

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Locksley, the name under which *Robin Hood figures in Scott's **Ivanhoe*. *Ritson states that Robin Hood was born at Locksley in Nottinghamshire.

Locksley Hall, a poem in trochaics by *Tennyson, published 1842, probably written 1837-8. It consists of a monologue spoken by a disappointed lover, revisiting the desolate moorland home by the sea where he had been brought up by an unsympathetic uncle, and where he fell in love with his cousin Amy; she returned his love, but, through family pressure, accepted another suitor. The narrator proceeds to rail against the modern world of steamship and railway, and ends with an ambiguous acceptance of 'the ringing grooves of change'—a phrase that the notoriously poor-sighted Tennyson wrote while under the impression that the new railways ran in grooves, not on rails.

Lockwood, the narrator of E. Bronte's * *Wuthering Heights*.

Locrine, or **Logrin**, according to *Geoffrey of Monmouth's *History* (ii. 1-5), the eldest son of Brutus (*Brut) and *Ignoge. He rules over Loegria (*Logres) which is named after him, as his inherited third of his father's kingdom. He married Gwendolen but abandoned her for *Estrildis and was the father of her daughter Sabrina. He is mentioned by Spenser in **The Faerie Queene* (11. x. 13-18). T *Lodge's 'The Complaynt of Elstred' (1593) tells the story of his unhappy mistress Estrildis, and *Swinburne wrote a play on the subject (*Locrine*, 1887).

Locrine, *The Lamentable Tragedie of*, a play published in 1595, and included in the third Shakespeare Folio. The authorship is unknown. The play deals with the legend of *Locrine, king of England, his queen Gwendolen, and *Estrildis.

LODGE, David John (1935-), critic and novelist, born in London and educated at University College London; he has held several academic appointments and in 1976 became professor of modern English literature at the University of Birmingham. His critical works (*Language of Fiction*, 1966; *The Novelist at the Crossroads*, 1971; *The Modes of Modern Writing*, 1977; *Working with Structuralism*, 1981; *After Bakhtin*, 1990) display his gift for lucid exposition, and he has done much to introduce and explain continental literary theory in Britain, while maintaining for himself 'a modest affirmation of faith in the future of realistic fiction'. His novels include *The British Museum is Falling Down* (1965); *Changing Places* (1975; a satirical 'two-*campus novel' about a transatlantic academic exchange); and *How Far Can You Go?* (1980), a novel

which charts the response over two decades of an interconnected group of Roman Catholics to moral and sociological change both inside and outside the Church. *Small World* (1984) reintroduces the American academic Morris Zapp and the English professor Philip Swallow from *Changing Places*, in a jet-set world of international conferences, academic gamesmanship, and romantic pursuits. The novels' relationship to traditional realism is ironic and oblique, as Lodge employs an intrusive narrator, jokes about omniscience, film techniques, and other fictive devices to establish a tone of detachment that serves to intensify an underlying seriousness of intention. The plot of *Nice Work* (1988) turns on the relationship between Vic Wilcox, the managing director of a small engineering firm, and Dr Robyn Penrose, a lecturer in English. In *Paradise News* (1991), an agnostic theologian, Bernard Walsh, accompanies his father Jack to Hawaii to the deathbed of Jack's estranged sister. *Therapy* (1995) is about male mid-life crisis.

LODGE, Sir Oliver, see SOCIETY FOR PSYCHICAL RESEARCH.

LODGE, Thomas (1558-1625), son of Sir Thomas Lodge, lord mayor of London, educated at Merchant Taylors' School, London, and Trinity College, Oxford. He was a student of Lincoln's Inn in 1578. In 1579-80 he published an anonymous *Defence of Poetry, Music and Stage Plays*, a reply to *Gosson's *Schoole of Abuse*, and in 1584 *An Alarum against Usurers* (dedicated to Sir P. *Sidney), depicting the dangers that moneylenders present to young spendthrifts. Appended to it was a prose romance *Forbonius and Prisceria*. **Scillaes Metamorphosis*, an Ovidian verse fable, was published in

1589. In about 1586 Lodge sailed on a privateering expedition to the Terceras and the Canaries, and in 1591-3 to South America. On the earlier voyage he wrote his best-known romance **Rosalynde* (1590), 'hatcht in the stormes of the Ocean, and feathered in the surges of many perillous seas'. After four more minor prose romances he published *Phillis: Honoured with Pastorall Sonnets, Elegies, and Amorous Delights* (1593), including many poems adapted from Italian and French models, to which was appended 'The Complaynt of Elstred', the story of the unhappy mistress of King **Lochrine*. His play *The Wounds of Civili War* (1594), about Marius and Sulla, had been performed by the Lord Admiral's Men; he also wrote *A Looking Glasse for London and England* (1594), in collaboration with R. **Greene*. It is not clear whether he wrote any other plays. *A Fig for Momus* (1595) was a miscellaneous collection of satirical poems including epistles addressed to S. **Daniel* and M. **Drayton*. *Wits Miserie, and the Worlds Madnesse: Discovering the Devils Incarnat of this Age* was published in 1596, as was a remarkable romance, **A Margarite of America*, written during his second voyage, under Thomas Cavendish, while they were near the Magellan Straits. Lodge soon after this became a Roman Catholic, and studied medicine at Avignon; he was incorporated MD at Oxford in 1602, and in the next year published *A Treatise of the Plague*. He completed two major works of translation: *The Famous and Memorable Workes of iosephus* (1602), which was frequently reprinted, and *The Workes of Lucius Annaeus Seneca* (1614). His last work was a translation of Goulart's commentary on

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**Du Bartas* (1621). Lodge is now mainly remembered for *Rosalynde* and for the lyrics scattered throughout his romances. His works were edited by E. **Gosse* (4 vols, 1883).

Loegria, see LOGRES.

LOFFT, Capel (1751-1824), barrister, reformer, and eccentric, who lived on his family estate near Bury St Edmunds and corresponded with many eminent literary figures. He published poems, essays, etc., but is perhaps best remembered for his support of R.

**Bloomfield*, whose poem *The Farmer's Boy* (1800) he edited (claiming to have made only 'occasional corrections . . . with respect to orthography and sometimes in the grammatical construction'). His son, also Capel Lofft (1806-73) and also somewhat eccentric, complained that his father's 'love of literature was excessive' in his own 'mental autobiography', *Self-Formation* (1837); he also wrote an epic on **Chartism* called *Ernest* (1839).

LOFTING, Hugh, see CHILDREN'S LITERATURE.

Logic, *A System of, Ratiocinative and Inductive*, a treatise by J. S. **Mill*, published 1843, revised and enlarged in the editions of 1850 and 1872.

The importance of Mill's *Logic* lies in the fact that it supplied, to use the author's own words (*Autobiography*), 'a text-book of the opposite doctrine [to the a priori view of human knowledge put forward by the German school]—that which derives all knowledge from experience, and all moral and intellectual qualities principally from the direction given to the associations'. In this work Mill stressed the importance of

inductive methods, while, unlike F. *Bacon, giving its proper share to deduction. He lays down methods for investigating the causal relations of phenomena, assuming the causal principle, in defence of which he can only say that 'the belief we entertain in the universality, throughout nature, of the law of cause and effect, is itself an instance of induction', constantly verified by experience; if there were an exception to this law, we should probably have discovered it.

In attributing to experience and association our belief in mathematical and physical laws, he came into conflict with the intuitional philosophers, and gave his own explanation 'of that peculiar character of what are called necessary truths, which is adduced as proof that their evidence must come from a deeper source than experience'. This peculiar certainty, he holds, is 'an illusion, in order to sustain which it is necessary to suppose that those truths relate to, and express the properties of purely imaginary objects' as in the laws of geometry, which are only approximately true in the real world. Geometry being built on hypotheses, 'it owes to this alone the peculiar certainty supposed to distinguish it'. This conflict with the intuitional school is further developed in Mill's **Examination of Sir William Hamilton's Philosophy*.

Logistilla, in **Orlando furioso*, a beneficent witch who defends *Rogero against her wicked sisters *Alcina and Morgana, and gives *Astolfo his magic horn and book.

Logres, according to *Geoffrey of Monmouth's *History* (where it is called Loegria), the part of Brutus' kingdom assigned to his eldest son *Locrine, i.e. England. It is the

usual term for Arthur's kingdom in medieval romance from *Chrétien de Troyes onwards. Spenser calls it 'Logris' (**Faerie Queene*, II. x. 14).

Logrin, see LOCRINE.

Logris, see LOGRES.

LOGUE, Christopher (1926-), poet, playwright, journalist, and actor. He lived in Paris for a while during the 1950s, where he co-edited with A. *Trocchi the shortlived but influential magazine *Merlin* (1952-5) which published work by *Beckett, *Genet, *Neruda, and others. He was associated with the early years of the *English Stage Company, which put on several of his plays, including the Brechtian musical *The Lily White Boys* (1960, with H. Cookson). He was a pioneer in the *jazz poetry movement, and experimented with publishing his poems as Verse Posters. His volumes of poetry include *Wand and Quartet* (1953), *Songs* (1959), *New Numbers* (1969), and *Ode to the Dodo: Poems from 1953-1978* (1981); he has also adapted sections of the **Iliad*, collected in *War Music* (1981), *Kings* (1991), and *The Husbands* (1994), and written several screenplays.

Lohengrin, the son of *Perceval, first mentioned in the *Parzival* (c.1205) of * Wolfram von Eschenbach, and in Wolfram's incomplete epic **Titurel*. According to legend he is summoned from the temple of the *Grail at Montsalvatsch (possibly Montserrat in Catalonia) and borne in a swan-boat to Antwerp. He saves Princess Elsa of Brabant from Frederick of Telramund who wants to marry her against her wishes. Lohengrin will marry Elsa if she does not ask what his race is; but she does, and the swan-boat carries him back to the Grail castle. The story is the subject of

*Wagner's opera (1850). In early forms of the legend the Knight of the Swan is called Helias (Helis in Icelandic).

Lolita, a novel by V. * Nabokov.

Lollards, from Dutch *lollaerd*, 'mumbler', applied to a heretical sect devoted to piety, implying pretensions to great virtue; it was borrowed in late 14th-cent. English to apply with the same connotations to the Wyclifites, but originally with a commoner variant from 'loller' which *Skeat says (in his note to **Piers Plowman* C X. 213) was deliberately confused in writers such as *Langland and *Chaucer with an earlier English sense 'one who lolls around'. But the verb 'to loll around' was new in English of that period, and the entries in the *OED* leave the question open. See WYCLIF and OLDCASTLE.

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LOLLIUS, an unknown author mentioned three times by Chaucer in connection with the Trojan War (* *Troilus and Criseyde*, l. 394, V. 1653, and * *The House of Fame*, l. 1468), once regarded as a great puzzle, but no doubt correctly explained (by R. G. Latham in 1868) as a misreading of *Horace, *Epistles*, 1. 2. 1: 'Troiani belli scriptorem, Maxime Lolli, . . . relegi', where 'Lolli' is the vocative for the addressee of the letter, not the *scriptor*. Lollius came by this misreading to be regarded as a writer on the Trojan War whose work, naturally, was missing and he thus provided a useful fiction as Chaucer's source. The *scriptor* in Horace is Homer, and *Maxime* is a cognomen.

LOMBARD, Peter, see PETER LOMBARD.

LOMONOSOV, Mikhailo Vasilevich (1711-65), Russian poet, historian, chemist, physicist, mathematician,

mining engineer; he has been described as the founder of modern Russian literature and of modern Russian culture. His greatest literary achievements are in the ode, both sacred and panegyrical; 'Ode on the Taking of Khotin' (1739), 'Ode on the Accession of the Empress Elizaveta Petrovna' (1747), 'Ode, Selected from Job, Chapters XXXVIII-XLI' (1750). His poetry was first translated by John Bowring in 1821.

London, a poem by Dr * Johnson, published anonymously 1738, in imitation of the Third Satire of *Juvenal.

*Pope predicted its unknown author would soon be 'déterré'. Thaies (perhaps *Savage), disgusted with London, and about to leave for Wales, reflects on London's vices and affectations, and on the oppression of the poor—'All crimes are safe, but hated poverty.' Johnson attacks Sir R. *Walpole's administration in his allusions to excise, the abuse of pensions, and the new stage licensing laws; the poem's success was in part political.

LONDON, Jack (John) Griffith (1876-1916), American novelist, born in San Francisco, the son of an itinerant astrologer and a spiritualist mother; he took the name of his stepfather John London. He grew up in poverty, scratching a living in various legal and illegal ways—robbing the oyster beds, working in a canning factory and a jute mill, serving aged 17 as a common sailor, and taking part in the Klondike gold rush of 1897. These various experiences provided the material for his works, and made him a socialist; as he was later to write, he had seen as a youth 'the cellar of society. . . the pit, the abyss, the human cess-pool', and he was to attack capitalism and exploitation with great vigour,

while maintaining, to the embarrassment of some of his comrades, some markedly chauvinist and racist attitudes. *The Son of the Wolf* (1900), the first of his many collections of tales, is based upon life in the far north, as is the book that brought him recognition, *The Call of the Wild* (1903), which tells the story of the dog Buck, who, after his master's death, is lured back to the primitive world to lead a wolf pack. In the same year appeared *The People of the Abyss*, an emotive documentary based on some weeks spent in the slums of London's East End. Many other tales of struggle, travel, and adventure followed, including *The Sea-Wolf* (1904), *White Fang* (1906, another tale with dog as hero), *South Sea Tales* (1911), and *Jerry of the South Seas* (1917). *The Iron Heel* (1908) is a novel about the class struggle, which prophesies a Fascist revolution; *The Valley of the Moon* (1913) advocates a return to the land in an ideal community. One of London's most interesting novels is the semi-autobiographical *Martin Eden* (1909), which describes the struggles of the protagonist, a sailor and labourer, to acquire education and to become a writer, inspired partly by his love for Ruth Morse, a girl of education and what appears to him to be refinement; he succeeds, spectacularly, only to find himself disillusioned with her and the world he has entered, and he drowns himself on the way to the South Seas. *John Barleycorn* (1913), also semi-autobiographical, is a record of London's own struggle against alcohol. He also wrote socialist treatises, autobiographical essays, and a good deal of journalism in his short but intensely active life, and was remembered by his friend U. *Sinclair as 'one of the great revolutionary

figures' of America's history.

London, *Survey of*, see STOW.

London Assurance, see BOUCICAULT.

London Cuckolds, *The*, a rollicking farce by Edward Ravenscroft (fl. 1671-97), which was first produced at the Dorset Gardens theatre in 1681 and annually revived on Lord Mayor's Day (9 Nov.) for nearly a century. An adaptation by Terry ^Johnson was performed at the National Theatre in 1998.

London Gazette, see under OXFORD GAZETTE.

London Labour and the London Poor, see MAYHEW.

London Library, *the*, was founded in 1840, largely at the instance of *Carlyle, with the support and encouragement of many eminent men of letters of the day, including *Gladstone, *Grote, H. *Hallam, and Mazzini; the manifesto, published on 15 Feb. 1841, deplored the dearth of libraries in London, and carried a quotation from *Gibbon stating that: 'The greatest city in the world is destitute of that useful institution, a public library.' It opened on 3 May 1841, in two rooms in Pall Mall, with a stock of 3,000 volumes and with John George Cochrane (1761-1852) as its first librarian. Its initial subscribers included *Dickens, *Macaulay, and *Macready. It moved to its present premises in St James's Square in 1845, and continues to be much valued by its many members. See *The London Library* by Miron Grindea, first published in 1977 as Nos 387-400 of **Adam International Review*.

London Magazine, (1) a periodical which ran from 1732 to 1785, founded in opposition to the **Gentleman's Magazine*. (2) a magazine of great brilliance (1820-9), established under the editorship of John

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*Scott on roughly the same miscellany plan as **Blackwood's*, except that it was non-political and gave a large proportion of its space to writers and books. Scott championed the work of the younger writers, including *VWordsworth, *Lamb, *De Quincey, *Clare, *Hood, *Carlyle, and in particular the *'Cockney School' (*Keats, Leigh *Hunt, and *Hazlitt). But he was soon provoked into attacks on *Blackwood's*, which bitterly derided most of his writers, and he was killed in a duel by a representative of that magazine. John *Taylor then took over the editorship with the assistance of Hood; but, although the magazine continued successfully for another eight years, Taylor's habit of editorial interference angered his writers, and many, including Lamb and Hazlitt, withdrew their work; see J. Bauer, *The London Magazine 1820-29* (1953). (3) a monthly literary magazine founded in 1954 by J. *Lehmann, and edited by him until 1961. It was welcomed in its first issue by T. S. *Eliot as a nonuniversity-based periodical that would 'boldly assume the existence of a public interested in serious literature'. It aimed to avoid being 'narrowly British' or political in content; Lehmann {*The Ample Proposition*, 1966) writes that he aimed to create 'the *London* magazine, and not the Magazine of Oxford, or Cambridge, or Redbrick', and to reach Dr *Johnson's 'common reader'. He was succeeded as editor by Alan *Ross, who enlarged the magazine's range to cover other arts, including photography.

London Merchant, The, or The History of George Barnwell, see GEORGE BARNWELL.

London Mercury, a monthly literary periodical founded in 1919 by J. C. *Squire, who edited it until 1934, and used it in its early days as a vehicle to condemn *Modernism and what he described as 'anarchical cleverness'; it published fiction, poetry, reviews, etc., and contributors included *de la Mare, *Chesterton, *Belloc, W. H. *Davies, *Yeats, and D. H. *Lawrence. In 1939 it was incorporated in **Life and Letters*.

London Prodigal, The, a comedy published in 1605, attributed to Shakespeare in the title of the quarto edition of that year and included in the third and fourth Folios, but undoubtedly by some other hand.

The play is a comedy of London manners, and deals with the reclaiming of the prodigal young Flowerdale by the fidelity of his wife.

London Review of Books, a literary and cultural review founded in 1979 and edited by Karl Miller (1931-), professor of modern English literature at University College London, in conscious emulation of the *New York Review of Books* (founded 1963) in both design and editorial approach. It has published critical essays and articles by many of the most prominent critics and scholars of the day, including Christopher Ricks, John *Bayley, Frank *Kermode, A. J. P. *Taylor, D. *Lodge, Sir Peter Medawar, and Dan Jacobson, and has published poems and fiction by S. *Heaney, N. *Gordimer, G. *Ewart, Douglas *Dunn, Tom *Paulin, Ted *Hughes, P. *Redgrave, D. *Walcott, and many others.

Loneliness of the Long Distance Runner, The, a novella by A. *Sillitoe.

Longaville, in Shakespeare's **Love's Labour's Lost*, one of the three lords attending on the king of Navarre.
Longest Journey, The (1907), a novel by E. M. * Forster. Rickie Elliot, a sensitive and lame young man, escapes from suburban misery and public school bullying to Cambridge, where he finds sympathetic friends, including Ansell, a grocer's son, and attempts to become a writer. But he is attracted to and eventually marries Agnes, whose athletic fiancé has been killed in a football match: she proves to be mean-spirited and conventional and he finds he has condemned himself to a life of petty jealousy and domesticity. He is killed while trying to rescue his drunken, healthy, 'pagan' half-brother Stephen, whom Agnes had rejected as a family disgrace. This was Forster's favourite of his works: he admitted its faults of construction (and the number of accidental deaths is high even by Forsterian standards) but nevertheless felt that in Stephen he had created a living being who expressed some of his own feelings for the English landscape.

LONGFELLOW, Henry Wadsworth (1807-82), American poet, born in Maine and educated at Bowdoin, where he was the classmate of *Hawthorne. The offer of a professorship of modern languages at Bowdoin took him to Europe to study, 1826-9; after lecturing at Bowdoin he returned to Europe again to prepare for the post of professor at Harvard. His wife, travelling with him, died in Holland in 1835. In 1836 he began his many influential years of teaching at Harvard. His prose romance *Hyperion* (1839), a product of his bereavement, is the tale of a young man who seeks to forget sorrow in travel, a thread on which are hung

philosophical discourses, poems, and legends. In the same year was published *Voices of the Night*, which includes his didactic pieces 'A Psalm of Life', 'Footsteps of Angels', and 'The Reaper and the Flowers'. In 1841 appeared *Ballads and Other Poems*, with such wellknown pieces as 'The Wreck of the Hesperus' and 'The Village Blacksmith'. In 1842 he met *Dickens in America, and visited him in London later in the same year; on his voyage home he wrote his *Poems on Slavery* (1842). In 1843 he married Frances Appleton, an event foreshadowed in *Hyperion*. By this time he was already one of the most widely read poets in America, and subsequent volumes confirmed his reputation in the English-speaking world as second only to that of *Tennyson in popularity; these include *The Belfry of Bruges and Other Poems* (1847); *Evangeline* (1849; a narrative poem in hexameters, set in Acadia, now Nova Scotia, with some fine evocations of 'the forest primeval' to balance the sentimentality of **LONGINUS I LOOK BACK IN ANGER** 608 the tale); *The Song of *Hiawatha* (1858); and *The Courtship of Miles Standish* (1858; another long hexameter narrative, based on a New England legend). In 1854 he had resigned his professorship, but his peaceful creative life was tragically interrupted in 1861 by the death of his second wife, who was burned to death in a domestic accident. *Tales of a Wayside Inn* (1863, 1st series; with the rousing 'Paul Revere's Ride' and 'The Song of King Olaf') follows the form of the * *Canterbury Tales* and the * *Decameron*; a group of travellers, in the 'old-fashioned, quaint abode' of the inn, pass the evening by telling tales, directed by the

landlord. Much of this was written before his wife's death, and an increased sombreness may be seen in his translation of *Dante (1867) and his trilogy *Christus* (1872; incorporating the earlier *Golden Legend* of 1851), which he considered his masterpiece. Other 'Tales of a Wayside Inn' followed in 1872 (in *Three Books of Song*) and in 1874 (in *Aftermath*). His last volumes, *The Masque of Pandora* (1875), *Ultima Thule* (1880), and *In the Harbor* (1882), contain some poignant autumnal reflections on old age, including his 'Morituri Salutamus' (1875), written for the 50th anniversary of the class of 1825 at Bowdoin.

LONGINUS, the name bestowed by a scribe's error on the author of the Greek critical treatise *nepl vijjovs* (On the Sublime) written probably in the 1st cent. AD. It locates the sources of poetic excellence in the profundity of the writer's emotions and the seriousness of his thought. The first English translation, by John Hall, appeared in 1652, but it was not until the appearance of *Boileau's French version (1674) and its influence on *Dryden that the concept of creative fire became popular. 'Longinus' had a marked effect on 18thcent. critics and aestheticians. *Dennis, *Shaftesbury, and even *Pope were influenced by him, while the later Primitivists like John Brown and William Duff, as well as J. *Warton, fell wholly under his spell. The cult of the ^sublime did much to prepare the way for *Romanticism.

Longinus ('Longeus' in *Malory), the traditional name of the Roman soldier who pierced with his spear the side of Christ at the Crucifixion. The lance in the *Grail legend is sometimes identified as his spear, as by Malory (Vinaver, *Works*, 54). See chapter 21 in R. S.

Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959)-

Long John Silver, a character in Stevenson's **Treasure Island*.

LONGLEY, Michael (1939-), Irish poet, born in Belfast, educated at Trinity College, Dublin. Longley is one of the triumvirate of important Northern Irish poets (see also Seamus *Heaney and Derek *Mahon) who emerged in the 1960s. A classicist by training, Longley began as a formalist ('Circe') with *No Continuing City* (1969). His natural role as love poet and observer of nature has been challenged by the horrors of the post-1969 *Troubles. 'Wounds' encompasses both the fate of the Ulster Division at the Somme in 1916 and recent sectarian atrocity. Longley is a fine monologist, as exemplified by 'Arrest' and 'Peace (After Tibullus)' from *The Echo Gate* (1979). His poems from the rural fastness of Co. Mayo show him to be a fine natural historian and elegist. Married to the critic Edna Longley, he shares her admiration of Louis *MacNeice and edited an edition of MacNeice's *Selected Poems* (1988).

LONGMAN, Thomas (1699-1755). He established the long surviving family firm of publishers; the original Thomas published various important works of reference, including a share in **Johnson's Dictionary*.

Thomas III (1771-1842) published, among other work, that of *Wordsworth, *Coleridge, T. *Moore, *Southey, and Sir W *Scott, and became the proprietor of the **Edinburgh Review*. See Harold Cox and John E. Chandler, *The House of Longman, 1/24-1924* (1925) and Philip Wallis, *At the Sign of the Ship, 1/24-19/4*

(1974)-

Longman's Magazine, a family magazine, a successor to **Fraser's*, which ran from 1882 to 1905. It published short stories, serialized novels, poetry, and reviews, and contributors included A. *Dobson, G. *Allen, ^Kipling, Mrs *Oliphant, *Newbolt, and *Hardy.

LONSDALE, Frederick (1881-1954), playwright, born Lionel Frederick Leonard, in St Helier, Jersey, the son of a seaman. His many successful, worldly, witty, and light-hearted drawing-room comedies include *Aren't We All?* (perf. 1923), *The Last of Mrs Cheyney* (1925), and *On Approval* (1927). He also wrote musical comedies. See *Freddy Lonsdale* (1957) by his daughter Frances Donaldson.

Look Back in Anger, a play by J. *Osborne, first produced by the *English Stage Company at the Royal Court Theatre on 8 May 1956, published 1957. It proved a landmark in the history of the theatre, a focus for reaction against a previous generation (see KITCHEN SINK DRAMA), and a decisive contribution to the corporate image of the *Angry Young Man.

The action takes place in a Midlands town, in the one-room flat of Jimmy and Alison Porter, and centres on their marital conflicts, which appear to arise largely from Jimmy's sense of their social incompatibility: he is a jazz-playing ex-student from a 'white tile' university, working on a market sweet stall, she is a colonel's daughter. He is by turns violent, sentimental, maudlin, self-pitying, and sadistic, and has a fine line in rhetoric. The first act opens as Alison stands ironing the clothes of Jimmy and their lodger Cliff, as Jimmy reads the Sunday papers and abuses her and the 'Edwardian

brigade' which her parents represent. In the second act the battle intensifies, as Alison's friend Helena attempts to rescue her from her disastrous marriage;

Alison departs with her father, and Helena falls into Jimmy's arms. The third act opens with Helena at the

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ironing board; Alison returns, having lost the baby she was expecting, and she and Jimmy find a manner of reconciliation through humiliation and games-playing fantasy. In its use of social milieu, its iconoclastic social attitudes, and its exploration of sadomasochistic relationships, the play was highly influential.

Looking Backward, a novel by E. * Bellamy.

LOOS, Anita (1893-1981), American novelist and screenwriter, born in California, best remembered for her classic comedy *Gentlemen Prefer Blondes: The Illuminating Diary of a Professional Lady* (1925), in which the ambitious Lorelei Lee from Little Rock, Arkansas, describes *in faux-naïf prose* her adventures, ambitions, and conquests.

LOPE DE VEGA, see VEGA CARPIO.

LORCA, Federico García, see GARCÍA LORCA.

Lord Jim, a novel by J. *Conrad, published 1900.

Jim is chief mate on board the *Patna*, an ill-manned ship carrying a party of pilgrims in Eastern waters. He is young, idealistic, and a dreamer of heroic deeds. When the *Patna* threatens to sink and the cowardly officers decide to save their own skins and escape in the few lifeboats, Jim despises them, but at the last moment, dazed by the horror and confusion of the moment, he joins them. He acts without conscious decision and his last-minute jump into the boat is

almost involuntary. The *Patna* does not sink and the pilgrims are rescued. What happens to Jim thereafter is related by an observer, Marlow. Jim, alone among the crew, remains to face the court of enquiry, deeply disturbed at his defection from a code of conduct dear to him. Condemned by the court and stripped of his papers, he tries to disappear, moving from place to place whenever his past threatens to catch up with him. He searches for anonymity and the chance to redeem himself. Through Marlow's intervention Jim is sent to a remote trading station in Patusan. His efforts create order and well-being in a previously chaotic community and he wins the respect and affection of the people for whom he becomes Tuan—or Lord Jim. He has achieved some sense of peace, but the memory of his jump is still with him. When Gentleman Brown and his gang of thieves arrive to disrupt and plunder the village Jim begs the chiefs to spare them, pledging his own life against their departure. But Brown behaves treacherously and a massacre takes place. Jim feels he has only one course of action; rejecting the idea of flight he delivers himself up to Chief Doramin, whose son was a victim of the massacre. Doramin shoots him and Jim willingly accepts this honourable death.

Lord of the Flies (1954), a novel by W. G. Golding. An aeroplane carrying a party of schoolboys crashes on a desert island. The boys' attempts, led by Ralph and Piggy, to set up a democratically run society quickly fail and the savagery which in Golding's work underlies man's true nature takes over. Terror rules under the dictator Jack, and two boys are killed; it is only with the arrival of a shocked rescue officer that a mask of

civilization returns. It is a savage reply to the naive optimism of *Ballantyne's *The Coral Island*. (See also BEELZEBUB.)

Lord of the Isles, The a poem in six cantos by Sir W. *Scott, published 1815. It is set at the time of the battle of Bannockburn, and deals with the return of Robert Bruce to Scotland in 1307. Interwoven with the historical drama is the story of the love of Edith of Lorn for Lord Ronald, the Lord of the Isles: Edith, disguised as a page, manages to save both Bruce and Ronald, and her devotion wins Lord Ronald's heart.

Lord of the Rings, The, see TOLKIEN.

'Lord Ullin's Daughter', a ballad by T. *Campbell.

Lorel, the swineherd in Jonson's **The Sad Shepherd*.

Lorenzo, (1) son of the duke of Castile in Kyd's **The Spanish Tragedy*; (2) the lover of *Jessica in Shakespeare's **The Merchant of Venice*.

Lorna Doone, a novel by R. D. *Blackmore, published 1869.

This celebrated and continuously popular story is set in the later 17th cent, on Exmoor, where an outlawed family, the Doones, and their retainers terrorize the surrounding countryside. They murder a farmer, father of the novel's hero John Ridd, a boy of 12 when the story starts. He secretly discovers the child Lorna, who has been kidnapped by the Doones, and they grow up to love each other. John Ridd, by now a giant in height and strength, is involved in adventures with the highwayman Tom Faggus, who marries his sister Annie, in the events leading up to Monmouth's rebellion, and in a rivalry with the villainous Carver Doone, from whom he rescues Lorna during a superbly

described blizzard. The Doones are eventually destroyed, Lorna turns out not to be a Doone but an heiress of noble family, and she and John are married; but Carver Doone shoots her at the altar. John avenges her, she recovers, and the story ends happily. The infamous Judge Jeffreys plays a part in the action, and John Ridd and Tom Faggus are also based on historical characters.

LORRIS, Guillaume de, see ROMAN DE LA ROSE.

Lorry, Jarvis, a character in Dickens's *A Tale of Two Cities*.

Los, one of the principal characters in the symbolic books of *Blake, a complex and ambiguous figure, described in the opening of *The Song of Los* (1795) as 'the Eternal Prophet'. He is usually portrayed as the antagonist of *Urizen; in his role as blacksmith (which links him with the Loki of northern mythology, and the Roman Vulcan) he is portrayed in *The Book of Los* (1795) binding Urizen in iron links forged in his glowing furnace, and in earlier poems of the cycle (and also in **The Four Zoas*) he binds his own son, the LOST LEADER | LOVE FOR LOVE 610

rebellious *Orc. He represents the artist, and also Time; his female counterpart is *Enitharmon (Inspiration, and Space); his periods of estrangement from her spell disaster for the universe. His character changes during the evolution of Blake's mythology, and he finally becomes in *^Jerusalem* a great heroic force of energy, while remaining morally ambiguous. An insight into the nature of Blake's vision is offered in his verse epistle to his friend Butts (dated 22 Nov. 1802) in which he describes Los descending before his face 'in fierce flames; in my double sight I 'Twas outward a Sun:

inward Los in his might'.

'Lost Leader, The', a poem by R. ^Browning (1845) deploring *Wordsworth's political change of heart, and suggesting that he abandoned his radical views 'just for a handful of silver' and 'just for a riband to stick in his coat'.

Lost World, The, an adventure story by Conan * Doyle, published in 1912. It is the first of his stories to feature the irascible, vast, and bearded zoologist and explorer Professor George Edward Challenger, who leads an expedition to South America to an almost inaccessible plateau where prehistoric creatures survive from the Jurassic period. He and his comrades (the journalist narrator Malone, the big game hunter Lord John Roxton, and anatomist Summerlee) survive many perils and eventually return to London with evidence in the form of a living pterodactyl, which dramatically escapes during a meeting at the Zoological Institute. Other Challenger stories include *The Poison Belt* (1913) and *The Land of Mist* (1926).

Lot, king of Orkney in the Arthurian legends, is the husband of Arthur's sister or half-sister *Morgawse. Their sons are *Gawain, *Agravain, *Gareth, and *Gaheris, as well as *Modred in the earlier versions (before Arthur was made his unwitting, incestuous father). The feud between his family and *Pellinore's is one of the running themes in *Malory.

Lothair, a novel by B. *Disraeli, published 1870. Like the hero of **Tancred*, Lothair is a young man determined to seek the true path. He is a wealthy nobleman, left, when his parents died, in the joint guardianship of Lord Culloden, a member of the

Scottish Kirk, and the brilliant cleric Grandison, who adopts the Catholic faith and rapidly becomes a cardinal. A deep interest in the merits of the Anglican and Catholic faiths, and their shared background in Judaism, pervades the book. At about the time of Lothair's coming of age in 1866 the forces of Garibaldi were confronting the papacy, and for most of the rest of the book both the Catholics and the Italian patriots struggle and manoeuvre for control of the wealthy and influential Lothair. Like *Endymion (in the novel of that name), Lothair is reflective rather than active and is much influenced by three women, the beautiful Catholic Clare Arundel, the charming Lady Corisande, and the stormy Italian patriot Theodora. Lothair joins Theodora in Italy, but she is killed at Viterbo and he is himself wounded at Mentana. Lothair continues his search for the first 'cradle' of Christianity, and in Jerusalem the mystic Paraclete gives him a revelation of the origins of Christianity. The cardinal and fellow prelates struggle to convince and convert Lothair, but he resists, realizing that the fanaticism of both the Catholics and the Italian patriots is corrupting. After further travels he returns home, confirmed in his Anglicanism, and marries Lady Corisande. The wit and irony of the scenes of high social life are thought by some to foreshadow *Wilde. Various memorable incidental characters include the radiant artist Mr Phoebus, modelled on *Leighton, and Lord St Aldegonde, the aristocratic republican opposed to all privileges except those of dukes, and in favour of the equal division of all property except land. 'Lothairmania' swept England, the USA, and Europe; although

the book was poorly reviewed (and said to lack *gravitas*), the first edition sold out in two days and there were eight editions in 1870 alone.

Lothario, (1) the heartless libertine (proverbial as 'the Gay Lothario') in Rowe's **The Fair Penitent*; (2) a character in the episode of **The Curious Impertinent* in *Don Quixote*; (3) a character in *Goethe's *Wilhelm Meister*.

Lotte, the heroine of *Goethe's *The Sorrows of Werther*. She was drawn from Lotte Buff, with whom Goethe fell in love at Wetzlar and who married Goethe's friend Kestner.

Lousiad, The, a *mock-heroic poem by J. *Wolcot (Peter Pindar), published 1785-95.

The subject of this exuberant mockery is the appearance of a louse in a dish of peas served to George III, the king's feelings on the discovery, and his subsequent order that all the servants in the kitchen should have their heads shaved.

LOVE, Nicholas (fl. 1410), prior of the Carthusian House of Mount Grace near Middlesbrough, author before 1410 of *The Mirroure of the Blessed Lyf of Iesu Christ*, an accomplished prose translation of the *Meditationes Vitae Christi* attributed to Bonaventura. It has been edited by L. F. Powell (1908).

Love à la Mode, a comedy by *Macklin, produced 1759-

Four suitors, an Englishman, an Irishman, a Scot, and a Jew, are rivals for the hand of the heroine. Their quality is tested by the pretence that she has lost her fortune. The play is famous for the characters of Sir Archy MacSarcasm and Sir Callaghan O'Brallaghan.

LOVECRAFT, H. P., see FANTASY FICTION and HORROR.

Loveday, John and Bob, brothers in Hardy's **The Trumpet Major*.

Love for Love, a comedy by *Congreve, performed 1695-

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Valentine has fallen under the displeasure of his father by his extravagance, and is besieged by duns. His father, Sir Sampson Legend, offers him £4,000 (only enough to pay his debts) if he will sign a bond engaging to make over his inheritance to his younger brother Ben. Valentine, to escape from his embarrassment, signs the bond. He is in love with Angelica, who possesses a fortune of her own, but she has hitherto not yielded to his suit. Sir Sampson has arranged a match between Ben, who is at sea, and Miss Prue, an awkward country girl, the daughter of Foresight, a superstitious old fool who claims to be an astrologer. Valentine, realizing the ruin entailed by the signature of the bond, tries to move his father by submission, and fails; then pretends to be mad and unable to sign the final deed of conveyance to his brother. Finally Angelica intervenes. She induces Sir Sampson to propose marriage to her, pretends to accept, and gets possession of Valentine's bond. Valentine, finding that Angelica is about to marry his father, generously declares himself ready to sign the conveyance in order to make her happy. She reveals the plot, tears up the bond, and declares her love for Valentine.

The comedy is enlivened by its witty dialogue and its humorous characters. Among these are Jeremy, Valentine's resourceful servant; Sir Sampson, with his

'blunt vivacity'; Ben, the rough and stupid young sailor, who intends to marry whom he chooses; Miss Prue, only too ready to learn the lessons in love given her by Tattle, the vain, half-witted beau, who finds himself married to Mrs Frail, the lady of easy virtue, when he thinks he has captured Angelica; and Foresight, the gullible old astrologer.

Love In a Tub, see COMICAL REVENGE, THE.

Lovelthe Widower, a story by *Thackeray, published in the **Cornhill Magazine*, 1860.

The story is told by Lovel's friend Mr Batchelor, who is more than half in love with the young governess Bessy Prior, who copes tactfully with Lovel's spoiled children, his interfering mother-in-law Lady Baker, her own greedy relatives, and her other suitors, who include the highly educated butler Bedford. Lady Baker discovers that Miss Prior once earned her living as a dancer in the theatre and orders her out of the house, but Lovel finally asserts himself and asks Bessy to marry him.

LOVELACE, Richard (1618-57/8), educated at Charterhouse School and Gloucester Hall, Oxford, the heir to great estates in Kent. Wealthy, handsome, and elegant, he was a courtier, and served in the Scottish expeditions of 1639. Having presented a 'Kentish Petition' to the House of Commons in 1642, he was thrown into the Gatehouse prison, where he is supposed to have written the song 'To Althea' ('Stone walls do not a prison make'). He rejoined Charles I in 1645, and served with the French king in 1646. According to A. *Wood, his betrothed Lucy Sacheverell married another on a false report of his death. He was imprisoned

again in 1648 and in prison prepared for the press his *Lucasta: Epodes, Odes, Sonnets, Songs etc.* which includes the well-known lyric 'On Going to the Wars'. He died in extreme poverty. After his death his brother published his remaining verses, *Lucasta: Posthume Poems*. He wrote two plays, now lost. During the earlier part of the 18th cent, his work was entirely neglected, until Percy reprinted two of his lyrics in his **Reliques* (1765), since when his reputation as a **Cavalier* poet has steadily increased. His works were edited by C. H. Wilkinson (2 vols, 1925).

Lovelace, Robert, a character in Richardson's **Clarissa*.
Loveless, a character in Vanbrugh's **The Relapse* and Sheridan's **A Trip to Scarborough*.

Lovel I, Lord, a character in Massinger's **A New Way to Pay Old Debts*.

Love on the Dole, a novel by W **Greenwood*.

'Lover's Complaint, A', a poem in rhyme-royal appended to Shakespeare's **Sonnets* (1609). In it a nameless maiden complains, in a rustic setting, of her seduction by a charming but untrustworthy young man.

Lover's Melancholy, The, a romantic comedy by J. **Ford*, printed 1629.

Palador, prince of Cyprus, has been betrothed to Eroclea, daughter of Meleander, an old lord; but, to escape the evil designs of Palador's father, she has been conveyed away to Greece, where she has remained disguised as a boy. Meleander has been accused of treason, imprisoned, and driven to madness. Palador, after his father's death, is left in a state of hopeless melancholy. Eroclea returns to Cyprus as the page of

Menaphon. Thamasta, cousin of the prince, falls in love with her in this disguise, and to escape her attentions Eroclea is obliged to reveal her identity. She is then restored to Palador; Meleander is released and cured; Thamasta marries Menaphon; and all ends happily. The play contains a version of Strada's contest of the lute player and the nightingale, which is also dealt with by **Crashaw*.

The conventional romantic plot is the framework for Ford's analysis of love melancholy, strongly influenced by Burton's **Anatomy of Melancholy*. The scene in which Eroclea is recognized by Palador contains some of Ford's finest poetry ('Minutes are numbered by the fall of sands, I As by an hourglass').

Lovers' Progress, The, a romantic drama by J.

**Fletcher*, produced 1623, revised 1634 as *The Wandering Lovers* by **Massinger*, printed 1647.

Lidian and Clarangè, devoted friends, are both in love with Olinda. Clarangè lets it be believed that he is dead, and finally turns friar, in order to surrender Olinda to Lidian. The plot is complicated with another
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illustration of the conflict of love and friendship.

Lisander loves the virtuous Calista, wife of his friend Cleander. Cleander is killed by a servant. The imprudent but not criminal conduct of Lisander and Calista throws grave suspicion on them, and they narrowly escape condemnation for the murder.

Lovers' VOWS, a play by Mrs **Inchbald*, adapted from *Das Kind der Liebe* by **Kotzebue*, acted 1798. The play is chiefly of interest because of the place it occupies in the story of J. Austen's **Mansfield Park*.

Baron Wildenhaim has in his youth seduced and deserted Agatha and married another woman. When the play opens Agatha is reduced to destitution, in which state she is found by her son Frederic, who now for the first time learns the story of his birth. To assist his mother's needs he goes out to beg, chances upon his unknown father, and attempts to rob him. He is arrested, discovers who the baron is, reveals his own identity and his mother's, and finally, with the aid of the pastor Anhalt, persuades the baron to marry Agatha. The baron consents also to the marriage of his daughter Amelia to Anhalt, instead of the wealthy Count Cassell.

Love's Labour's Lost, a comedy by * Shakespeare, probably written and performed about 1595, printed in quarto 1598. No major sources for it have been identified. It has often been felt to contain topical references (see SCHOOL OF NIGHT), but none of these has been firmly established.

The king of Navarre and three of his lords have sworn for three years to keep from the sight of woman and to live studying and fasting. The arrival of the princess of France on an embassy, with her attendant ladies, obliges them 'of mere necessity' to disregard their vows. The king is soon in love with the princess, his lords with her ladies, and the courting proceeds amidst disguises and merriment, to which the other characters contribute: Don Adriano de Armado, the Spaniard, a master of extravagant language, Holofernes the schoolmaster, Dull the constable, Sir Nathaniel the curate, and Costard the clown. News of the death of the princess's father interrupts the wooing,

and the ladies impose a year's ordeal on their lovers. The play ends with the beautiful songs of the cuckoo and the owl, 'When daisies pied and violets blue' and 'When icicles hang by the wall'.

Loves of the Angels, The, a poem by T. * Moore, published 1823.

The poem, founded on the *Oriental tale of Harut and Marût and certain rabbinical fictions, recounts the loves of three fallen angels for mortal women, and illustrates the decline of the soul from purity. The first angel loved Lea, and taught her the spell which opens the gate of heaven. At once she uttered it and rose to the stars. The second angel loved Lilis; he came to her in his full celestial glory and she was burned to death. The third, Zaraph, loved Nama; they were condemned to live in imperfect happiness among mortals, but would ultimately be admitted to immortality.

This was Moore's last long poem, and it enjoyed great popularity as well as provoking much stricture.

Loves of the Plants, The, see DARWIN, E.

'Loves of the Triangles, The', a clever parody by G.

*Canning and J. H. *Frere in the **Anti-Jacobin* in 1798

of E. *Darwin's *The Loves of the Plants*. Darwin goodhumouredly acknowledged its skill.

Love's Sacrifice, a tragedy by J. *Ford, printed 1633-

Fernando, favourite of the duke of Pavia, falls in love with Bianca, the duchess. He declares his love, but is repulsed. Presently, however, the duchess, in whom he has awakened a strong passion, comes to his room and offers herself to him, but warns him that she will not survive her shame, but take her own life before

morning. Fernando masters his passion and determines to remain her distant lover. Fiormonda, the duke's sister, who has vainly importuned Fernando with her love for him, discovers his affection for Bianca, and pursues her vengeance. With the help of D'Avolos, the duke's base secretary, she stirs up the duke's jealousy, and a trap is laid for Fernando and Bianca. The duke finds them together, and kills Bianca. Convinced too late, by Fernando's declarations and Bianca's manner of meeting her death, of her innocence, he stabs himself, and Fernando takes poison in Bianca's tomb.

Less wide-ranging than *'Tis Pity She's a Whore*, the play's main theme is the folly of love, including the platonic love cult, fashionable at the Caroline court. Its tone has aroused critical perplexity: 'In the beginning of it everyone knows what is decent; in the middle Fernando and Bianca grow sceptical as to what is decent; in the end no one knows what is decent—not even the author' (Stuart Sherman).

LOWELL, Amy Lawrence (1874-1925), American poet, born in Massachusetts. Her first volume of poetry, *A Dome of Many-Coloured Glass* (1912), was relatively conventional; shortly thereafter she took up Imagism and in 1913 and 1914 visited England, where she met Pound, D. H. Lawrence, 'H.D.' (Hilda Doolittle), and other writers active in or on the fringes of the movement, becoming so active in it herself that Pound spoke of 'Amy-gism'. Her subsequent volumes, which include *Sword Blades and Poppy Seed* (1914), *Men, Women and Ghosts* (1916; which contains 'Patterns'), and *Can Grande's Castle* (1918), show her

experiments in what she called 'polyphonic prose' as well as her allegiance to Imagism; her love of New England is expressed in two of her own favourite pieces, 'Lilacs' and 'Purple Grackles', published in *What's O'clock* (1925). She became well known as a public figure, vast and cigar-smoking, through her lectures and readings in America.

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LOWELL, James Russell (1819-91), born in Cambridge, Massachusetts, and educated at Harvard. He succeeded Longfellow as professor of French and Spanish in 1855, and was American minister in Spain, 1877-80, and in England, 1880-5. He was editor of the *Atlantic Monthly* in 1857, and subsequently (1864), with C. E. Norton, of the *North American Review*. His works include several volumes of verse, the satirical *Biglow Papers* (1848 and 1867, prose and verse), and memorial odes after the Civil War; and various volumes of essays, including *Among My Books* (1870) and *My Study Window* (1871). His *Letters*, ed. C. E. Norton, appeared in 1894.

LOWELL, Robert Traill Spence (1917-77), American poet, born in Boston, of venerable New England families on both his father's and his mother's side. He was educated at Kenyon College, where he became friendly with R. Jarrell and J. C. Ransom, of whose influence he later wrote (*Kenyon Collegia*, 1974) 'The kind of poet I am was largely determined by the fact that I grew up in the heyday of the New Criticism. From the beginning, I was preoccupied with technique, fascinated by the past, tempted by other languages.' In 1940 he married his first wife, the novelist Jean

Stafford, and became a fanatical convert to Roman Catholicism: his first volume of verse, *Land of Unlikeness* (1944), betrays the conflict of Catholicism and his Boston ancestry. He was jailed for six months during the Second World War as, in effect, a conscientious objector. His second volume, *Lord Weary's Castle* (1946), which contains 'The Quaker Graveyard in Nantucket' and 'Mr Edwards and the Spider', was hailed in extravagant terms. In 1949, having divorced, he married the writer Elizabeth Hardwick. *The Mills of the Kavanaghs* (1951) has as its title poem a meditation by a Catholic widow, Anne Kavanaugh, reflecting on the past in her ancestral home in Maine; this was followed by *Life Studies* (1959), *For the Union Dead* (1964), *Near the Ocean* (1967), and volumes of translation, plays, etc. He reached the height of his public fame during his opposition to the Vietnam War and support of Senator Eugene McCarthy, as his *Notebook 1967-1968* (1968) records; but he had long been suffering bouts of manic illness and heavy drinking, and a visit to Britain (at the invitation of All Souls, Oxford, and Essex University) in 1970 increased the disorder of his private life. His highly personal, confessional volume of poetry *The Dolphin* (1973) caused scandal with its revelations of martial anguish and discord. He married the writer Caroline Blackwood in 1973, but later returned to America, where he died: *Day by Day*, a last collection, was published just before his death. A legendary figure in his lifetime, both *poète maudit* and aristocrat, both classic and romantic, he suffered from the claims made on his behalf as the greatest American poet of his time, a

heroic myth-maker whose work was compared favourably with that of Yeats, an ironic intellectual whose ambiguous, complex imagery satisfied the demands of the New Criticism; the response to Ian Hamilton's frank biography, published in 1982, bore witness to a sense of the need for reassessment.

LOWES, J(ohn) L(ivingston) (1867-1945), professor of English in several American universities and at Harvard from 1918. He is best known for three of his books: *Convention and Revolt in Poetry* (1919); his brilliant study of Coleridge, *The Road to Xanadu* (1927); and *The Art of Geoffrey Chaucer* (1931). He is a greatly admired critic of 14th-cent. English, especially Chaucer.

LOWNDES, William Thomas (d. 1843), author of *The Bibliographer's Manual of English Literature* (1838) and *The British Librarian* (1839), early bibliographical works of importance. The former was revised and enlarged (1857-8) by H. G. Bohn.

LOWRY, (Clarence) Malcolm (1909-57), novelist, born in Cheshire, the fourth son of a wealthy cotton broker. Under the influence of Melville, O'Neill, Conrad, and Jack London he went to sea on leaving school, travelling to the Far East, then returned to take a degree at Cambridge. In 1933 he published *Ultramarine*, which shows a considerable debt to *Blue Voyage* by his friend Aiken, in whose autobiography *Ushant* (1952) he was to appear as Hambro. He travelled widely in Europe and the USA, settling in Mexico with his first wife Jan from 1936 to 1938, where he worked on *Under the Volcano*, published 1947. Various manuscripts were meanwhile rejected. In 1940 he

settled in Dollarton, British Columbia, with his second wife, ex-starlet Margerie. His last years were spent in England, and he died 'by misadventure' in Sussex. He was a chronic alcoholic, as are many of his characters, and had severe problems in disciplining his work, which went through innumerable revisions, many with Margerie's help. His posthumous publications include: *Hear Us O Lord from Heaven Thy Dwelling Place* (1961), *Selected Poems*, ed. Earle Birney and M. B. Lowry (1962), **Dark as the Grave Wherein My Friend Is Laid* (1968), and *October Ferry to Gabriola* (1970). There is a biography by Gordon Bowker (1993): see also *Collected Letters* (1995,1996), edited by Sherrill Grace.

LOY, Mina (1882-1966), poet and artist, born Mina Gertrude Lowy in London of Jewish parents; she attended art school in Munich and Paris, and exhibited her paintings in Paris. On moving to Italy in 1907 she became acquainted with Mabel Dodge and Gertrude Stein, and with the Italian Futurists. She continued to paint and began writing, both 'manifestos' and poetry. The publication of her 'Love Songs' (in *Others*, NY 1915, 1917) caused, as W. C. Williams remarked, 'wild enthusiasm among free-verse writers . . . and really quite a stir in the country at large'. Loy's work was noticed for its 'radical' social views and its innovative forms. Her *Lunar Baedeker*, a landmark in Modernist poetry, was published in 1923, and her

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long Modernist autobiographical poem *Anglo-Mongrels and the Rose* between 1923 and 1925. She settled in New York in 1937, then moved to Aspen, Colorado, in 1953, where she continued to write and sculpt. See

Carolyn Burke, *Becoming Modern: The Life of Mina Loy* (1996).

Loyal Subject, The, a drama by J. Fletcher, produced 1618.

The subject is the jealousy shown by the duke of Muscovy of his late father's loyal general, Archas, whom he dismisses and replaces by an incompetent flatterer, Boroskie. The young Archas, son of the general, disguised as a girl (Alinda), is placed in the service of Olympia, the duke's sister, wins her affection, and attracts the duke's love. On an invasion of the Tartars Boroskie feigns sickness, Archas is recalled and conquers. But Boroskie inflames the duke's suspicion of Archas. On signs of the disaffection of the troops, who are devoted to him, Archas is carried off to torture. The infuriated troops attack the palace, and then march away to join the Tartars, but are brought back to submission by Archas, fresh from the rack. The repentant duke marries Honora, daughter of Archas. The identity of Alinda, who has been dismissed by Olympia on suspicion of yielding to the duke's advances, is now declared, and the young Archas is married to Olympia.

LOYOLA, St Ignatius, see IGNATIUS LOYOLA, ST.

LUBBOCK, Percy (1879-1965), critic and biographer, whose works include *Earlham* (1922), an account of his own Norfolk childhood holidays; *Roman Pictures* (1923), which describes an English tourist's responses to Rome; *Shades of Eton* (1923), recollections of his schooldays; and *Portrait of Edith Wharton* (1947). He was a friend of H. James, and edited a selection of his letters (1920); also of A. C. Benson, a selection from

whose diary he edited (1926). His *The Craft of Fiction* (1921), which analyses the techniques of *Tolstoy, ^Flaubert, James, etc., appears to have been closely studied by G. *Greene, who describes it as an 'admirable primer' in *Ways of Escape* (1980).

LUCAN (Marcus Annaeus Lucanus) (AD 39-65), a Roman poet of Spanish origin, the brother of *Seneca. Favoured by Nero, then estranged from him, Lucan joined Piso's conspiracy and was forced on its discovery to commit suicide. The only one of his works to have survived is a historical epic in ten books about the Civil Wars called the *Pharsalia* or the *Bellum Civile*. This work shows he had a remarkable skill in the depiction of character, a mastery of epigram, and a passionate love of freedom, but he set no limits on his unruly imagination and liking for bombast. He was widely read in the Middle Ages, and his influence can be felt in the poetry and drama of the English Renaissance, particularly on Senecan tragedy. *Dryden thought him lacking in artistic judgement, but ^Shelley and *Macaulay were firm admirers. There are important translations by A. *Gorges, T. *May, and N. *Rowe.

LUCAS, E(dward) V(errall) (1868-1938), journalist and essayist. He acquired much of his education working in a Brighton bookshop, and thereafter wrote prolifically on a great variety of subjects, including art, literature, and travel. His works include biographies, novels, and romances (such as *Over Bernerions*, 1908, set over an antiquarian bookshop); he edited the works and letters of Charles and Mary *Lamb (1903-35) and many popular anthologies, contributed to **Punch*, and was a

member of its staff for some time. His autobiographical *Reading, Writing and Remembering* (1932) describes some odd corners of the book world, and a life which combined hard work and amateur inaccuracy.

LUCAS, F(rank) L(aurence) (1894-1967), scholar, critic, and poet, educated at Colfe's Grammar School, Lewisham, at Rugby, and at Trinity College, Cambridge; he became a fellow of King's, Cambridge. His critical works include *Tragedy in Relation to Aristotle's Poetics* (1927) and *The Decline and Fall of the Romantic Ideal* (1936), and he edited an edition of J. *Webster (4 vols, 1927). He also published several volumes of verse and translations from the classics, and edited various anthologies.

Lucasta, see LOVELACE, RICHARD.

Lucentio, successful suitor of *Bianca in Shakespeare's **The Taming of the Shrew*.

LUCIAN OF SAMOSATA (AD C.125-C.200), writer of prose satires in Greek. Many of his works are dialogues where mythical or historical figures are placed in ridiculous situations, and the contrast between their traditional dignity and what they are made to say or do becomes a fruitful source of irony. Lucian was popular with the humanists. Sir T. *More put some of his dialogues into Latin, and *Erasmus' mock encomium the *Praise of Folly* made his irony familiar to the whole of Europe. But the piece by Lucian that had perhaps the most influence was *The True History* which claimed to describe a visit to the moon and inspired a long series of imaginary voyages from J.*Hall's *Mundus Alter et Idem* (1605) to S. Butler's **Erewhon* (1872), Swift's **Gullivers Travels* (1726) being the most eminent example of

the genre. Among modern authors, *Fielding has been Lucian's greatest champion.

LUCIE-SMITH, (John) Edward Mackenzie (1933-), poet and art critic, born in Jamaica. *A Tropical Childhood and Other Poems* appeared in 1961, and in the early 1960s Lucie-Smith was associated with the *Group, but since then has moved more towards literary journalism; his works include various editions of contemporary poetry, works of art history and criticism, a life of *Joan of Arc (1976), *The Burnt Child* (autobiography, 1975), etc.

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Lucifera, in Spenser's **Faerie Queene* (i. iv. 12), the symbol of baseless pride and worldliness.

Lucina, in **Orlando innamorato* and **Orlando furioso*, a lady in the power of a cruel monster called an ore, released by *Mandricardo and *Gradasso.

Lucius, (1) a mythical king of Britain, supposed to have been the first to receive Christianity: see Spenser, **The Faerie Queene* (11. x. 53); (2) Lucius (Iberius) is the Roman emperor who demands tribute from King Arthur, who makes war on Rome (in e.g. Malory's Second Romance in Vinaver's edition); in *Malory he is slain by Arthur, in other versions by Gawain. In *Geoffrey of Monmouth's *History* he is slain by an unknown hand when on the territorial offensive against Arthur. (3) Brutus' page in Shakespeare's **Julius Caesar*, (4) a character in his **Timon of Athens*; (5) a character in his **Titus Andronicus*; (6) in his **Cymbeline*, Caius Lucius is 'General of the Roman Forces'.

Luck of Barry Lyndon, The, a satirical ^historical novel

by *Thackeray, published in * *Fraser's Magazine* 1844, republished under the title *The Memoirs of Barry Lyndon, Esquire, by Himself* (1852, New York).

It is the picaresque story of an Irish adventurer who unconsciously reveals his villainy while attempting self-justification. Redmond Barry flees from Ireland after a duel, having been tricked into believing he has killed his opponent. He serves in the Seven Years War, first in the English, then in the Prussian, army. He is set to spy upon the Chevalier de Balibari, who turns out to be his uncle Cornelius Barry. The two set up as cardsharps, and Barry becomes a successful gambler and man of fashion. He marries a wealthy, foolish widow, the countess of Lyndon, and takes her name. He spends her fortune and ill-treats her and her son, showing affection only to his old mother and his own son Bryan, whom he indulges until the boy is killed in a riding accident. Finally the countess, with the help of her son Viscount Bullingdon, now grown up and no longer susceptible to his stepfather's bullying, is released from Barry's hold over her. Barry is forced to live abroad on a pension, and when left penniless after the countess's death ends his life miserably in the Fleet Prison, prematurely senile and cared for by his devoted old mother. The novel was filmed in 1975 by Stanley Kubrick.

Lucky Jim, a novel by K. *Amis.

Lucrece, The Rape of, see RAPE OF LUCRÈCE, THE. **Lucretia**, or **Lucrece**, a celebrated Roman lady, daughter of Lucretius and wife of Tarquinius Collatinus, whose beauty inflamed the passion of Sextus (son of Tarquin, king of Rome), who raped her. Lucretia, after

informing her father and husband of what had passed and entreating them to avenge her indignities, took her own life. The outrage committed by Sextus, coupled with the oppression of the king, led to the expulsion of the Tarquins from Rome, and the introduction of republican government. See also RAPE OF LUCRÈCE, THE. **LUCRETIUS**, (Titus Lucretius Carus) (probably c.99-55 BC), Roman poet. His chief work is a philosophical poem in hexameters, in six books, *De Rerum Natura*. He adopts the atomic theory of the universe of *Epicurus, and seeks to show that the course of the world can be explained without resorting to divine intervention, his object being to free mankind from terror of the gods. The work is marked by passages of great poetical beauty. Echoes of Lucretius can be found in *Spenser, *Hobbes, *Dryden, who produced some vigorous translations, and *Shelley; but the finest poem inspired by his work is *Tennyson's 'Lucretius' (1869).

Lucy poems, the, name given to a group of poems by *Wordsworth, most of which were written in Germany in the exceptionally cold winter of 1798-9. 'She dwelt among the untrodden ways' and 'Strange fits of passion have I known' were sent to *Coleridge in a letter, as was 'A slumber did my spirit seal'; 'Three years she grew in sun and shower' was written a little later, in the spring. All four were published in the **Lyrical Ballads* of 1800. A fifth poem, 'I travelled among unknown men', was sent in a letter in 1801 to Mary Hutchinson (later Wordsworth's wife), and published in 1807. The poems are remarkable for their lyric intensity and purity, and the identity of Lucy has aroused much speculation; in 'Strange Fits of Passion'

she appears to be identified with Dorothy *Wordsworth (who was with him in Germany), but in other poems she is presented as having died. Coleridge reflected that, 'Most probably, in some gloomier moment he had fancied the moment in which his sister might die' (Letter to T Poole, 1799). The name Lucy is used in the ballad 'Lucy Gray' also written in Germany and published in 1800, where it is also associated with death and solitude. See also H. W Garrod's essay on 'Wordsworth's Lucy' in *Wordsworth* (1927).

Lucy Snowe, the narrator of * *Villette*.

Lud, a mythical king of Britain, according to *Geoffrey of Monmouth's *History* (i. 17) the eldest brother of *Cassivelaunus. He built walls around the city of Brutus (Trinovantum) and renamed it Caerlud (Lud's city) from which derives its modern name London. Geoffrey says that *Gildas recounts at length the quarrel that ensued between Lud and his brother Nennius because of the impiety of renaming their father's city.

Luddites, a band of English craftsmen and labourers, organized 1811-16, who felt their livelihoods threatened by machinery and set about its destruction. The name is said to have come from Ned Ludd, who lived about 1779, and who in a rage smashed two frames of a 'stockinger'. Luddites appear in **Shirley* by C. Brontë, and *Byron wrote 'A Song for the Luddites', published LUDLOW I LUTHER 616

1830. The term is now commonly applied to any person who resists technological change.

LUDLOW, Edmund (71617-92), Puritan general and regicide, author of *Memoirs*, first printed 1698-9,

which cover the course of the Civil War and the Protectorate, and his own flight to Geneva in 1660. He died at Vevey.

Ludus Coventriae, see MYSTERY PLAYS.

LUKÁCS, Georg (1885-1971), Hungarian critic and philosopher. He was born in Budapest, the son of a Jewish banker, and studied at Berlin and Heidelberg, where he wrote *The Theory of the Novel* (1916) under the philosophical influence of *Hegel. Returning to Hungary, he became a communist, serving as an education commissar under the short-lived revolutionary government of 1918-19; then went into exile in Vienna, where he wrote his major work of Marxist political philosophy, *History and Class Consciousness* (1923). After moving back to Berlin, he spent the period 1933-45 in Moscow, where he engaged in debates in *Marxist literary criticism and wrote his major literary study *The Historical Novel* (1955). This work examines the historical awareness of W. *Scott, *Balzac, and other 19th-cent. authors. After the Second World War, he returned to Hungary as professor at the University of Budapest and as a member of the national assembly. He took part in the Nagy government of 1956, and was sent into exile in Romania when the Soviet invasion removed it. He was allowed to return as a private scholar, devoting himself to a long work on aesthetics. The most influential of Marxist critics, he valued highly the bourgeois tradition of fictional *realism for its understanding of social and historical dynamics. While distancing himself from the official doctrine of *Socialist Realism, he deplored the alleged nihilism of *Modernist experimentation in literature, notably in

The Meaning of Contemporary Realism (1958).

LULLY, Raymond (Raimon Lull) (c.1235-1315), a Catalan born in Majorca, who, after visions of Christ crucified, became a Franciscan, a mystic, a philosopher, a missionary to the Arabs, an author of controversial treatises, and a poet. He urged on the Council of Vienne the establishment of schools for missionary languages and obtained a decree for the foundation of chairs of Hebrew, Greek, Chaldee, and Arabic at various universities (including Oxford; *Rashdall, ii. 459). He died of wounds received in a missionary crusade in North Africa, undertaken in his 80th year, after he had been twice expelled from Barbary. Most of his writing was in Latin, but he was the first great writer of poetry and prose fiction in Catalan.

Lumpkin, Tony, a character in Goldsmith's **She Stoops to Conquer*.

Luria, a tragedy in blank verse by R. *Browning, published 1846, together with **A Soul's Tragedy*, as No. VIII of **Bells and Pomegranates*. It was written, Browning told Elizabeth Barrett (see BROWNING, E. B.), 'for a purely imaginary stage', and is set in the 15th cent, during the conflict between Florence and Pisa, though the actual episode is unhistorical. The plot concerns the fall of the noble-hearted Florentine commander Luria, a Moorish mercenary (Browning acknowledged the influence of **Othello*) who, at the height of his triumph, is falsely accused of plotting a coup against the Republic. The failure of political idealism, consummated and transcended by a heroic death, relates the play to Browning's earlier **Sordello*.
LURIE, Alison (1926-), American novelist and critic,

born in Chicago, and for some years a member of the English department at Cornell. Her sharply satiric and sociologically observant novels include *Love and Friendship* (1962), *Imaginary Friends* (1967), and *The War between the Tates* (1974), a *campus novel involving student politics, teenage revolt, and marital anguish and infidelity. *Foreign Affairs* (1985) brings to England two Americans, middle-aged scholar of children's literature, Vinnie Miner, and handsome academic Fred Turner, where both find a kind of romance. *The Truth about Lorin Jones* (1988) is a novel of biographical quest, *Women and Ghosts* (1994) is a collection of short stories, and *The Last Resort* (1998) is a benign comedy of death and love set in Key West, Florida, where Jenny Walker, the hitherto docile wife of an ageing eco-celebrity professor, finds herself happily involved in a lesbian affair: it reintroduces characters from earlier novels, including the longrunning literary critic, L. D. Zimmern, who first appeared in *Real People* (1969), a novel set in a writers' colony. Her ironic detachment and sense of social nuance have led to a warm reception in Britain.

Lusiads, The, see CAMÖES.

Lussurioso, a character in **The Revenger's Tragedy*.

LUTHER, Martin (1483-1546), the leader of the Reformation in Germany. He was born of humble parents at Eisleben, and entered the Augustinian order. As a monk he visited Rome, and his experience of the corruption in high ecclesiastical places influenced his future career. He attacked the principle of papal indulgences by nailing his famous *Theses* to the door of the church at Wittenberg, and as a consequence

the papal ban was pronounced on him (1521) at the Diet of Worms. He left the monastic order and married, and devoted himself to forming the League of Protestantism. His chief literary work, apart from polemical treatises, was his translation into German of the Old and New Testaments, known as the Lutheran Bible (1534; portions had appeared earlier). He also composed hymns of great popularity in Germany, notably 'Ein' feste Burg'.

Luther's power lay in these hymns of joy and strength and in his revival of the doctrine of justification by the faith of the individual, implying religious liberty and attacking the scandal of indulgences.

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He is the subject of a play by J. *Osborne, *Luther* (1961), which traces his career from 1506, when he is received into the Augustinian Order of Eremites, to 1530, when, married, he has settled into 'the tired pain of middle age'.

LUTTRELL, Henry (P1765-1851), wit and member of the *Holland House circle, author of clever and lively verses, including *Advice to Julia*, admired by *Byron.

LUTTRELL, Narcissus (1657-1732), annalist and bibliographer.

He compiled *A Brief Historical Relation of State Affairs from September 16y8 to April 1/14*, published in 1857 (6 vols), after *Macaulay had drawn attention to the manuscript in All Souls College, Oxford. His collection of pamphlets (1679-1722), all annotated with the first date of issue, is a valuable resource for book history and allied fields; see Steven Parks, *The Luttrell File* (1998).

Luve Ron, or 'the Love Song', traditionally but wrongly

called 'the Love Rune', a mystical love poem in 210 lines by the Franciscan Thomas de Hales, written probably in the second part of the 13th cent. It describes to a young woman novice the love of Christ and the joy of mystical union with him. Ed. in *An Old English Miscellany* by R. Morris (1872), EETS OS 49, 93-9.

LYALL, Edna, the pseudonym of Ada Ellen Bayly (1857-1903), novelist and supporter of political liberal causes including women's emancipation. Her convictions were expounded in many of her novels. She admired *Bradlaugh, whose life is vaguely reflected in her first success, *We Two* (1884), the sequel to *Donovan* (1882). Her other novels include *In the Golden Days* (1885), which was the last book to be read to *Ruskin on his deathbed, and *Doreen* (1895), which strongly states the case for Home Rule for Ireland, and won praise from *Gladstone.

Lycidas, a pastoral elegy by *Milton, written 1637, at Horton, published the following year. It is a pastoral elegy on the death of Edward *King, a fellow of Christ's College, Cambridge, who had been a student there at the same time as Milton, though not, it would appear, a close friend. Like Milton himself, he had aspirations as a poet and as a clergyman. He was drowned while crossing from Chester Bay to Dublin, his ship having struck a rock and foundered in calm weather. Milton, in lamenting his premature death and the uncertainty of life, suggests deep anxieties about his own ambitions and unfulfilled promise; his apparent digression when, in the voice of St Peter, he violently attacks the unworthy clergy whose 'hungry Sheep look up, and are not fed' (a passage which unites the Christian pastoral

tradition with the pagan) may refer to his mixed feelings about and delay in entering the ministry. The poem ends with a moving expression of faith in resurrection and redemption. It has been subjected to innumerable conflicting interpretations, but most critics agree that it is one of the finest elegies in the English language, and a work of great originality.

LYDGATE, John (71370-1449), born in Lydgate, Suffolk, and admitted to the monastery of Bury St Edmunds in about 1385. He was in Paris in about 1426, and was briefly abbot of Hatfield Broadoak in Essex shortly before that; otherwise he spent nearly all his life in the monastery at Bury. He is one of the most voluminous of all English poets, with a corpus of well over 100,000 lines. Of his more readable poems, most were written in the first decade of the 15th cent, in a Chaucerian vein: *The Complaint of the Black Knight* (originally called *A Complaynt of a Loveres Lyfe* and modelled on Chaucer's **The Book of the Duchess*); *The Temple of Glas* (indebted to **The House of Fame*); *The Floure of Curtesy* (like **The Parliament of Fowls*, a Valentine's Day poem); and the allegorical *Reason and Sensuality*. His short poems tend to be the best; as he got older, his poems grew progressively longer, and it is on the later poetry that *Ritson's harsh characterization of him is based: 'a voluminous, prosaick and drivelling monk'. His bulkiest works are his *Troy Book* (1412-20), a 30,000-line translation of *Guido delle Colonne; *The Siege of Thebes* (1420-2), translated from a French prose redaction of the *Roman de Thebes*; *The Pilgrimage of Man* (1426-30), translated from Deguileville, which comprises 24,000 lines of octosyllabic

couplets; and, last and longest, *The Fall of Princes* (1431-8), which is a translation in 36,000 lines of a French version of *Boccaccio's *De Casibus Virorum Illustrium*. There have been some recent attempts, notably by D. A. Pearsall, to re-elevate the reputation of Lydgate to the stature he enjoyed up to the 17th cent., until which time he was almost invariably coupled for praise with *Chaucer and *Gower.

For editions of the various poems and discussion, see D. A. Pearsall, *John Lydgate* (1970), 301; see also A. Renoir, *The Poetry of John Lydgate* (1967); W. F. Schirmer, *John Lydgate: A Study in the Culture of the XVth Century* (in German 1952; trans. A. E. Keep, 1961); there is a convenient selection of *Poems*, ed. J. Norton-Smith (1966).

Lydgate, Tertius, a character in G. Eliot's **Middlemarch*.

LYELL, Sir Charles, see DARWIN, C, and SCIENCE, LITERATURE OF.

LYLY, John (71554-1606), the grandson of W. *Lily. He was educated possibly at the King's School, Canterbury, then at Magdalen College, Oxford; he studied also at Cambridge. He was MP successively for Hindon, Aylesbury, and Appleby (1589-1601), and supported the cause of the bishops in the *Martin Marprelate controversy in a satirical pamphlet, **Pappe with an Hatchet* (1589). The first part of his **Euphues: The Anatomy of Wit* appeared in 1578, and the second part, *Euphues and His England*, in 1580. Its peculiar style came to be known as 'Euphuism'. Among Lyly's plays, LYND I LYRICAL BALLADS 618

all of which were written for performance by boy actors to courtly audiences, are *Alexander, Campaspe and Diogenes* (see under CAMPASPE, its later title);

Sapho and Phao (1584); **Endimion* (1591); **Midas* (1592); *Mother Bombie* (1594, see under BUMBY). The attractive songs in the plays, including such wellknown lyrics as 'Cupid and my Campaspe played', were first printed in Blount's collected edition of 1632: it is doubtful to what extent they are the work of Lyly. Although *Euphues* was Lyly's most popular and influential work in the Elizabethan period, his plays are now admired for their flexible use of dramatic prose and the elegant patterning of their construction. R. W. Bond edited Lyly's works in 1902, and there is a good study of him by G. K. Hunter, *John Lyly: The Humanist as Courtier* (1962).

LYND, Robert Wilson (1879-1949), journalist and essayist, described by L. *Woolf as 'one of those impeccable journalists who every week for 30 or 40 years turn out an impeccable essay (called in the technical jargon of journalism a "middle") like an impeccable sausage, about anything or everything or nothing' (*Beginning Again*, 1964). Born in Belfast, and educated there at Queen's College, Lynd came to England in 1901, and worked as a freelance journalist before joining the **Daily News* in 1908 to which he contributed until 1947. He was best known for his weekly articles in the *Nation*, then in the **New Statesman*, signed 'Y.Y.', which were collected in various volumes with titles such as *The Pleasures of Ignorance* (1921), *The Green Man* (1928), and *In Defence of Pink* (1937).

LYNDSAY, Sir David, see LINDSAY, SIR D.

Lynet, Linet, Lunet, or the *Saveage Damsel*, in *Malory, is the sister of the lady *Lyones who brings Gareth to

fight Ironsyde, liberating Lyones who marries Gareth. Another lady of the same name (also called the Savage Damsel once) is the Lunete in *Chrétien's *Yvain* (and in the English **Yvain and Gawain*) who is also an intermediary; she commends Yvain to Laudine (Alundyne) whom he marries. Chrétien explains her name by reference to the moon. See GARETH AND LYNETTE.

Lyones, Lioness, and, in *Malory, Lyonesse, (1) the sister of *Lynet, imprisoned by Ironsyde in the Castle Perilous and freed by *Gareth whom she marries; (2) in Malory, the region of origin of Tristram; the name is also geographical in *Tennyson who makes it the place of the last battle between Arthur and Mordred. It is traditionally said to be a tract of land between the Isles of Scilly and Land's End, now submerged.

Lyonesse, see LYONES.

Lyra Apostolica, a collection of sacred poems contributed originally to the **British Magazine* and reprinted in a separate volume in 1836. The poems, 179 in all, appeared anonymously, the six authors each being designated by a Greek letter: J. W. Bowden (α) contributed six, R. H. *Froude (β) eight, *Keble (γ) 46, *Newman (δ) 109, R. I. Wilberforce (ε) one, and I. *Williams (ζ) nine. All the writers were associated with the *Oxford movement.

lyric, lyric poetry, derived from the Greek adjective *λύρικός* ('for the lyre'), was the name given in ancient Greece to verses sung to a lyre, whether as a solo performance (*Sappho) or by a choir (*Pindar). The Greek lyricists were then imitated in Latin at an artistic level by *Catullus and *Horace, but what appears to

have been more important for the development of the genre was the tradition of popular song which existed both in Rome and among the German tribes. This continued to flourish in spite of the Church's disapproval and produced in all the medieval literatures of western Europe a lyric harvest that ranged from hymns to bawdy drinking songs and drew its authors from every social category. In England lyric poems flourished in the Middle English period (in such manuscript collections as the **Harley Lyrics*), and in the 16th-cent, heyday of humanism this already quite sophisticated lyric tradition was enriched by the direct imitation of ancient models and reached perfection in the songbooks and plays of the Elizabethan age. During the next 200 years the link between poetry and music was gradually broken, and the term 'lyric' came to be applied to short poems expressive of a poet's thoughts or feelings, and which could not be classed under another heading. The convention that a poem communicates its author's feelings to a reader reached the high point of its popularity in the Romantic period, but soon after *Baudelaire introduced the modern form of lyric poetry in which the poet seems to struggle to express for his own satisfaction psychic experiences whose nature he at times only half understands: the lyric of *Mallarmé, *Rilke, *Yeats, and T. S. *Eliot. *Lyrical Ballads, with a Few Other Poems*, a collection of poems by *Wordsworth and *Coleridge, of which the first edition appeared 1798, the second with new poems and a preface (known as the 1800 edition) Jan. 1801, and a third 1802.

The book was a landmark of English *Romanticism

and the beginning of a new age. The poems were written largely in Somerset, and Coleridge, in the **Biographia Literaria* (eh. xiv), describes the nature of their collaboration: 'it was agreed that my endeavours should be directed to persons and characters supernatural or at least romantic. . . Mr Wordsworth, on the other hand, was to propose to himself as his object, to give the charm of novelty to things of everyday.' Coleridge's contributions to the first edition were *The Rime of the *Ancient Mariner*, 'The Foster-Mother's Tale', 'The Nightingale', and 'The Dungeon'; Wordsworth's include ballads and narratives such as 'The Thorn', **The Idiot Boy*, and 'Simon Lee, the Old Huntsman', and more personal poems such as 'Lines Written in Early Spring' and 'Lines Written a Few Miles
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above *Tintern Abbey'. They appeared with a brief 'Advertisement' by Wordsworth, stating his theory of **poetic diction* and attacking the 'gaudy and inane phraseology of many modern writers'; his views were much expanded in his important preface to the second edition, and enlarged again in 1802. The poems themselves, with their 'low' subjects and language and their alleged banality and repetitions, were subjected to much ridicule, as was Wordsworth's confident and unperturbed maintaining of his own position, which had little of the defensive in its attitude. The second volume of the second edition added many of Wordsworth's most characteristic works, including the so-called **'Lucy poems'*, 'The Old Cumberland Beggar', and **'Michael, a Pastoral'*.
Lysander, a character in Shakespeare's **A Midsummer*

Night's Dream.

LYTTELTON, George, first Baron Lyttelton (1709-73), a prominent politician, and an opponent of Sir R.

**Walpole*, also a friend of **Pope*, **Shenstone*, and **Fielding*, and a liberal patron of literature. It is he whom Thomson addresses in **The Seasons* and who procured the poet a pension; he also contributed a stanza to **The Castle of Indolence*. He assisted **Dodsley* in editing the celebrated *Collection of Poems* (1748-58), to which he contributed. Other works include *Dialogues of the Dead* (1760), and a history of Henry II (1767-71). Of the *Dialogues*, the last three were by Mrs **Montagu*. He was caricatured by Smollett as Scragg in **Peregrine Pickle*.

LYTTON, Edward Earle Lytton Bulwer-, see BULWERLYTTON.

LYTTON, Edward Robert Bulwer, first earl of Lytton (1831-91), son of E. **Bulwer-Lytton*, was educated at Harrow and Bonn; his childhood was overshadowed by the quarrels of his parents, and he relied much on the protective interest of his father's friend J. **Forster*, who encouraged his literary efforts. After a successful career in the diplomatic service he became viceroy of India (1876-80), where his 'Forward' policy aroused much opposition. He published several volumes of verse, at first under the pseudonym 'Owen Meredith'. *Clytemnestra*, *The Earl's Return*, *The Artist and Other Poems* (1855) was followed by *The Wanderer* (1858); both show talent, and the Wanderer's mildly **Byronic* and lyrical continental adventures had some success. His later volumes, which include two long verse romances, are marred by prolixity and facile versification. His own favourite, *King Poppy: A Story without*

End, an obscure, fanciful, and lengthy blank verse allegory, was circulated privately to his friends in 1875, constantly revised over many years, and published in 1892. Lytton seems to have found his dual career as statesman and poet problematic, and to have sensed his own failure in the latter role: in 'Last Words of a Sensitive Second-Rate Poet', published in *Chronicles and Characters* (1868), the poor reception of which much distressed him, he writes, 'Talk not of genius baffled. Genius is master of man. I Genius does what it must, and Talent does what it can.' There is a critical biography by A. B. Harlan (1946).

