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**MABBE**, James (1572-71642), educated at, and fellow of, Magdalen College, Oxford. He became a lay prebendary of Wells. He is remembered for his translations of Fernando de Rojas's *\*Celestina* and of *The Spanish Ladye*, one of *\*Cervantes's 'Exemplary Novels'*. Mabbe Hispanicized his name as 'Puede-Ser' (may-be).

***Mabinogion, The***, strictly, the first four Welsh tales contained in the collection of Lady Charlotte Guest, made in 1838-49. The four are preserved in two Welsh manuscripts: The White Book of Rhydderch (1300-25) and The Red Book of Hergest (1375-1425). 'Mab' is the word for 'youth', but, even by the time of the medieval title, it is likely that the word meant nothing much more precise than 'story'. In the four stories it is likely that the original common element was the hero Pryderi; as they survive their subjects are (1) Pwyll, the father of Pryderi; (2) Branwen, the daughter of Llyr and her marriage to the Irish king Matholwch; (3) Manawyddan, the son of Llyr and his association with Pryderi; (4) the death of Pryderi in battle with the nephews of Math who had cheated him. There is no mention of *\*Arthur* in these four branches of the *Mabinogion* proper; but five of the other seven tales published by Guest from The Red Book of Hergest deal

indirectly with him: *The Lady of the Fountain; Peredur, Gereint*, three romances from French originals; *Culhwch and Olwen*; and *The Dream of Rhonabwy*; the latter two native tales are perhaps the most appealing of the collection. The other two tales in Guest's collection are *The Dream of Macsen Wledig* and *Lludd and Llefelys*.

Trans, by Gwyn Jones and Thomas Jones (1949). *Math vab Mathonwy* by W J. Gruffydd (1928); I. L. Foster, chs 4 and 16 in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959).

**macaronic verse**, a term used to designate a burlesque form of verse in which vernacular words are introduced into a Latin context with Latin terminations and in Latin constructions and *loosely* to any form of verse in which two or more languages are mingled together [*OED*]. The chief writer of macaronic verse was *\*Folengo*.

**MACAU LAY**, Catherine, afterwards Graham (1731-91), republican historian, whose *History of England* in eight volumes appeared 1763-83, and in a French translation 1791-2. Dr *^Johnson* mocked her radical views, but she was much admired in France. Mary *\*Wollstonecraft* praised her highly, and *\*Lecky* was to write with respect of her ability.

**MACAULAY, Dame** (Emilie) Rose (1881-1958), novelist, essayist, and travel writer, whose many works include *Potterism* (1920), *They Were Defeated* (1932), both fiction, and *Pleasures of Ruins* (1953). Her best-known novels, *The World My Wilderness* (1950) and *The Towers of Trebizond* (1956), appeared after a decade in which she wrote no fiction, and followed her return

to the Anglican faith, from which she had been long estranged through her love for a married man who died in 1942. Her religious revival was inspired partly by the Revd J. H. C. Johnson, and her correspondence with him was published after her death in two volumes, 1961-2, as *Letters to a Friend*.

**MACAULAY**, Thomas Babington (1800-59), politician and historian, son of the philanthropist and reformer Zachary Macaulay. After graduating at Trinity College, Cambridge, he was called to the bar, but his essay on \*Milton for the \* *Edinburgh Review* in Aug. 1825 brought him instant fame, and for the next 20 years he wrote many articles on historical and literary topics (Horace \*Walpole, Chatham (\*Pitt), Sir F. \*Bacon, etc.) for the *Review*. In 1830 he entered Parliament as a Whig, first for Calne (Wiltshire), then for Leeds, and took an active part in the passing of the Reform Bill. But in 1834, in order to achieve financial independence, he took up a post on the Supreme Council of India, where his Minutes on Law and Education had a decisive influence on the development of the subcontinent. On his return in 1838 he began to write a detailed history of England from the revolution of 1688. He was elected MP for Edinburgh in 1839 and again in 1852; he was a secretary at war 1839-41 and paymaster-general 1846-7. But by now his literary fame was such that everything he published was a 'dazzling success', beginning in 1842 with \**Lays of Ancient Rome*. His collected *Essays Critical and Historical* (1843) sold steadily down the century. \* Acton called them 'A key to half the prejudices of our age'; but their urgent, declamatory style, their selfconfidence

and biting wit, endeared them to the reading public all over the world. His *History of England* (vols i-ii, 1849; vols iii-iv, 1855) was more restrained and more deeply researched. Macaulay took an immense pride in the English constitution, and shared with many Victorians an exaltation at the material advances of the 19th cent., under the shadow of the French Revolution, and the purpose of the *History* was strictly defensive—to demonstrate that revolution on the continental model was unnecessary in England because of the statesmanlike precautions taken in 1688. He used a wide range of manuscript sources with great skill. He also affected an interest in social history, though this was focused on his superficial and discredited chapter III, on 'The Condition of England in 1685'. He acknowledged a great debt to Sir W. \*Scott, which is evident in his habit of exploring on the ground all the places in which his narrative was set. His descriptive power was one of his great assets; another was the narrative momentum he was able to achieve. The *History* was one of the best-sellers of the century, and it has never since gone out of print. It brought him wealth and, in 1857, a peerage. He at first intended to take the *History* up to 1830, but when he died in 1859 he had only reached 1697. Macaulay was always criticized for his philistinism and his overweening self-confidence; Lord Melbourne once said, 'I wish I was as cocksure of anything as Tom Macaulay is of everything.' Certainly his literary brilliance has always been such as to disarm criticism, which explains Lord Acton's paradoxical judgement: 'He remains

to me one of the greatest of all writers and masters, although I think him base, contemptible and odious.'

He was the subject of one of the best Victorian biographies, by his nephew, Sir G. O. Trevelyan (1876). See also John Clive, *Thomas Babington Macaulay: The Shaping of the Historian* (1973). The best literary study is by Jane Millgate (1973). His letters have been edited by Thomas Pinney (6 vols, 1974-81).

**Macbeth**, a tragedy by Shakespeare, probably written and first performed at the Globe in 1606, but not printed until the First Folio (1623). The text is an unusually brief one, and has often been thought to contain some non-Shakespearian material, probably by Middleton. Two songs certainly by him were added to the play. It may have been performed before James I, who had a strong interest in witches and was supposedly a descendant of Banquo.

Macbeth and Banquo, generals of Duncan, king of Scotland, returning from a victorious campaign against rebels, encounter three weird sisters, or witches, upon a heath, who prophesy that Macbeth shall be thane of Cawdor, and king hereafter, and that Banquo shall beget kings though he be none. Immediately afterwards comes the news that the king has created Macbeth thane of Cawdor. Stimulated by the prophecy, and spurred on by Lady Macbeth, Macbeth murders Duncan, who is on a visit to his castle. Duncan's sons Malcolm and Donalbain escape, and Macbeth assumes the crown. To defeat the prophecy of the witches regarding Banquo, he orders the murder of Banquo and his son Fleance, but the latter escapes.

Haunted by the ghost of Banquo, Macbeth consults the weird sisters, and is told to beware of Macduff, the thane of Fife; that none born of woman has power to harm Macbeth; and that he never will be vanquished till Birnam Wood shall come to Dunsinane. Learning that Macduff has joined Malcolm, who is gathering an army in England, he surprises the castle of Macduff and causes Lady Macduff and her children to be slaughtered. Lady Macbeth goes mad and dies. The army of Malcolm and Macduff attacks Macbeth; passing through Birnam Wood every man cuts a bough and under these 'leavy screens' marches on Dunsinane. Macduff, who was 'from his mother's womb I Untimely ripp'd', kills Macbeth. Malcolm is hailed king of Scotland.

**MacBETH**, George Mann (1932-92), poet, born in Lanarkshire, but educated in England. From 1955 to 1976 he produced programmes on poetry and the arts for the BBC, and he has also edited various anthologies. He was a member of the Group during the 1950s, and in the 1960s was associated with the vogue for poetry in performance. His early work was experimental, and at times macabre and violent in its preoccupations; later collections show (in his own words) fewer 'comic and performance and experimental elements' (foreword to *Poems from Oby*, 1982). His works include *A Form of Words* (1954), *The Colour of Blood* (1967), and *Collected Poems 1958-1970* (1971). He has also published novels.

**Macbeth**, Lady, ambitious wife of Macbeth in Shakespeare's play; a favourite role among 18th- and 19thcent. actresses, for example Mrs Siddons. L. C.

\*Knights's essay 'How many children had Lady Macbeth?' (1933) is a teasing riposte to the sort of biographical speculation favoured by A. C. \*Bradley. **McCABE**, Patrick (1955- ), Irish novelist. A year after publishing a children's story, *The Adventures of Shay Mouse* ( 1985), McCabe published his first novel, *Music on Clinton Street* (1986), set in rural Ireland during the 1960s and 1970s, a time when Irish life was beginning to feel the encroaching presence of American culture. This was followed by *Cam* ( 1989) and *The Butcher Boy* (1992), a disturbing story told in the voice of Francis Brady, an engaging but disturbed (and ultimately homicidal) boy in an unnamed small town in Ireland; we follow his loosening hold on reality and increasing inability to respond appropriately to the society into which he was born. McCabe's virtuoso use of his character's voice plays back and forth between humour and horror, while remaining realistic and compelling throughout. It is a technique McCabe attempts to develop in *Breakfast on Pluto* ( 1998); here the principal character is Patrick 'Pussy' Braden, a transvestite boy who escapes to London, only to become involved in prostitution and the affairs of the IRA.

**MacCAIG**, Norman Alexander (1910-96), Scottish poet, born and educated in Edinburgh, who worked for many years as a schoolmaster, and afterwards as a lecturer at the University of Stirling. His first volume of poetry, *Far Cry* (1943), was followed by many others which (notably in the 1960s) showed an increasing discipline and sensitivity; they include *Measures* (1965), *Rings on a Tree* (1968), and *A Man in My Position* (1969). His *Selected Poems* appeared in 1971,

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and he also edited two anthologies of Scottish poetry, *Honour'd Shade* (1959) and (with Alexander Scott) *Contemporary Scottish Verse 1959-1969* (1970). Much of his own poetry was inspired by the landscapes of the West Highlands and the life of Edinburgh, but his inspiration is less exclusively Scottish than that of many of his contemporaries. Other volumes: *The Equal Skies* (1980), *Collected Poems* (1985, republished 1990, revised and expanded edition 1993), *Voice-Over*( 1988).

**MacCARTHY**, Sir (Charles Otto) Desmond (1877-1952), educated at Cambridge, where he was an \*Apostle, and later on friendly terms with the \*Bloomsbury Group. He is remembered largely for his perceptive theatre criticism, some of it collected in *The Court Theatre, 1904-7* (1907), *Drama* (1940), and *Shaw* (1951). He described himself as a 'literary journalist', was dramatic critic then literary editor of the \**New Statesman* (1913-27), and from 1928 to 1952 wrote weekly for the \**Sunday Times*. He also edited \**Life and Letters* from 1928 to 1933.

**MCCARTHY**, Mary (1912-89), novelist, short story writer, and critic, born in Seattle and orphaned at the age of 6. She was raised by an aunt and uncle and two sets of grandparents of Catholic, Jewish, and Protestant backgrounds, a mixture that she describes in *Memoirs of a Catholic Girlhood* (1957). After graduating from Vassar she worked as a drama critic, then taught for some years at Bard College and Sarah Lawrence College, experiences she used in her satirical \*campus novel *The Groves of Academe* (NY 1952, London 1953), which describes the political persecutions

of the McCarthy period. Her first novel, *The Company She Keeps* (1942), is a portrait of a bohemian intellectual, and *The Oasis* (1949, London 1950, as *A Source of Embarrassment*) describes the failure of a New England utopia. *Cast a Cold Eye* (1950, short stories) and *A Charmed Life* (1955, novel) were followed by *The Group* (1963), a study of the lives and careers of eight Vassar girls, which caused some stir when published in England because of its frank and amusing descriptions of contraception, breastfeeding, and other gynaecological matters. She published two volumes of reportage, *Vietnam* (1967) and *Hanoi* (1968), protesting against American involvement in Vietnam. *Birds of America* (1971) is a novel written from the point of view of an idealistic, ecology-conscious young American boy living in Paris and Rome, deploring the effects of the growing tourist industry. *Cannibals and Missionaries* (1980) deals with a hijacking in Holland, in which a group of art collectors and would-be philanthropists are held hostage by terrorists; it explores the conflicting values of art, elitism, and democracy. She also published several volumes of essays and criticism. Her second husband was Edmund Wilson. Her correspondence with Hannah Arendt was published in 1995.

**McCULLERS**, Carson née Smith (Lula) (1917-67), American novelist and short story writer, born in Georgia, where most of her works are set. These include *The Heart Is a Lonely Hunter* (1940), *Reflections in a Golden Eye* (1941), *The Member of the Wedding* (1946; dramatized by the author, 1950), and a collection, *The Ballad of the Sad Café* (1951), of which the

title story was dramatized by Albee, 1963. Critics have detected Gothic elements in her work, which is frequently tinged with the macabre; she herself wrote that her central theme was 'spiritual isolation'. **MacDIARMID**, Hugh, the pseudonym of Christopher Murray Grieve (1892-1978), poet and critic, a founder (in 1928) of the National Party of Scotland. In 1922, influenced by the prose experimentation of *Ulysses*, he adopted the pseudonym and began to write lyrics in a synthetic Scots that drew on various dialects and fortified the oral idiom with words preserved in Jamieson's etymological dictionary. MacDiarmid deplored the sentimentality of post-Burnsian verse and wanted to renew the poetic tradition once carried by 'makars' like Dunbar: 'Not Burns—Dunbar!' was one of his many mottoes. His masterpiece, *A Drunk Man Looks at the Thistle* (1926), presents a vision that remakes Scotland in the MacDiarmidian image; a drunk man comes to consciousness on a hillside and has to contend with the huge thistle that confronts him symbolically in the moonlight before he can resume his odyssey to the arms of his wife Jean. In the process the alcoholic spirit wears off and is replaced by a spiritual awareness of what Scotland can be: 'The thistle rises and forever will, I Getherin' the generations under't. I This is the monument o' a' they were, I And a' they hoped and wondered.' MacDiarmid's Scots literary renaissance of the 1920s was followed by his political poetry of the 1930s; in 1931 he published his *First Hymn to Lenin* and thereby initiated the leftist verse of the decade. Expelled from the National Party in 1933, he joined the Communist Party the following year: in

1938 he was expelled from the Communist Party, which he rejoined in 1956. A powerful polemicist, MacDiarmid delighted in causing controversy: his autobiography *Lucky Poet* (1943) offended the officials of his native Langholm, so he was never offered the freedom of the burgh, despite his achievements. MacDiarmid scored some of his greatest poetic triumphs in English, albeit a synthetic English. His long meditative poem 'On a Raised Beach', from *Stony Limits* (1934), is a subtle statement of the MacDiarmidian metaphysic: 'I will have nothing interposed I Between my sensitiveness and the barren but beautiful reality.' His later work comprises a series of long, linguistically dense, poems amounting to a modern epic of the Celtic consciousness. MacDiarmid's *Complete Poems 1920-1976*, edited by Michael Grieve and W. R. Aitken, appeared (posthumously) in 1978. See Alan Bold, *MacDiarmid: The Terrible Crystal* (1983) and *The Letters of Hugh MacDiarmid* (ed. A. Bold, 1984). (See also SCOTS.)

6 2 3 MACDONALD | MCGOUGH

**MacDONALD**, George (1824-1905), son of a Scottish miller, was briefly a Congregationalist minister, but was rejected by his congregation, and thereafter struggled to support his family of 11 children by writing. In his own day he was celebrated chiefly as poet, preacher, and lecturer, and as the author of numerous novels, including *David Elginbrod* (1863), *Alec Forbes of Howglen* (1865), and *Robert Falconer* (1868), often with banal melodramatic plots and cardboard villains, but illuminated by compassionate affection for humanity and nature. The Scottish setting

of his best novels helped to found the 'Kailyard school' of fiction. MacDonald is now best known for his children's stories, including *At the Back of the North Wind* (1871) and *The Princess and the Goblin* (1872), memorably illustrated by Arthur Hughes, and for his two allegorical fantasies for adults, *Phantastes* (1858) and *Lilith* (1895), in which he creates dream worlds of power and vivid strangeness, influenced by his study of \*Novalis and E. T. A. \*Hoffmann, and in turn strongly influencing G. K. \*Chesterton, W. H. \*Auden, and C. S. \*Lewis. There are biographies by Greville MacDonald (*George MacDonald and His Wife*, 1924) and R. H. Reis (1972).

**MACDONELL**, G. M., see ENGLAND, THEIR ENGLAND.

**Macduff** and Lady Macduff, characters in Shakespeare's *Macbeth*. Macbeth's murder of Lady Macduff and her children ('What, all my pretty chickens and their dam I at one fell swoop?') precipitates the play's denouement.

**McEWAN**, Ian (Russell) (1948- ), novelist and short story writer, born in Aldershot, the son of an army NCO, educated at the University of Sussex and later at the \*University of East Anglia, where he was the first graduate of the new creative writing department. He came to immediate notice with his first short story collections, *First Love*, *Last Rites* (1975), which won the Somerset \*Maugham Award, and *In Between the Sheets* (1977), both of which displayed his gift for the macabre. His first novel, *The Cement Garden* (1978), a \*Gothic story about an orphaned family of children, was followed by *The Comfort of Strangers*, a tale of sexual menace, set in Venice (1981), which was

adapted for the cinema by Harold Pinter. *The Child in Time* (1987) concerns the emotional consequences for a couple whose baby daughter is abducted, and explores notion of time and synchronicity. *The Innocent* (1990), subsequently filmed, is based on the true story of the Berlin Tunnel and is set during the early years of Cold War espionage. *Black Dogs* (1992) is a powerful parable of evil in which an English couple on honeymoon in France soon after the Second World War have an encounter with two terrifying dogs. *Enduring Love* (1997) opens with a bravura account of a fatal helium balloon accident near Oxford, and traces its effect on the surviving witnesses: its study of religious erotomania and obsession, and its questions about the nature of human love and genetic patterning, show McEwan's growing interest in the scientific discoveries and climate of the late 20th cent. *Amsterdam* won the 1998 Booker Prize. He has also written the libretto for Michael Berkeley's anti-nuclear oratorio, *Or Shall We Die?* (1982); a television play, *The Imitation Game* (1981), about the Bletchley Park codebreaking centre during the Second World War; and the screenplay of the film *The Ploughman's Lunch* (1983). *Mac Flecknoe, or A Satyr upon the True-Blew-Protestant Poet, T. S.*, a mock-epic poem by Dryden published 1682, and in a definitive edition, 1684. The outcome of a series of disagreements, personal, professional, and critical, between Dryden and Shadwell, the poem represents the latter as heir to the kingdom of poetic dullness, currently governed by the minor writer Flecknoe. It brilliantly exploits the crudity of Shadwell's farces (notably *The Virtuoso*)

and critical writings; while the range of its allusions to 17th-cent. theatre demonstrates the complexity of Dryden's critical thought and, since he satirizes his own work (notably *Tyrannick Love*) as well as Shadwell's, his humility towards the tradition in which he was working. *Mac Flecknoe* was a vital inspiration for Pope's *Dunciad*.

**McGAHERN**, John (1934- ), Irish novelist and short story writer, born in Dublin, and educated at University College, Dublin; most of his work is set in Ireland, though he has travelled and worked abroad. His novels are *The Barracks* (1962), *The Dark* (1965), *The Leavetaking* (1974), *The Pornographer* (1979), and *Amongst Women* (1990). He worked in Dublin as a teacher until the publication of *The Dark*, a novel of adolescent sexuality, guilt, and awakening, describing a boy's intense relationship with his widowed father, his schoolteacher, and a priest. McGahern has also published collections of short stories, including *High Ground* (1985); his *Collected Stories* was published in 1992.

**McGONAGALL**, William (1825 or 1830-1902), the son of an Irish weaver, who attracted a certain following in Edinburgh with his readings in public houses and his broadsheets of topical verse. His naïve and unscanned doggerel continues to entertain, and he now enjoys a reputation as the world's worst poet.

**McGOUGH**, Roger, (1937- ), poet, born in Liverpool, and educated at St Mary's College and the University of Hull. He worked as a teacher before becoming a member of the music/poetry group the Scaffold, best remembered for the hit record 'Lily the Pink' (1969).

The emphasis on ^performance poetry became a hallmark of his style and in 1967 he published (with \*Patten and \*Henri) *The Mersey Sound*: this was followed by another group work, *The New Volume* (1983). He has written many volumes of poetry for both adults and children, as well as fiction and plays, distinguished by high spirits, wit, and accessibility: MCGRATH I MACHIAVELLI 624 works include *Watchwords* (1969, poems); *In the Classroom* (1976, poems) and *The Great Smile Robbery* (1982, children's fiction). His *Selected Poems 1967-1987* appeared in 1989, followed by a second selection, *You at the Back* (1991).

**McGRATH**, John Peter (1935- ), playwright and director, educated in Mold and at Oxford, whose first success was the play *Events while Guarding the Bofors Gun* ( pub. 1966). He founded in 1971 the theatre group 7 : 84, through which he explored and expressed his belief in the possibility of a genuine working-class theatre, characterized by 'directness, comedy, music, emotion, variety, effect, immediacy', and often with a strong local or community interest (*A Good Night Out*, 1981). The group, which later divided into separate English and Scottish companies, presented plays by McGrath himself (including *The Cheviot, the Stag and the Black, Black Oil*, 1974; *Little Red Hen*, 1977; both dealing with Scottish politics) and by others, including \*Arden, Trevor Griffiths, and A. \*Mitchell. McGrath has also written, directed, and produced extensively for film and television.

**McGRATH**, Patrick (1950- ), novelist, born in London. His father was a superintendent at Broadmoor,

and McGrath grew up in the grounds of this institution, surrounded by the criminally insane. His early fiction tended towards the bizarre and neo-Gothic: *Blood and Water* (1988) is a sometimes lurid collection of short stories; *The Grotesque* (1989) a morally serious parody of English \*Gothic fiction; and *Spider* (1990) a disconcerting account of a schizophrenic's return to the scene of his brutal London childhood. With Bradford Morrow he co-edited an anthology of the New Gothic in 1991, but his subsequent novels show him moving beyond this genre. *Dr Haggard's Disease* (1993) and *Asylum* (1996) are both studies in romantic obsession: the latter, which tells of a psychiatrist who becomes infatuated with one of her husband's most dangerous patients, is a powerful exploration of the destructive nature of passion, and a tour de force of unreliable narration.

**McGUINNESS**, Frank (1953- ), Irish playwright, born Buncrana, Co. Donegal. Having grown up on the border between the Republic of Ireland and Northern Ireland, McGuinness seems drawn to people isolated by conflict and violence. His first play, the vivid and angry *Factory Girls* (1982), deals with a group of women barricaded into a factory. His next major work, *Observe the Sons of Ulster Marching towards the Somme* (1985), enacts the experience of Ulster loyalists in the First World War, and is remarkable as a Catholic writer's attempt to come to terms with a key myth of Protestant Ireland. The fact that the cast of one play is almost entirely female and the other entirely male reflects both McGuinness's interest in gay themes and the sense of division that also underlies *Mary and*



*Lizzie* (1989), *The Breadman* (1990), and *Someone Who'll Watch over Me* (1992), which deals with a group of hostages in Beirut.

**MACHADO**, Antonio (1875-1939), Spanish poet. In his most famous collection, *Campos de Castilla* (1912), he reflects on the landscape of Castile and his childhood in Seville. He published his final volume of poetry, *Nuevas canciones*, in 1924, before turning to prose, adopting a variety of pseudonyms to allow himself to explore more freely a variety of philosophical subjects and tones. Throughout his life he had been a spokesman for the Republican cause, and he died in France in flight from the Fascists. After his death his work was suppressed by Franco, not regaining prominence until the mid-1960s. His poems have inspired numerous English versions, and *The Eyes*, a collection of versions by Don \*Paterson, was published in 1999.

**MACHAUT**, Guillaume de, see GUILLAUME DE MACHAUT.

**Macheath**, Captain, the hero of Gay's *\*The Beggar's Opera*.

**MACHEN**, Arthur Llewellyn (1863-1947), son of a Welsh clergyman, deeply influenced by his lonely childhood, the Welsh landscape, and local folklore. He left for London in 1880 and a period of employment as a cataloguer of diabolistic and occult books introduced him to various secret sects and societies (he later joined the Order of the Golden Dawn of which \*Yeats and \*Crowley became members). He translated *\*The Heptameron* (1886) and *The Memoirs of Casanova* (1894) and began writing the mystic, supernatural tales of evil and \*horror for which he is best remembered. The most successful of these were written in the 1890s

(some were published later), including *The Great God Pan* (1894), *The Hill of Dreams* (1907), and *The Three Impostors* (1895). He spent several years from 1901 as an actor in Sir Frank Benson's Shakespeare Repertory Company and in 1910 joined the London *Evening News*, which led to his rediscovery and the publication in 1923 of the Caerleon Edition of his works. His short story 'The Bowmen', published in the *Evening News* in Sept. 1914, was responsible for the legend of 'The Angels of Mons', which were said to have saved the retreating British forces. Machen's belated recognition came when his creative powers had waned and his later works were less successful. Other works include *Hieroglyphics* (1902, criticism); and *Far off Things* (1922) and *Things Near and Far* (1923), both autobiographical.

**MACHIAVELLI**, Niccolò (1469-1527), a Florentine dramatist and political theorist. After holding office in the restored Florentine republic and discharging various missions abroad, he was exiled on suspicion of conspiracy against the Medici, but was subsequently restored to some degree of favour. He turned his experience to advantage in his writings, which include *Arte della guerra* (*The Art of War*, written 1517-20; English trans. 1560-2) and a history of Florence (*Storie Fiorentine*, 1520-5; trans. 1595). His comedy *Mandragola*, probably written in 1518, is a powerful satire. His best-known work was *Il principe* (*The Prince*, written 1513, pub. 1532), a treatise on statecraft by an acute observer of the contemporary political scene with an idealistic vision of an Italian saviour who should expel all foreign usurpers. He teaches that the lessons of the

past (of Roman history in particular) should be applied to the present, and that the acquisition and effective use of power may necessitate unethical methods not in themselves desirable. In 1640 Edward Dacres published the first English translation of *The Prince*, but it was well known both by repute and in Italian and Latin texts throughout the previous century. It is repeatedly referred to in Elizabethan drama, and influenced the policy of Thomas \*Cromwell, Cecil, and Leicester. It was appreciated critically by F. \*Bacon; exploited intelligently by \*Marlowe; used guardedly in the Maxims of State wrongly attributed to \*Raleigh by \*Milton, who in 1658 published the collection as *The Cabinet-Council*. Selected maxims from 77 *principe* were translated into French and refuted by Gentillet, a French Huguenot, in 1576; there was an English translation, by Simon Paterick, in 1602.

In Elizabethan and Jacobean drama, Machiavellian villains and anti-heroes abound, appearing in many guises, as pandar, atheist, poisoner, politician, miser, and revenger, and the name of Machiavelli himself is frequently invoked: for example by Gloucester, who resolved in 3 \**Henry VI* 'to set the murderous Machiavel to school' (ill. ii. 193), by Flamineo in \**The White Devil*, who rejoices in 'the rare trickes of a Machivillian' (v. iii. 193), and in the prologue to \**The few of Malta* by the spirit of Machiavelli himself. There is a sketch of his character in G. Eliot's \**Romola*.

**McILVANNEY**, William (1936- ), novelist, poet, and journalist, born in Kilmarnock, Ayrshire, the son of an ex-miner, and educated at Kilmarnock Academy and Glasgow University. His first novels, *Remedy is None*

( 1967) and *A Gift of Nessus* ( 1968), were followed by the widely praised *Docherty* (1975), set in the fictional mining town of Graithnock in the first quarter of the 20th cent., drawing on his own family history. The Inspector Jack Laidlaw novels (*Laidlaw*, 1977; *The Papers of Tony Veitch*, 1983; *Strange Loyalties*, 1991), set mainly in Glasgow, have affinities with the work of \*Chandler and focus on Laidlaw's subversive outlook and the psychological, social, and political roots of crime. *The Big Man* (1985), a parable of the break-up of working-class communities, tells the story of an examiner lured into illegal prize fighting. *Walking Wounded* (1989) is a series of linked stories of drifting lives and diminished dreams, blending angry compassion and black comedy. *The Kiln* (1996) continues the history of the Docherty family. McIlvanney's work is characterized by his socialist perspective, pared-down prose, bleak wit, and a fine ear for the cadences of modern speech.

**MaclNNES**, Colin ( 1914-76), novelist, the son of singer James McInnes (*sic*. Colin altered the spelling of his name) and Angela \*Thirkell, brought up partly in Australia; on his return to England, after a period in art school and (during the war) the army, he embarked on a career as a writer and journalist. His first novel, *To the Victors the Spoils* (1950), was followed by *June in Her Spring* ( 1952, set in Australia) and the novels for which he is best remembered, *City of Spades* (1957) and *Absolute Beginners* (1959). These describe teenage and black immigrant culture, and the new bohemian underworld of Notting Hill, coffee bars, jazz clubs, drink, and homosexuality. Maclnnes called himself an

'anarchist sympathizer' and defended several of the causes of the 1960s, including Black Power and the writers of *Oz*. His relations with his mother were less than friendly: he despised her writing (a 'sterile, lifedenying vision of our land': *New Statesman*, June 1963) and she cut him out of her will. See *Inside Outsider* (1983), a biography by T. Gould.

**MACKAY**, Shena (1944- ), Scottish novelist and short story writer, born in Edinburgh. Her first two very short novels, *Toddler on the Run* and *Dust Falls on Eugene Schlumberger*, were published together in 1964, when she was only 19. Their successors *Music Upstairs* (1965), *Old Crow* (1967), and *An Advent Calendar* (1971) established her mastery of brief, perfectly judged comic narratives, in which bizarre sequences of events often flow from tiny accidents, and where beneath the offhand ironies one can also detect Mackay's profound sympathy for her characters' damaged lives. A long literary silence was broken by a story collection, *Babies in Rhinestones* (1983), then the novels *A Bowl of Cherries* ( 1984) and *Redhill Rococo* (1986). In *Dunedin* (1992), a more ambitious work, the narrative swings from the beginning to the end of the twentieth century, providing a hellish vision of contemporary suburban London along the way. *The Orchard on Fire* (1996), an elegiac farce about childhood friendship, is compact and exquisite, while *The Artist's Widow* (1998), a satire on modern artistic values, is one of her most astringent novels. Mackay's full range is perhaps best explored in the *Collected Short Stories*, which appeared in 1994.

**McKENDRICK**, Jamie ( 1955- ), English poet, born in

Liverpool, educated at Nottingham University. McKendrick, who taught in Italy, is drawn to the Mediterranean, where 'the soul speaks Latin I with a Gothic slur'. *The Sirocco Room* ( 1991 ) and *The Kiosk on the Brink* (1993) are pungent, sardonic, anxious books whose promise is fulfilled in *The Marble Fly* (1997), where meditations on art and history ('Paestum', 'Ancient History') mingle with winningly bleak humour. McKendrick has developed a richly suggestive but economical idiom with strong millennial overtones.

MACKENZIE | MACLAVERTY 6 2 6

**MACKENZIE**, Sir (Edward Montague) Compton (1883-1972). He was educated at St Paul's and Magdalen College, Oxford, and became a prolific writer, who produced books of travel, biography, essays, poems, and much journalism, as well as the novels for which he is best remembered. He lived at various times on Capri, in the Channel Islands, and in Scotland, all of which provided settings for his work. The most notable of the novels include *Carnival* (1912), a grim story of Jenny, an actress and singer, who settles for the chorusline and makes a disastrous marriage; then in 1913 and 1914 Mackenzie published *Sinister Street* (2 vols) which presents a semi-autobiographical figure, Michael Fane, 'handicapped by a public school and university education', passing through school, Oxford, and low life in London. For many years the book was widely popular; F. M. Ford found it 'the history of a whole class. . .during a whole period of life'; and Scott Fitzgerald acknowledged its deep influence on his early work. In 1915 Mackenzie fought at Gallipoli and after the war continued to write prolifically in all

genres. In 1927 he published *Vestal Fire*, a story based on real events, of two cousins, Maimie and Virginia, who take up residence on the Mediterranean island of Sirene, find their Anglo-Saxon attitudes loosening delightfully, and become disastrously devoted to the scandalous Count Marsac. Mackenzie came near to prosecution for *Extraordinary Women* (1928), again set on Sirene, in which various absurd lesbian entanglements are set against a brittle hedonistic society. In 1929 and 1932 he published two volumes of war memoirs, *Gallipoli Memoirs* and *Greek Memories*. During 1937-45 appeared the six volumes of *The Four Winds of Love*, his most ambitious work, tracing the life of John Ogilvie, a pensive and individualistic Scot, from the time of the Boer War to the emergence of Scottish nationalism in 1945. *Whisky Galore* (1947), a fictional account of an actual wreck of a ship loaded with whisky on Eriskay, was made into a highly successful film. *Thin Ice*, a perceptive story of two homosexuals and their fate, appeared in 1956, and in 1963-71 the ten 'Octaves' of *My Life and Times*, a rambling, entertaining autobiography which met with much popular and critical success. Mackenzie was knighted and became a CH.

**MACKENZIE**, Henry (1745-1831), a lawyer, educated in Edinburgh, who held the position of Comptroller of the Taxes for Scotland. He was the author of a highly influential novel, *The Man of Feeling* (1771), in which the refined and gentle hero is presented in a series of sketches loosely woven together, somewhat in the manner of \* Addison's essays on Sir Roger de \*Coverley. Mackenzie's book was greatly admired by the

young C. \*Lamb and was one of \*Burns's 'bosom favourites'. In 1773 he published *The Man of the World*, in which the protagonist is a villain; and in 1777 *Julia de Roubigné*, a novel in the manner of Richardson's \* *Clarissa*. Mackenzie also wrote a play, *The Prince of Tunis* (1773); was chairman of the committee that investigated \*Macpherson's 'Ossian'; and edited two periodicals, the *Mirror* and the *Lounger*, to both of which he also frequently contributed. He has been referred to as 'the Addison of the North'. (See SENTIMENT, NOVEL OF.) See H. W. Thompson, *A Scottish Man of Feeling* (1931).

**McKERROW**, Ronald Brunlees (1872-1940), bibliographer and editor, co-founder of the \*Malone Society, 1906. He became joint secretary of the \*Bibliographical Society, 1912, and in 1925 founded the *Review of English Studies*. His best-known works were an important edition of the works of T. \*Nashe (1904-10) and *An Introduction to Bibliography for Literary Students* (1927).

**MACKINTOSH**, Sir James (1765-1832), educated at Aberdeen University, a doctor, philosopher, disputant, and barrister, and the author of the highly successful *Vindiciae Gallicae* (1791), a reasoned defence of the French Revolution. Mackintosh later recanted his views, in a lecture attended by a disapproving \*Hazlitt. He published a *Dissertation on the Progress of Ethical Philosophy* (1830) and wrote the first three volumes of a *History of England* (1830-1) for Lardner's *Cabinet Cyclopaedia*, as well as an unfinished *History of the Revolution in England in 1688* (1834).

**MACKLIN**, Charles (MacLaughlin) (1699-1797), an

Irish-born actor who made his reputation by his impersonation of Shylock, a role he first played in 1741. He wrote several plays, of which the most successful were *\*Love à la Mode*, performed 1759, and *\*The Man of the World*, performed 1781, with himself in the leading role. He continued to act until a failing memory drove him from the stage in 1789.

**MACKMURDO**, A. H., see ART NOUVEAU.

**MACLAREN**, Ian, see KAILYARD SCHOOL.

**MacLAVERTY**, Bernard (1942- ), novelist and short story writer, born in Belfast. He worked as a laboratory technician for ten years before reading English at the Queen's University, Belfast. He then moved to Scotland, working as a teacher, and writing his first collection of stories, *Secrets* (1977). His first novel, *Lamb* (1980), is the tragic tale of a Christian Brother who flees a dismal reformatory, taking with him an abused 12-year-old boy. *A Time to Dance* (stories, 1982) was followed by *Cal* (1983), a novel of the *\*Troubles* which combines thriller elements with the lyrical tale of a doomed affair between a reluctant IRA man and the widow of one of his victims. This was followed by two more story collections, *The Great Profundo* (1987) and *Walking the Dog* (1994). His third novel, *Grace Notes* (1997), a softly spoken reflection on the power of art to transform experience, is rooted in Irish identity and culture: a young composer escapes a repressive Catholic upbringing and the 'troubles' of Ulster, finally coming to terms through her work with the tormented history of her birthplace. MacLaverty's work for film includes adaptations of *Cal* (1984) and *Lamb* (1986) and an original screenplay, *Hostages* (1993).

**MACLEAN**, Sorley (Somhairle MacGill-Eain) (1911-96), Gaelic poet, born on the island of Raasay and educated on Skye and at the University of Edinburgh. He was one of the leading writers in Gaelic of the 20thcent.

Scottish Renaissance. *From Wood to Ridge: Collected Poems in Gaelic and English* (1989), with his own translations, gathers work from 1932 to 1977, and includes lyrics of landscape and love, and poems lamenting Scottish history and the 20th-cent. wars of Europe.

**MacLEISH**, Archibald (1892-1982), American poet and dramatist, born in Illinois and educated at Yale and Harvard. He was one of the American expatriates in Paris in the 1920s, and was strongly influenced by *\*Pound* and T. S. *\*Eliot*. His volumes of verse include *The Pot of Earth* (1924); *The Hamlet of A. MacLeish* (1928); *New Found Land* (1930); the narrative poem *Conquistador* (1932); and his *Collected Poems, 1917-1933* (1933). Among his verse dramas are *Panic* (1935), the anti-totalitarian *The Fall of the City* (1937), and the successfully staged *J.B.* (1958), an updating of the trials of Job. After his return to America at the end of the 1920s, MacLeish became an increasingly public figure, holding many important posts; he was Librarian of Congress (1939-44), assistant secretary of state (1944-5), and Boylston professor at Harvard (1949-62).

**MACLEOD**, Fiona, see SHARP, W.

**MACLISE**, Daniel (1806-70), Irish portrait and history painter; he sketched Sir W. *\*Scott* in 1825, when Scott was visiting Cork with Maria *\*Edgeworth*. In 1827 he settled in London where he moved in literary circles and became a close friend of *\*Dickens* and of J.

\*Forster; his well-known portrait of Dickens is in the National Portrait Gallery, London (1839). He contributed a brilliant series of caricatures of celebrated authors to *\*Fraser's Magazine*.

**McLUHAN**, (Herbert) Marshall (1911-80), Canadian scholar, born in Edmonton, and educated at the universities of Manitoba and Cambridge. His studies of the media of communication and the role of technology in society proved highly influential: these include *The Mechanical Bride: Folklore of Industrial Man* (1951); *The Gutenberg Galaxy: The Making of Typographic Man* (1962), which introduced the concept of the 'global village' created by electronic interdependence, and *Understanding the Media* (1964), which explored the proposal that 'The Medium is the Message'.

*Macmillan's Magazine*, a periodical founded in 1859, and edited successively by D. \*Masson (1859-68), George Grove (1868-83), J. \*Morley (1883-5), and Mowbray Morris (1885-1907). It was one of the first magazines to use signed articles only, and published a wide variety of material, including poetry, serialized fiction, articles on politics, travel, etc. Contributors included Tennyson, Thomas \*Hughes, \*Milnes, and F. D. \*Maurice.

**Macmorris**, Captain, in Shakespeare's *\*Henry V*, the only Irishman presented in Shakespeare's plays.

**MacNEICE**, (Frederick) Louis (1907-63), poet, born in Belfast, the son of the rector of Holy Trinity, later bishop of Down, Connor, and Dromore. He left Ulster for Sherborne preparatory school, Marlborough, and Merton College, Oxford, where he took a first in Greats,

made the acquaintance of \*Auden and \*Spender, and published a book of poems, *Blind Fireworks* (1929). After lecturing in classics at Birmingham University and Bedford College he joined the \*BBC Features Department in 1941 as writer-producer. Meanwhile he had made several unsuccessful attempts at writing for the theatre, including *Station Bell* (1935) and *Out of the Picture* (1937); produced a fine verse translation of the *Agamemnon* (1936); and was becoming known as a poet through his contributions to *\*New Verse* and his *Poems* (1935). *Letters from Iceland* (1937) was written in collaboration with Auden. Subsequent volumes of poetry include *The Earth Compels* (1938); *Autumn Journal* (1939)^ long personal and political meditation on the events leading up to Munich; *Plant and Phantom* (1941); *Springboard* (1944); *Holes in the Sky* (1948); *Autumn Sequel* (1954); and *The Burning Perch* (1963). His early work revealed a technical virtuosity, a painter's eye for an image, humour, and an impulse towards making sense of what he later called the 'drunkenness of things being various'; suspicious of all rigid systems, whether political or philosophical, he worked to establish some pattern from life's flux. He used most of the classic verse forms, but his distinctive contribution was his deployment of assonance, internal rhymes, and half-rhymes, and ballad-like repetitions that he had absorbed from the Irishry of his childhood. He was also renowned as an outstanding writer of radio documentaries and radio parable plays; these include *Christopher Columbus* (1944) and his most powerful dramatic work, *The Dark Tower* (1947). He also published a pseudonymous novel (*Roundabout*

Way, 1932, by 'Louis Malone'), various potboilers, a book on \* Yeats (1941), and a translation of an abridged version of \*Goethe's *Faust* (1951); *Varieties of Parable* (from the 1963 Clark lectures) and a volume of autobiography, *The Strings are False*, both appeared posthumously in 1965. Although overshadowed in the 1930s and 1940s by Auden, and later by critical fashion, his reputation was revived by the publication in 1966 of his *Collected Poems*, edited by E. R. Dodds. See *Louis MacNeice* (1995) by J. \*Stallworthy.

**MACPHERSON**, James (1736-96), born near Kingussie, the son of a farmer, educated at Aberdeen and Edinburgh universities. In 1758 he published *The Highlander*, a heroic poem in six cantos. In 1759 he met

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John \*Home, for whom he produced his first 'Ossianic' fragment 'The Death of Oscar'; encouraged by Home and Hugh \*Blair he then produced *Fragments of Ancient Poetry, Collected in the Highlands of Scotland, and Translated from the Galic or Erse Language* (1760). Interest in \*primitivism was at this period considerable, and rumours that a Gaelic epic existed aroused much curiosity and enthusiasm; pressed on by his admirers, Macpherson travelled round Scotland collecting the materials for *Fingal, an Ancient Epic Poem, in Six Books*, which appeared in 1762. It purported to be Macpherson's faithful translation of an epic by Ossian, the son of Finn (or, in this version, Fingal), dating from some vague but remote period of early Scottish history. A second epic, *Temora* (1763), soon followed. These works created a great sensation; patriotic Scots, delighted at the revelation of so rich a national treasure,

praised them highly. \*Hume and Adam \*Smith were at first convinced by them: Home and Blair remained so. Ossian's fame spread to the Continent, where \*Klopstock, \*Schiller, and \*Goethe joined in the chorus of praise. Goethe quoted Ossian at length in *The Sorrows of Young Werther*, which, with Ossian, was to be one of the favourite works of Napoleon. Ossian also had an influence on national consciousness in Scandinavia: Macpherson was translated by the Danish writer \*Blicher, and helped to inspire efforts to record the Finnish *\*Kalevala*. But at home doubts of the poems' authenticity sprang up almost at once, with Dr \*Johnson as the most formidable of sceptics; his enquiries during his tour of Scotland and remarks published in his *\*Journey to the Western Islands* (1775) were highly critical. Macpherson, when called upon to produce his originals, was obliged to fabricate them. A committee appointed after his death, chaired by Henry ^Mackenzie, investigated the mystery and reported in 1805 that Macpherson had liberally edited Gaelic poems and inserted passages of his own; subsequent investigation supports this view. The immense popularity of the poetry survived the exposure of its origins; as late as 1866 M. \* Arnold in his lectures on Celtic literature was defending its 'Vein of piercing regret and sadness'; 'Choose any of the better passages in Macpherson's *Ossian* and you can see even at this time of day what an apparition of newness and power such a strain must have been to the eighteenth century.' Macpherson's other works include a prose translation of the *Iliad* (1773) and a *History of Great Britain* (1775). He wrote in defence of Lord North's ministry,

was MP for Camelford from 1780, and was buried in Westminster Abbey at his own expense. See *The Poems of Ossian and Related Works*, ed. Howard Gaskill (1996).

**MACREADY**, William Charles (1793-1873), son of a provincial actor-manager, educated at Rugby. He achieved a considerable reputation in the provinces before appearing at Covent Garden in 1816. By 1819 he was an established rival of \*Kean, appearing regularly at both Covent Garden and Drury Lane; he was manager of both theatres at various times, where he sought to improve standards of production and made many reforms in both acting and the texts. In 1837 he appeared in *Strafford*, which \*Browning had written for him, and in 1838 in \*Byron's *Two Foscari*; but it was in the roles of Lear, Hamlet, and Macbeth that he gained eminence as a tragic actor. He enjoyed the society of some of the most important writers of his day and was a friend of \*Dickens. His last performance was as Macbeth in 1851 and \*Tennyson wrote a sonnet to mark the occasion.

**Macro Plays, the**, three \* morality plays (\**The Castle of Perseverance*, \**Mankind*, and \**Wisdom*) named after their 18th-cent. owner. Ed. Mark Eccles in *The Macro Plays* (EETS 262, 1969).

**MacStinger**, Mrs, in Dickens's \**Dombey and Son*, Captain Cuttle's termagant landlady.

**McTAGGART**, John McTaggart Ellis (1866-1925), philosopher, fellow of Trinity College, Cambridge, and lecturer in moral sciences 1897-1923. He was an exponent of \* Hegel's *Logic*, and published several studies of Hegel. His massive treatise *The Nature of*

*Existence* was published in two volumes, 1921-7. He is now chiefly remembered, perhaps, for his arguments about the nature of time, which issued in the conclusion that it did not exist.

**McWILLIAM**, Candia (1955- ), novelist, born in Edinburgh and educated at Girton College, Cambridge. Her first novel, *A Case of Knives* (1988), is a dark tale of sexual intrigue and manipulation, featuring a homosexual heart surgeon, a titled Scottish lady, and an enigmatic young woman who becomes engaged to marry the surgeon's lover: all four tell their own stories. The prose is carefully wrought and the \*Firbankian interest in haute couture connects with a violent subplot of Animal Rights terrorism. *A Little Stranger* (1989) describes the tensions between the narrator and her 5-year-old son's conventional but mysteriously threatening nanny: *Debatable Land* (1994) evokes a voyage from Tahiti to New Zealand, and into the past of its six characters. *Wait Till I Tell You* (1997) is a collection of short stories.

**MADGE**, Charles Henry (1912-96), poet and sociologist, whose left-wing sympathies were manifested in his poetry (his first volume was *The Disappearing Castle*, 1937) and other work and writings. His second volume of verse, *The Father Found* ( 1941 ), was followed by a gap of 50 years until *Of Love, Time and Places* (1993), a selection from the earlier volumes together with more recent work. In 1937 with Humphrey Jennings and Tom Harrisson he founded Mass-Observation, a scheme which recruited hundreds of observers (including poets and novelists) to collect accurate sociological data about everyday life and



popular culture. His first wife was Kathleen \*Raine.

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**Madoc**, a narrative poem by \*Southey, published 1805.

Madoc is the youngest son of Owen Gwyneth, king of Wales (d. 1169). He has left Wales and sailed to a western land across the ocean where he has founded a settlement and defeated the Aztecas. He returns to Wales for a fresh supply of adventurers and tells his tale. After his return to the settlement in Aztlan, war breaks out again with the Aztecas. Madoc is ambushed and captured, chained by the foot to the stone of human sacrifice, and required to fight in succession six Azteca champions. After much fighting the Aztecas are finally defeated and migrate to another country. The poem gave its title to *Madoc: A Mystery* (1990) by Paul \*Muldoon.

**madrigal**, originally a short lyrical poem of amatory character, but used in musical terminology to describe a type of part-song, or short polyphonic composition, to secular words and usually without instrumental accompaniment, designed on the whole for amateur performance. The madrigal originated in Italy; it reached England from Europe in the 1530s but developed its own native style in the 1580s with the poetic experiments of the \*'Golden Age'. It was first widely disseminated in this country in *Musica Transalpina* (1588), an anthology of 57 Italian madrigals with English texts and the most influential of the five such volumes which appeared in England between 1588 and 1598. Native composers rapidly took over the form, some (like \*Morley, the first in the field, or

Farnaby, Farmer, and Bennet) staying fairly close to the Italian model, others (like \*Weelkes and \*Wilbye) adapting it to a more serious and specifically English manner. By the beginning of the 17th cent, practically all English composers (with the exception of the rather older \*Byrd) were producing works in the new form, and when Morley brought out the famous madrigal collection *The Triumphes of Oriana* as a tribute to \*Elizabeth I in 1601 he was able to include contributions by no fewer than 24 musicians. The marvellous flowering of the English madrigal was of short duration, however, and the quality of many individual pieces in later collections by masters like \*Gibbons (1612), Ward (1613), or \*Tomkins (1622) does not alter the fact that by this time there was much in them that was old-fashioned; by the third decade of the 17th cent, the madrigal as the Elizabethans understood it was effectively dead. See *English Madrigal Verse*, ed. E. H. Fellowes (1967, 3rd edn).

**Mad World, My Masters, A, a comedy by T. \*Middleton**, written 1604-7, printed 1608.

In a complex plot of deceits and disguises, the impecunious young Follywit seeks to pre-empt his inheritance by robbing his wealthy old grandfather, Sir Bounteous Progress; and Penitent Brothel seeks to seduce the wife of the jealous and suspicious citizen Hairbrain. A courtesan, Gullman, the mistress of Sir Bounteous, plays a part in both actions, and in the last act Follywit (who has married her, believing her to be a virgin) finds himself the gull, married to his grandfather's whore. But she protests reform, Sir Bounteous generously endows the young couple, and all ends

reasonably happily. There is an edition by S. Henning (1965).

**MAETERLINCK**, Maurice (1862-1949), Belgian poetic dramatist and essayist. He wrote in French, establishing himself as one of the leading figures in the \*symbolist movement with his play *La Princesse Maleine* (1889; English trans. 1892). In 1892 *Pelléas et Mélisande* appeared (trans. 1894), the work for which he is now chiefly remembered and the source of \*Debussy's opera of the same name (1902). He also achieved great contemporary popularity with *L'Oiseau bleu* (1908; *The Blue Bird*, 1909) and was awarded the \*Nobel Prize in 1911. He drew heavily on traditions of romance and \*fairy tale, and the characteristic tone of much of his drama is one of doom-laden mystery and timeless melancholy. He also produced a number of essays of a philosophical nature, including *La Vie des abeilles* (1901; *The Life of the Bee*, 1901) and *L'Intelligence des fleurs* (1907; *The Intelligence of Flowers*, 1907).

**Maeve**, or **Medb** (pron. Maeve), in the Ulster cycle, queen of Connaught. See under CUCHULAIN and TAINBO-CUAILGNE.

**magazine**, originally a place where goods are stored, now also a periodical publication containing articles by different authors. Thus the \**Gentleman's Magazine* in the introduction to its first number (1731) described itself as 'a Monthly Collection to store up, as in a Magazine, the most remarkable Pieces on the Subjects above-mentioned'. The word had been used before this for a storehouse of information.

**magic realism**, a term coined by Franz Roh (*Nachexpressionismus*,

*magischer Realismus: Probleme der neuesten europäischer Malerei*, 1925), to describe tendencies in the work of certain German artists of the *neue Sachlichkeit* (new objectivity), characterized by clear, cool, static, thinly painted, sharp-focus images, frequently portraying the imaginary, the improbable, or the fantastic in a realistic or rational manner. The term was adopted in the United States with the 1943 exhibition (containing work by Charles Sheeler, 1883-1965, and Edward Hopper, 1882-1967) at the New York Museum of Modern Art, entitled 'American Realists and Magic Realists'. The term has subsequently been used to describe the works of such Latin American authors as \*Borges, \*García Márquez, and Alejo Carpentier (1904-80), and elements of it have been noted in \*Grass, \*Calvino, \*Fowles, and other European writers. In the 1970s and 1980s it was adopted in Britain by several of the most original younger fiction writers, including, notably, Emma \*Tennant, Angela \*Carter, and Salman ^Rushdie. Magic realist novels and stories have, typically, a strong narrative drive, in which the recognizably realistic mingles with the unexpected and the inexplicable, and in which elements of dream, fairy story, or mythology combine with the everyday, often in a mosaic or kaleidoscopic pattern of refraction and recurrence. English magic realism also has some affinity with the neo-\*Gothic.

**MAGINN**, William (1793-1842), Irish writer, born in Cork and educated at Trinity College, Dublin. He came to London in 1823, where he wrote under various

pseudonyms including 'Ensign Morgan O'Doherty', in whose persona he produced memoirs, anecdotes, and verses in English, Latin, and Greek for the *\*Literary Gazette* and other journals. He was an important and prolific contributor to *\*Blackwood's* notably to the *\*Noctes Ambrosianae*, in the devising of which he seems to have had some part. He became assistant editor of the *Evening Standard*, and in 1830 helped in the establishing of *\*Fraser's Magazine*, in which much of his best work, including *Homeric Ballads* and *A Gallery of Literary Characters*, appeared. His wit and learning are evident in his parodies of Sir W. \*Scott, \*Coleridge, T. \*Moore, \*La Rochefoucauld, \*Disraeli, \*Carlyle, and many others. He wrote seriously and well on Shakespeare and others, and his 'A Story without a Tail' (1834) is still admired; but he never fulfilled his early promise. He was the original of Captain Shandon in Thackeray's *\*Pendennis*.

**Magnet**, see HAMILTON, C.

**Magnetic Lady, The, or Humours Reconciled**, a comedy by \*Jonson, performed 1632, printed 1641.

Lady Loadstone, the 'Magnetic Lady', who 'draws unto her guests of all sorts', has a niece Placentia, of age to be married. The girl is pursued by various suitors until, after an argument between two of them, she goes into labour and gives birth. Her uncle, the usurer Sir Moth Interest, uses this as an excuse to take possession of her dowry. However, Compass, the play's hero, learns that Lady Loadstone's real niece is her waitingwoman Pleasance, who had been exchanged with Placentia when the two were infants. He marries Pleasance, whom he loves, reveals her true identity,

and receives her dowry. Placentia is married to the father of her child, Lady Loadstone's steward Needle, and Lady Loadstone marries Compass's brother Captain Ironside. Between the acts there is an interlude of debate about the theatre between a boy actor and two scoffing gallants, Probee and Damplay.

**Magnus**, Mr Peter, a character in Dickens's *\*Pickwick Papers*.

**Magnyfycence**, (1516) a morality play by \*Skelton. Magnyfycence, symbolizing a generous prince, is ruined by mistaken liberality and bad counsellors, but restored by Good-hope, Perseverance, and other similar figures. The play was edited by Paula Neuss (1980).

**Magwitch**, Abel, a character in Dickens's *\*Great Expectations*.

**Mahàbhàrata, The**, an epic Hindu poem, written in Sanskrit, reputedly over 100,000 stanzas long, describing the war between two groups of cousins, the Pandavas and the Kauravas. It dates in its earliest written forms to the 5th or 6th cent. BC. The work was introduced to an English-speaking readership in 1785 when a section, the *\*Bhagavad-gitā*, translated by Charles Wilkins, was published. Since then there have been numerous translations of sections of the poem, notably by \*Isherwood and Swami Prabhavananda (American edition, 1944; introduction by A. \*Huxley). *The Mahabharata* became well known in Britain with Peter \*Brook's stage adaptation of 1985, which went to Glasgow in 1988. Brook worked closely with French writer Jean-Claude Carrière, and their production attracted enormous public interest, sparking off lively

and sometimes fierce debate about 'cultural appropriation':

see 'A View from India' (1988) by Rustom

Barucha in David Williams (ed.), *Peter Brook and the Mahabharata: Critical Perspectives* (1991).

**MAHFOUZ**, Naguib (1911- ), Egyptian novelist, born in Cairo, who was awarded the Nobel Prize for literature in 1988. He has written many novels in several genres—historical, realist, and experimental—but is best known internationally for the 'Cairo trilogy', which manifests admiration for the tradition of Tolstoy, Balzac, and Zola. It consists of *Palace Walk* (1956), *Palace of Desire* (1957), and *Sugar Street* (1957) and traces with a broad humane sympathy the fate of the Al Jawad family over three generations, and its many connections and ramifications: the books present a portrait of a city, particularly of its old quarter, of a nation's changing identity, and of many individuals (both men and women) caught in the web of history, between tradition and modernity, religion and national politics, repression and a yearning for self-fulfilment. Dominant among the characters is the ageing patriarch Ahmad, whose virtues are very mixed. The time spanned is from 1902 to the victories of Nasser in the 1950s.

**MAHON**, Derek (1941- ), poet, born in Belfast, educated at Trinity College, Dublin. In the 1960s he became associated, together with Seamus Heaney and Michael Longley, with the group known as the Northern Poets. His poetry, often bleak and uncompromising in its portrayal of urban squalor and deprivation, is influenced by the work of MacNeice and Auden. His first collection, *Twelve Poems* (1965),

was followed by *Night-Crossing* (1968), *The Snow Party* (1975), *The Hunt by Night* (1982), *A Kensington Notebook* (1984), and *Antarctica* (1985). A collected volume, *Poems 1962-1975* appeared in 1979, *Selected Poems* in 1991. He has also translated Molière's *School for Wives* (1986) and the *Bacchae* of Euripides (1991)-

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**MAHONY**, Francis Sylvester (1804-66), born in Cork, best known by his pseudonym Father Prout, a Jesuit priest who admitted he had mistaken his vocation and left the order for a career as a journalist and poet. He contributed many lively papers and poems to *Fraser's Magazine* and *Bentley's Miscellany*. These included translations from Horace, Béranger, Hugo, etc., and, interspersed amongst them, mystifications in the form of invented 'originals' in French, Latin, and Greek for well-known poems by T. Moore, C. Wolfe, and others. He travelled much abroad, and was Paris correspondent for the *Globe*, 1858-66. The contributions to *Fraser's* were collected in 1836 as *The Reliques of Father Prout*.

**Maid Marian**, a female personage in the May-game (see MAY DAY) and Morris dance. In the later forms of the story of Robin Hood she appears as the companion of the outlaw, the association having probably been suggested by the fact that the two were both represented in the May day pageants [OED]. According to one version of the legend she was Matilda, the daughter of Lord Fitzwater.

*Maid Marian*, a medieval romance by Peacock largely written 1819, published 1822. It features Robin Hood,

\*Maid Marian, \*Friar Tuck, and Prince John, while lampooning institutions such as the monarchy and the Church in the post-Napoleonic era. The irreverent treatment of Prince John's government also mocks the idealized medievalism newly fashionable among conservative propagandists, artists, and historians. Peacock wrote *Maid Marian* at a time when he had fallen under the spell of the new Italian opera of \*Rossini, \*Bellini, and \*Donizetti. Many scenes already seem cast as duets or quartets, and the book was later adapted as a popular operetta.

'**Maid of Athens**', a poem by Lord \*Byron, written 1810.

The 'Maid' is said to have been the 12-year-old daughter of Mrs Macri, a widow whose husband had been vice-consul in Athens.

***Maid of Honour, The***, a romantic drama by \*Massinger, acted about 1621-2, published 1632. It is based on a story by \*Boccaccio.

Bertoldo, natural brother of the king of Sicily and a knight of Malta, is in love with Camiola. Departing on an expedition to aid the duke of Urbino against the duchess of Siena, he asks for her hand, but she refuses on the ground of the disparity of their station and his oath as a knight of Malta not to marry. Bertoldo is taken prisoner by the Sienese, cast into prison, and held to ransom for a large sum, which the king of Sicily, being incensed against Bertoldo, forbids anyone to pay. Camiola directs her follower Adorni, who is passionately devoted to her, to carry the ransom (which she provides from her own estate) to Bertoldo, and to require of him a contract to marry her. Adorni, though

it means the defeat of his own hopes, faithfully discharges his mission; Bertoldo is released and signs the contract. But the duchess of Siena falls in love with him, and he yields to her wooing. They are on the point of being married when Camiola interposes and pleads her cause with spirit, so that all, including the duchess, condemn the ingratitude of Bertoldo and the marriage is broken off. Camiola, 'the Maid of Honour', takes the veil, and the humiliated and repentant Bertoldo resumes his vocation as a knight of Malta. Camiola is Massinger's best female character, and the play contains some of his finest scenes.

**Maid of Norway**, see SIR PATRICK SPENS.

***Maid's Tragedy, The***, a tragedy by \* Beaumont and ^Fletcher, written ? 1610-11, published 1619, generally considered one of their best works.

Amintor, a gentleman of Rhodes, breaks his engagement to Aspatia at the king's request and in her stead marries Evadne, sister to his friend Melantius. On their wedding night, in a powerful confrontation, Evadne reveals that she is the king's mistress and refuses to sleep with him. Amintor initially agrees to conceal the position and present a mock marriage to the world; but later he reveals the truth to Melantius, who passionately reproaches the by now penitent Evadne, and persuades her to murder the king. Meanwhile the desolate Aspatia laments her loss in some of the finest verse in the play (il. ii); her lines 'And the trees about me, I Let them be dry and leafless; let the rocks I Groan with continual surges; and behind me I Make all a desolation. Look, look, wenchess!' were used by T. S. \*Eliot as an epigraph to 'Sweeney Erect'; the

speech is also quoted by Emily \*Eden in *The Semidetached House* (ch. 20). Aspatia later takes action by disguising herself as her brother and provoking the reluctant Amintor to a duel. He wounds her; as she lies dying Evadne arrives, fresh from the king's murder, hoping to be pardoned by Amintor. He rejects her; she commits suicide; Aspatia reveals herself and dies; Amintor takes his own life. The last act of the play was rewritten by E. \*Waller, with a happy ending in which Amintor marries Aspatia. There is a modern edition by T. W. Craik (1988).

**MAILER**, Norman Kingsley (1923- ), American novelist and essayist, educated at Harvard, whose naturalistic first novel *The Naked and the Dead* (1948) was based on his experiences with the army in the Pacific. It was followed by other novels, including *Barbary Shore* (1951), *The Deer Park* (1955), and *An American Dream* (1965). Most of his work is of a more unorthodox genre, mixing journalism, autobiography, political commentary, and fictional passages in a wide range of styles. (See *Advertisements for Myself*, 1959; *The Presidential Papers*, 1963; *The Armies of the Night*, 1968; and many other titles.) *The Executioner's Song* (1979), a lengthy non-fiction account of a murderer, bears some resemblance to *In Cold Blood* by \*Capote. (See also FACTION.) His lengthy and ambitious novel *Ancient Evenings* MAIMONIDES | MALAGIGI 632 (1983; described by A. \*Burgess as possibly 'one of the great works of contemporary mythopoesis') is set in ancient Egypt (1290-1100 BC). His other novels include: *Tough Guys Don't Dance* (1984), a thriller; *Harlot's Ghost* (1991), an analysis of the CIA; and

*The Gospel According to the Son* (1997), a first-person account of the life of Jesus, whom he portrays as engaging and very human as well as deeply pious and divine. He is also the author of a number of biographies, including studies of Lee Harvey Oswald (*Oswald's Story: An American Mystery*, 1995) and of the early life of Picasso (*Portrait of Picasso as a Young Man*, 1995). *Time of Our Time*, a retrospective anthology of his writings, was published in 1998.

**MAIMONIDES** (1135-1204), a Jew of Córdoba who went to Fez and Cairo when the Jews were expelled from Spain. His chief work was *The Guide for the Perplexed* of which there are English, French, and German translations. This work influenced \*Aquinas (who drew on it in the course of his proofs of the existence of God) and other \*Scholastic theologians; its endeavour was to reconcile Talmudic Scripture with the philosophy of \*Aristotle.

**MAITLAND**, Sara (1950- ), novelist and short story writer, born in Scotland, and educated at Oxford University. Her first novel, *Daughter of Jerusalem* (1979), was followed by *Virgin Territory* in 1984, a perceptive and compelling story about a nun, Sister Anna, who leaves her convent in South America and moves to London, where she finds her vows and faith under threat. Attracted to Karen, a 'freelance feminist intellectual', but pursued by the repressive voices of patriarchal control, she searches for meaning in an alien world. *Archy Types* (1987) is a flamboyant and colourful feminist epistolary novel, written with Michelene Wandor; *Home Truths* (1993) is perhaps her most powerful and searching work to date. Set in a

comfortable family house in the Scottish Highlands, the novel centres on Clare, a photographer, returned home after the sudden death in Zimbabwe of her partner. No one, except perhaps Clare, knows the cause of his death; the book charts the protagonist's painful attempts to understand her reasons for forgetting. Maitland explores with characteristic intelligence and idiosyncratic verve the emergence of truth from concealment and the proximity of danger and life. Maitland has also written on women and Christianity in *A Map of the New Country*, a book of theology, *A Big-Enough God*, and a collection of religious short stories, *Angel and Me* (1995).

**MAJOR**, or **MAIR**, John (c.1467-1550), born near Berwick. He has been called 'the last of the schoolmen'. He studied at Cambridge and Paris, where he became doctor of theology. He lectured on Scholastic logic and theology at Glasgow and St Andrews from 1518 to 1525, and then returned to Paris, where he was regarded as the most eminent exponent of medieval learning. He published between 1509 and 1517 a Latin *Commentary on the Sentences of Peter Lombard* and in 1521 a Latin *History of Greater Britain, both England and Scotland*, in which he showed himself in advance of his times by advocating the union of the two kingdoms.

According to \*Rabelais (11. vii), among the books found by Pantagruel in the library of St Victor was a treatise by Major, *De Modo Faciendi Puddinios* ('On the art of making black-puddings').

*Major Barbara*, a play by Bernard \*Shaw performed 1905, published 1907.

It portrays the conflict between spiritual and worldly power embodied in Barbara, a major in the Salvation Army, and her machiavellian father, millionaire armaments manufacturer Andrew Undershaft. While visiting her East End shelter for the poor, as part of a bargain struck between them, he reveals that the shelter's benefactor, Lord Saxmundham, made his money through 'Bodgers' whisky', and she suffers a crisis of faith as she glimpses the possibility that all salvation and philanthropy are tainted at the source: the next day, visiting his factory with her mother Lady Britomart and her fiancé, classical scholar Adolphus Cusins, she is further shaken to discover her father is a model employer. Cusins enters the debate, reveals that he is technically a foundling and therefore eligible to inherit the Undershaft empire (as Undershaft's own children are not), strikes a hard bargain with his prospective father-in-law, and agrees to enter the business, partly persuaded by Undershaft's quoting of \*Plato to the effect that 'society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder become Professors of Greek'. Barbara, recovering her spirits, embraces this synthesis as a possibility of hope for the future. The portrait of Cusins is based on G. \*Murray. **MAKIN**, Bathsua (fl. 1640s-1673), sister of mathematician John Pell, and tutor to Princess Elizabeth, daughter of Charles I. A correspondent of the Dutch polymath Anna Maria van Schurman, Makin was an educationalist and practising poet, whose panegyric to the dowager countess of Huntingdon emphasizes her 'learning humane and divine . . .

French, Italian, Hebrew, Latin, Greek'. Her *Essay to Revive the Antient Education of Gentlewomen* (1673) insists that the whole 'encyclopaedia of learning' be opened to women. Makin asserts that 'women are not such silly giddy creatures as many proud ignorant men would make them' but will become more malleable through education. The moderation of her claims may have been linked with a wish to dissociate herself from Henry Care's 1670 translation of Cornelius \*Agrippa's inflammatory feminist *Female Pre-eminence: or The Dignity and Excellence of that Sex, above the Male*.

**Malagigi**, in \**Orlando innamorato*, a cousin of \*Rinaldo, possessed of magic lore, who detects the wiles of

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\*Angelica and attempts to slay her, but is taken prisoner and carried to Cathay. He is released on condition that he shall lure Rinaldo to her.

**MALAMUD**, Bernard (1914-86), American novelist, born in Brooklyn, best known for his novel *The Fixer* (1967), the story of a Jewish handyman or 'fixer' in tsarist Russia just before the First World War, who is falsely accused of murder and turned into the scapegoat for anti-Semitic feeling in his neighbourhood.

Other works include *A New Life* (1961), *The Tenants* (1971), *Dubin's Lives* (1979), and *God's Grace* (1982). He has also published volumes of short stories.

**Malaprop**, Mrs, in Sheridan's \**The Rivals*, the aunt and guardian of Lydia Languish, noted for her aptitude in misapplying words; for instance (among many brilliant inventions of Sheridan's) 'as headstrong as an allegory on the banks of the Nile' or 'He is the very pineapple of politeness.' Her solecisms have given the

word 'malapropism' to the language.

**Malbecco**, in Spenser's \**Faerie Queene* (in. ix, x), a 'cancered crabbed Carle', jealous and avaricious, married to the lovely \*Hellenore. \*Paridell elopes with her, and Malbecco, unable to escape from his jealous thoughts, throws himself from a rock. But his 'aery Spright' lives for ever, under the name of Jealousy. ***Malcontent The***, a tragicomedy by \*Marston, and generally considered his best play, published 1604 (with additions by \*Webster), written not earlier than 1602.

The central character is Altofronto, banished duke of Genoa, disguised as the malcontent Malevole; in this role he reveals to his successor Pietro that he is being deceived by his wife Aurelia, and watches over the attempts of the Machiavellian Mendoza to supplant Pietro, to banish Aurelia, and to marry Altofronto's own wife Maria. After much intrigue Altofronto reveals himself to the by now penitent Pietro, and the two expose Mendoza's villainy and regain their own wives. The plot resembles that of *Measure for Measure* in several respects, but the exposure of court corruption, lust, and greed is more harshly satiric, reflecting (in \*Swinburne's view) 'the poet's own ambitions and dissatisfied intelligence'. There is a modern edition by T. W. Craik (1988).

**Maldon, Battle of**, a 325-line poem in Old English, incomplete at the beginning and the end, probably written c. 1000, dealing with the battle fought in 991 at Maldon in Essex against Danish raiders. The Danes are drawn up on the shore of the river Pant (Blackwater), opposed by Byrhtnoth (c.926-91), ealdorman of Essex



since 956, who rejects the demand for tribute by the Danes. In the fight Byrhtnoth is killed and the English are defeated, partly because some of his men flee but partly too because of Byrhtnoth's 'ofermod', his excessive pride, in yielding ground to the Danes as a gesture of magnanimity. The second half of the poem, concerned with the loyalty of the followers of Byrhtnoth to their dead leader, is a powerful statement of fidelity and determination to avenge his death. The poem survives only in a transcript, fortunately made by John Elphinston, under-keeper of the Cotton Library (1677-1729), because the manuscript was destroyed in the fire at the Cotton Library in 1731. Ed. E. V. Gordon (1937, etc.).

**Maldon**, Jack, in Dickens's *\*David Copperfield*, the scapegrace cousin of Mrs Strong.

**Malecasta**, 'unchaste', in Spenser's *\*Faerie Queene* (in. i), the lady of Castle Joyeous.

**Maleger**, in Spenser's *\*Faerie Queene* (il. xi), the captain of twelve troops, the seven deadly sins and the evil passions that assail the five senses. He is lean and ghostlike, and Prince \* Arthur's sword has no effect on him. Finally, remembering that earth is his mother and that he draws his strength from her, Arthur lifts him up and squeezes the life out of him.

**Malengin**, in Spenser's *\*Faerie Queene* (v. ix), the personification of guile. Sought out by Prince \*Arthur and \*Artegall, he runs away assuming various disguises, but is destroyed by \*Talus.

**Male Règle, La**, see HOCCLAVE.

**MALINOWSKI**, Bronislaw (1884-1942), social anthropologist, born in Poland. He came to the London School

of Economics in 1910 (as professor, 1927) and did fieldwork in New Guinea and Melanesia. He was the most important figure in the early development of British social anthropology, establishing a method of detailed observation and description of cultures, based on residence with the people studied and fluency in their language. He developed functional analysis based on the assumption that cultural arrangements were related to human needs and drew, initially, on Freudian ideas to relate psychological attributes of the mind to social institutions. His monographs (most importantly *Argonauts of the Western Pacific*, 1922; *Sexual Life of Savages in North Western Melanesia*, 1929; and *Coral Gardens and Their Magic*, 1935) were characterized by clarity and elegance of expression. These and his theoretical works (*Magic, Science and Religion*, 1925; *Crime and Custom in Savage Society*, 1926; and *Sex and Repression in Savage Society*, 1927) were read by a wide public and novelists and poets of the period made frequent allusion to his ideas.

**MALLARMÉ**, Stéphane (1842-98), French poet, one of the founders of modern European poetry, and more recently one of the heroes of \*structuralism. He spent the years 1862-3 in London; thereafter he taught English in various lycées, mostly in Paris. The hermetic preciousness of his later verse made him the object of a cult. Two of his longer pieces, the icily poised 'Hérodiade' (c.1864) and the sensuously textured 'Prélude à l'après-midi d'un faune' (e. 1865), celebrate the hidden virtues of deferment and absence against the vulgarity of possession and plenitude. His pursuit

of a perfection realizable only through renunciation of the actual demanded a new effort of language: the rare, intensely wrought lyrics, sonnets, and elegies gathered in *Poésies* (1887) and *Vers et prose* (1893) attempt a science of suggestion through the exploitation of syntactical and metaphoric ambiguities and of the formal and aural properties of verse. These tendencies reach their culmination in 'Un coup de dés jamais n'abolira le hasard' (1897), a poem which makes revolutionary use of typographical possibilities to suggest a musical score and to indicate what he called the 'prismatic subdivisions of the idea'.

**MALLET**, or **MALLOCH**, David (1705-65), Scottish author, who Anglicized his name, to the disapproval of \*Boswell. He wrote the well-known ballad 'William and Margaret', *The Excursion* (1728, a poem), and various tragedies, including *Elvira* (1763) which was admired by his friend \*Gibbon but criticized in *Critical Strictures* by Boswell and others. He collaborated with \*Thomson in the masque of *Alfred* (1740), wrote a *Life of Francis Bacon* (1740), and edited \*Bolingbroke's *Works* (5 vols, 1754).

*Malleus Maleficarum*, or *Hexenhammer*, the 'Hammer of Witches', published in 1486? by Jakob Sprenger, the Dominican inquisitor of Cologne, and Heinrich Krämer, prior of Cologne. It was the textbook of the day on witchcraft, setting out how it may be discovered and how it should be punished.

**MALLOCH**, David, see MALLET.

**MALLOCK**, William Hurrell (1849-1923), the nephew of R. H. and J. A. \*Froude, educated at Balliol College, Oxford, is best known as author of *The New Republic: or*

*Culture, Faith and Philosophy in an English Country House* (1877), a lively satire on English society and ideas, in which \*Ruskin figures as Mr Herbert, and \*Jowett, M. \*Arnold, \*Pater, T. H. \*Huxley, and \*Tyndall appear under thin disguises among the other characters. He published various other works, including poems, novels, and memoirs; a High Anglican Tory, he attacked socialism and the \*Fabian Society in several studies of social and economic science, and was himself attacked for his views by G. B. \*Shaw in the *Fortnightly Review*, Apr. 1894. **MALMESBURY**, William of, see WILLIAM OF MALMESBURY.

**MALO NE**, Edmond (1741-1812), literary critic and Shakespearian scholar, educated at Trinity College, Dublin, who came to London in 1777 and established himself as a writer and as a friend of Dr \*Johnson, Sir J. \*Reynolds, \*Burke, and many others. He published in 1778 his *An Attempt to Ascertain the Order in Which the Plays Attributed to Shakespeare Were Written*, and edited the works of \*Goldsmith (1780), Reynolds (1791), and the prose works of \*Dryden (1800). A friend of \*Boswell, and a member of the \*Club, he revised the \**Journal of a Tour to the Hebrides* (1785) while it was going through the press, and gave great assistance with Boswell's *Life of Samuel \*Johnson* (1791), of which he edited the third to sixth editions. He exposed the forgeries of \*Chatterton and \*Ireland. His new edition of Shakespeare was issued posthumously in 1821 in 21 volumes by James Boswell the younger.

**Malone Society, the**, founded by \*Greg and \*McKerrow

in 1906 for the purpose of making accessible materials for the study of early English drama, by printing dramatic texts and documents. Its name is taken from E. \*Malone.

**MALORY**, Sir Thomas (d. 1471), author of *Le \*Morte DArthur*. Although his exact identity is uncertain, he is identified by his editor Vinaver as Sir Thomas Malory of Newbold Revel, Warwickshire, who was a knight before 1442. The *Morte DArthur* was written in prison and we know that Malory of Newbold Revel was charged with crimes of violence, theft, and rape after 1450. For a Yorkshire identification see W M. Matthews, *The Ill-Framed Knight* (1966). The fact that much of the work was translated from a 'French book' has led to a proposed identification as a hostage held in France during the French wars. But the identity remains a matter of conjecture. See P. J. C. Field, *The Life and Times of Sir Thomas Malory* (1993).

**MALOUF**, David (1934- ), Australian poet and novelist, born in Brisbane of English and Lebanese parents, educated at Brisbane Grammar School and the University of Queensland. After a period living and working in Europe he taught English at the University of Sydney from 1968 to 1977. His first volume of poems, *Bicycle and Other Poems*, was published in 1970 and was followed by *Neighbours in a Thicket* (1974), *Poems 1975-76* (1976), *Wild Lemons* (1980), *First Things Last* (1980), *Selected Poems* (1981), and *Selected Poems 1959-1989* (1994). His autobiographical novel *Johnno* (1975) is set in wartime Brisbane, while *An Imaginary Life* (1978) is a lyrical prose meditation on the last years of the Roman poet \*Ovid and his

obsession with a wolf-child. He has also published four novellas: *Child's Play*, the story of a terrorist assassin assessing his victim and written in a restrained documentary style, which was published together with *Fly away Peter* (set in Queensland before the First World War and originally entitled *The Bread of Time to Come*) in 1981 and republished separately in 1982; and *The Prowler* and *Eustace*, which appeared with *Child's Play* in 1982. Other novels: *Harland's Half Acre* (1984), the central figure of which is an artist who is obsessed by a desire to reclaim his family's lost inheritance; *The Great World* ( 1990), which is about the experiences of two friends as prisoners of war in Singapore and Thailand during the Second World War and which won the Commonwealth Writers Prize; and *Remembering Babylon* (1993), set in Queensland dur635  
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ing the mid-19th cent. *Antipodes* (1985) is a collection of short stories. A selection of autobiographical essays was also published in 1985 as *12 Edmondstone Street*. Malouf has been the recipient of many awards, including the Australian Literature Society's Gold Medal for *Child's Play* and *Fly away Peter*. A play, *Blood Relations*, was published in 1988, and he wrote the libretto for Michael Berkeley's *Baa Baa Black Sheep*, adapted from \* Kipling's short story, performed in Cheltenham, 1994.

**MALRAUX**, André (1901-76), French novelist, essayist, and art critic. Out of his experiences as a political activist, in China in the 1920s and in Spain during the Civil War, he wrote a number of novels on revolutionary themes, including *Les Conquérants* (1928; *The*

*Conquerors*, 1929), *La Condition humaine* (1933; trans, under various titles: *Storm in Shanghai*, 1934, *Man's Fate*, 1934, *Man's Estate*, 1948), and *L'Espoir* (1937; *Days of Hope*, 1938, *Man's Hope*, 1938). His writings on art include *Les Voix du silence* (1951; *The Voices of Silence*, 1953). In 1967 his *Antimémoires* appeared (*Anti-memoirs*, 1968).

**MALTHUS**, Thomas Robert (1766-1834), educated at Cambridge, where he had a brilliant student career. He became curate of Albury in Surrey in 1798. In that year, provoked by \*Godwin's *Political Justice* of 1793, he published *An Essay on the Principle of Population*, in which he argued that population (growing geometrically) would soon increase beyond the means of subsistence (which grew only arithmetically), and that checks in the form of poverty, disease, and starvation were necessary. After he had collected a great deal of further information from travels in northern Europe, the *Essay* was heavily recast in a second edition of 1803; in this Malthus modified his conclusions, suggesting that the regulation of greed and sexual activity would act as more acceptable checks on population growth. His work was vigorously attacked by Godwin, \*Cobbett, \*Hazlitt, and others, but it exerted a powerful influence on social thought in the 19th cent. C. \*Darwin declared in his *Life* that Malthus's *Essay* helped to point him towards his own theory of evolution.

**Malvolio**, in Shakespeare's *\*Twelfth Night*, the joyless steward whose gulling forms the play's secondary plot. His name, which denotes 'ill will', has on occasion (e.g. at court, 1623) been used as the play's title.

**MAMET**, David (1947- ), Chicago-born dramatist

whose work is distinguished by its attentions to the rhythms of blue-collar speech and the theme of how low-life criminality mirrors the world of big business. *American Buffalo* (1975) follows the bungled attempts of three petty crooks to pull off a robbery, while *Glengarry Glen Ross* (1983) adapts a similar plot to a bunch of real-estate salesmen. Often criticized for sexism, his work is unafraid to address crises in gender relations, with plays such as *Sexual Perversity in Chicago* (1974), which satirizes the vacuity of male sexual bravado. *Oleanna* (1992) dramatized the misunderstandings between a professor and his student in a complex narrative of sexual harassment. He has written widely for the cinema, providing scripts for *The Postman Always Rings Twice* (1981), *The Verdict* (1982), and *The Untouchables* (1983). He went on to direct films of his own, including the highly acclaimed *House of Games* (1987), *Homicide* (1991), and *The Spanish Prisoner* (1998). He has also written two novels, *The Village* (1994), a portrayal of hunting which recalls \*Hemingway, and *The Old Religion* (1997), a fictional reconstruction of the lynching of a Jewish factory owner falsely accused of the rape and murder of a southern white girl.

**Mammon**, the Cave of, described in Spenser's *\*Faerie Queene* (il. vii). It is the treasure-house of the god of wealth, visited by Sir Guyon. Milton in his *\*Areopagitica* uses the example of Spenser making Guyon visit the cave of Mammon 'that he might see and know, and yet abstain'.

**Mammon**, Sir Epicure, in Jonson's *\*The Alchemist*, a voluptuous, gourmandizing knight, one of Jonson's

greatest characters.

***Man and Superman***: *A Comedy and a Philosophy*, a play by Bernard \*Shaw, first published 1903, first performed (without Act III) in 1905 by the Stage Society at the Court Theatre.

The play is Shaw's paradoxical version of the \*Don Juan story, in which his hero John Tanner (Don Juan Tenorio), provocative, eloquent, and witty ideologue and author of the *Revolutionist's Handbook* (a work which appears in full as an appendix to the play), is relentlessly if obliquely pursued by Ann Whitefield, who is more interested in him as a potential husband than she is in his political theories. Ann has been entrusted as ward by her dead father jointly to Tanner and to the elderly respectable Ramsden, who expects her to marry the devoted and poetic Octavius. Tanner is made aware of Ann's intentions by his chauffeur Straker (the New Man of the polytechnic revolution), and flees to Spain whither he is pursued by Ann and her entourage, which includes her mother and Octavius's sister Violet, who demonstrates, through a matrimonial sub-plot, the superior force of women. Act III consists of a dream sequence set in hell in which Tanner, captured by the brigand Mendoza, becomes his ancestor Don Juan, Mendoza the Devil, Ramsden 'the Statue', and Ann becomes Ana: in one of Shaw's most characteristic 'Shavio-Socratic' debates, the four characters discuss the nature of progress, evolution, and the Life Force, the Devil arguing powerfully that man is essentially destructive, and Don Juan arguing for the saving power of ideas and rational effort, for the philosopher as 'nature's pilot'. In the last act Ann

achieves her object, despite Tanner's struggles; the play ends with the announcement of their impending marriage and Tanner's submission to the Life Force.

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The concept of the Life Force bears some similarity to \*Bergson's 'élan vital', although Shaw was not at the time familiar with Bergson's work: the echo in his 'Superman' of \*Nietzsche's 'Übermensch' (*Also sprach Zarathustra*) is, however, deliberate.

**Manannán**, the son of \*Lêr, a highly popular god of the old Gaelic pantheon, the subject of many legends and the patron of sailors and merchants. The Isle of Man was his favourite abode, and is said to take its name from him. There he has degenerated into a legendary giant, with three legs (seen revolving in the coat of arms of the island).

**Manawyddan**, see MABINOGION.

***Manchester Guardian***, founded in 1821 as a weekly, and in 1855 as a daily paper; the principal Liberal organ outside London, edited 1872-1929 by Charles Prestwich Scott (1846-1932). Its title was changed to the *Guardian* in 1959; since 1961 it has been published from London.

**Manchester School**, the name first applied by \*Disraeli to the political party, led by \*Cobden and \*Bright, who advocated the principles of free trade. It was afterwards extended to the party who supported those leaders on other questions of policy. 'Manchester policy' was used derisively to signify a policy of *laissez-faire* and self-interest. The 'Manchester School' of drama refers loosely to the playwrights associated with Miss \*Horniman's repertory seasons at the Gaiety

Theatre, Manchester, 1907-14, including Harold Brighouse (1882-1958), W. S. \*Houghton, and Allan Monkhouse (1858-1936).

'**Manciple's Tale, The**', see CANTERBURY TALES, 23.

**mandarin**, used as an adjective to describe esoteric, highly decorative, or highbrow prose. According to C. \*Connolly, those favouring it included \*Donne, \*Addison, and \*De Quincey, and its last great exponents were \*Pater and H. \*James (*Enemies of Promise*, 1938).

**MANDELSTAM**, Osip Emilevich (1891-71938), Russian poet, born into the family of a Jewish leather merchant in Warsaw and brought up in St Petersburg. He spent most of 1907-10 in western Europe, particularly Paris, and then studied at St Petersburg University. His first poems appeared in 1910. In 1911 he joined the Acmeist 'Guild of Poets' with \*Akhmatova and \*Gumilev, and the poems of his first collection, *Stone* (1913), are marked by Acmeist brevity and clarity. He met Nadezhda Yakovlevna Khazina (b. 1899) in Kiev in 1919 and married her in 1922. His second collection, *Tristia* (1922), confirmed his status while considerably widening his range. During the 1920s Mandelstam came under increasing attack for being 'out of step' with the new Soviet age, and his ruminations on the subject produced such important poems as 'The Age' and 'The Slate Ode'. His third volume, *Poems*, and collections of prose and criticism appeared in 1928. In 1930 he made a long visit to Armenia, from which emerged *The Journey to Armenia*, a major prose piece (trans. Clarence Brown, 1980), his last work to be published in the Soviet Union for 30 years. His first arrest, in 1934, resulted from his

recitation of his famous poem denouncing Stalin.

Prison was followed by internal exile and attempted suicide. In exile he wrote his important late poetry the 'Voronezh Notebooks'. Arrested again in 1938, he was sentenced to five years' hard labour and died of a heart attack on the way to the camps (the exact date of his death has not been established). His collected works have only been published abroad, though a complete edition of his poetry appeared in Leningrad in 1973. The two volumes of memoirs by Nadezhda Mandelstam, *Hope against Hope* (1971) and *Hope Abandoned* (1974), are not only the main source of information on the poet but also a powerful and harrowing description of the experience of 20th-cent. totalitarianism: she died in 1980 and her work remained unpublished in Russia during her lifetime. Mandelstam's reputation continues to grow, and he is now regarded as one of the major poets of the 20th cent. He has been widely translated into English, notably by Clarence Brown and W. S. Merwin (*Selected Poems*, 1973) and by David McDuff (*Selected Poems*, 1973).

**MANDEVILLE**, Bernard de (1670-1733), born in Holland. He trained as a physician at Leiden, settled in London, and published *A Treatise of the Hypochondriack and Hysterick Passions* (1711, expanded into three dialogues, 1730). His other prose works include *The Virgin Unmasked* (1709, 1714), arguing for a better status and better education for women; *Free Thoughts on Religion, the Church and National Happiness* (1720), a defence of \*Deism and an attack on clericalism; *A Modest Defence of Public Stews* (1724), recommending governmental regulation of bawdy-houses; and *An*

*Enquiry into the Origin of Honour* (1732), distinguishing self-esteem from self-love. Of his moral and satirical verse the best known is 'The Grumbling Hive, or Knaves Turn'd Honest' (1705), which was incorporated with various prose supplements into *The Fable of the Bees, or Private Vices, Public Benefits* (1714, 1723). Mandeville here rejects the optimistic view of benevolent human nature put forward by \* Shaftesbury, and argues that the mutual help on which society thrives like a colony of bees is due to personal acquisitiveness and the love of luxury: a 'virtuous' society, where only subsistence needs are satisfied, would lack both culture and trade and would collapse from want of employment. Mandeville's writing was admired by \*Defoe, and later by Dr \*Johnson and \*Hume, but his ironic use of the language of 'vice' and 'virtue' was widely misconstrued. He was attacked by W \*Law (*Remarks upon a Late Book*, 1723), \*Dennis (*Vice and Luxury Public Mischiefs*, 1724), \*Hutcheson (letters in the *Dublin Journal*, 1726), \*Watts (*An Essay towards the Encouragement of Charity Schools*, 1728), 637 MANDEVILLE | MANLEY and G. \*Berkeley (*Alciphron*, 1732), Mandeville himself responding to the last in *A Letter to Dion* (1732). Mandeville was a literary target in Pope's \**Dunciad* and Fielding's \**Amelia*, but is favourably portrayed in R. \*Browning's *Parleyings with Certain People of Importance*. **MANDEVILLE**, Sir John, the ostensible author of the famous book of *Travels* which is found in many European languages after its first appearance in Anglo-Norman French in 1356-7. There are a number of English manuscripts, one of a metrical version from

Coventry, and the first probably coming from Lincolnshire C.1375. Jean d'Outremeuse, a historian from Liège, tells us that he knew the writer, who left his native St Albans in 1322 and died in Liège in 1372. Until J. W. Bennett's *The Rediscovery of Sir John Mandeville* (1954), Jean d'Outremeuse himself was believed to be the writer of the work. The book purports to be an account of the author's journeys in the East, but it is really a compilation, drawn especially from William of Boldensele and Friar Odoric of Pordenone, and from the *Speculum Majus* of \*Vincent of Beauvais. It claims to be a guide, both geographical and ethical, for pilgrims to the Holy Land, but it carries the reader far off course, to Turkey, Tartary, Persia, Egypt, and India. It is a highly entertaining work, combining geography and natural history with romance and marvels, such as the fountain of youth and the ant-hills of gold-dust. It was an important influence on subsequent English writers from \*Chaucer to Shakespeare, and was the prototype in English of the popular genre of the fabulous travel book. Ed. C. W. R. D. Moseley (1983); metrical version ed. M. C. Seymour (EETS OS 269, 1973). **Mandricardo**, in *Orlando furioso*, the son of \*Agrican, king of Tartary. He wears the armour of Hector, and comes to Europe to secure Hector's sword \*Durindana, now in the possession of Orlando, and to avenge his father's death. He carries off Doralis, who is betrothed to \*Rodomont, meets Orlando and fights with him (but the fight is broken off), gets Durindana after Orlando in his madness has thrown it away, and is finally killed by

\*Rogero.

**Manette**, Dr and Lucie, characters in Dickens's *\*ATale of Two Cities*.

**Manfred**, a poetic drama by Lord \*Byron, published 1817.

Manfred, a Faustian figure, 'half-dust, half deity', lives alone as an outcast in a castle in the Alps, and is tortured by guilt for 'some half-maddening sin'. He summons the spirits of the universe, who offer him everything except the oblivion he seeks. Eventually, overcoming his terror of death, he tries to hurl himself from an alpine crag, but is dragged back by a hunter. He invokes the Witch of the Alps and reveals his sin—his incestuous love for his sister Astarte. He descends to the underworld, the Hall of Arimanes, and encounters a vision of Astarte, who promises him death on the morrow. Back in his castle an abbot begs him to repent, but he cannot. He denies the power of the demons who summon him, and when they vanish he dies.

Byron was deeply interested in the idea of supermen, half-way between gods and mortals, and was to return to the theme in *\*Heaven and Earth*. But he was dissatisfied with *Manfred* and did not wish it ever to be performed, a wish which was ignored after his death. Aspects of the drama were satirized in *\*Nightmare Abbey* by T. L. Peacock, but its power as an archetypal statement of romantic rebellion lived on, and inspired musical compositions by ^Schumann, \*Balakirev, and \*Tchaikovsky.

**MANGAN**, James Clarence (1803-49), Irish poet, born in Dublin, whose life was plagued by poverty and alcohol, despite the efforts of friends who found him

occasional employment in the library of Trinity College, Dublin. Under various pseudonyms he published prose and verse in newspapers and periodicals and is chiefly remembered for a few powerful ballads and songs including 'Dark Rosaleen' and 'The Nameless One' ('Roll forth, my song, like the rushing river'). He died of malnutrition in extreme destitution. His tragic career suggested part of the theme of B. \*Moore's *The Mangan Inheritance* (1979).

**Manichaeism**, see GNOSTICISM.

**Mankind**, a morality play in 914 lines from East Anglia, dating from c.1465, one of the group called \* *Macro* plays after their 18th-cent. owner (the others are \* *Wisdom* and \**The Castle of Perseverance*). Its principal theme is Sloth (*Accidia*), and it is written in the Low Style with much employment of obscenity. Earlier critics and editors regarded the play with some primness, declaring it to be 'unprintable' in parts; more recently it has been admired for its dramatic vigour and for its ingenious structure. Ed. G. Wickham in *English Moral Interludes* (1976); it is discussed briefly by Richard Axton in 'The Morality Tradition' (*Pelican Guide to English Literature* i. 340-52, 2nd edn, 1982). **MANLEY**, Mrs (Mary?) Delarivière (1663-1724). She had a colourful life, which included a bigamous marriage with her cousin John Manley and some years as mistress of the warden of the Fleet Prison, John Tilly. She published several novels and memoirs, including *The New Atalantis* (1709), a \*roman à clef (published with a Key to its characters) in which she attacked various Whigs and people of note. Her *The Adventures of Rivella* (1714) is largely autobiographical.



She also wrote several plays. In 1711 she succeeded \*Swift as editor of the \**Examiner*. Swift wrote of her (*Journal to Stella*, Jan. 1711/12), 'she has very generous principles, for one of her sort; and a great deal of sense and invention'. Her novels, with an introduction by P. Koster, were reproduced in facsimile in 1971.

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**Manly**, (1) a character in Wycherley's \**The Plain Dealer*, (2) a character in Vanbrugh and Cibber's \**The Provok'd Husband*.

**MANN**, Heinrich (1871-1950), German novelist, brother of Thomas \*Mann. His early work includes some notable satirical novels directed against life and institutions in Wilhelmine Germany: *Professor Unrat* (1905) and *Der Untertan* (*The Subject*, 1918), for example. More politically engaged than his brother in the period before 1918, and standing more to the left, he provided the model for the type of 'Zivilisationsliterat' with whom his brother took issue in his *Betrachtungen eines Unpolitischen* (*Observations of an Unpolitical Man*, 1918). Like his brother, he emigrated from Nazi Germany.

**MANN**, Sir Horace (1701-86), British envoy at Florence, where the Young Pretender was residing. Horace \*Walpole made his acquaintance there in 1739, and they became correspondents for 45 years, although they never met again. Walpole requested the return of his letters and used them in his historical works, as well as retouching them for publication.

**MANN**, Thomas (1875-1955), German novelist and essayist. Born in Lübeck, he went into emigration

(most of the time in the United States) in the Nazi period. *Buddenbrooks*, a novel on the theme of the decay of a family, with strongly autobiographical features, appeared in 1901 and quickly made him famous. *Tonio Kroger* (1903), one of his most celebrated novellas, is, like so many of his works, about the nature of the artist. *Der Tod in Venedig* (*Death in Venice*, 1912), influenced particularly by the thought of \*Schopenhauer and \*Nietzsche, presents the artist and artistic creation in a highly ironic light. Originally a man of rather conservative sympathies, as expressed in *Betrachtungen eines Unpolitischen* (*Observations of an Unpolitical Man*, 1918), he caused surprise by quickly lending his public support to the Weimar Republic. *Der Zauberberg* (*The Magic Mountain*) appeared in 1924, the 'Joseph' novels (in four parts) in 1933-43, during which time he also published his novel *Lotte in Weimar*, expanding on a brief episode in the life of \*Goethe, the writer whom Mann most admired and whom he resembled in the ironic detachment of his writing. Constantly concerned with the character and role of the artist, particularly in what Mann saw as his culpable, even criminal, relation to society, he linked this theme with the problem of Nazism in *DrFaustus* (1947), also elaborating the subject in a book about this novel, *Die Entstehung des DrFaustus* (*The Genesis of Dr Faustus*, 1949). His last full-length novel derived from the picaresque tradition: *Die Bekenntnisse des Hochstaplers Felix Krull* (*The Confessions of the Confidence Trickster Felix Krull*, 1954). He was awarded the \*Nobel Prize in 1929.

**mannerism**, a term used to describe any stylistic habit

that becomes exaggerated or is carried to excess, but more specifically applied to the style of Italian art of C.1520-C.1600, between the High Renaissance and the baroque. A powerful and disturbing effect is achieved by distorted or elongated figures, violent perspective, and unexpected colour harmonies. The beginning of the style can be seen in the late work of \*Michelangelo and \* Raphael; it was developed by Tintoretto, El Greco, Bronzino, \*Vasari, and others.

**MANNING**, Frederic (1882-1935), novelist, born in Sydney, who spent his adult life in England. He served in the First World War on the Somme and Ancre fronts as a private with the King's Shropshire Light Infantry, an experience which inspired his novel *The Middle Parts of Fortune*, published anonymously in 1929, and in 1930 in expurgated form as *Her Privates We* by 'Private 19022'. The full text was published again in 1977 with his full name. It is a powerful account of camaraderie, military inefficiency, and squalor in and behind the trenches, seen through the eyes of Private Bourne (named after the Lincolnshire town which Manning had made his home). Bourne's death ends the narrative.

**MANNING**, Henry Edward (1808-92), educated at Balliol College, Oxford. He became archdeacon of Chichester (1840) and succeeded \*Newman as one of the leaders of the \*Oxford movement. He joined the Roman Catholic Church in 1851, and became archbishop of Westminster in 1865 and cardinal in 1875.

He published many religious and polemical works, was a great preacher and ecclesiastical statesman, and a subtle controversialist. He is one of the subjects of L.

\*Strachey's *Eminent Victorians*.

**MANNING**, Olivia (1908-80), novelist, brought up in Portsmouth, the daughter of a naval officer of small means. Her first novel, *The Wind Changes* (1937), was set in Dublin. In 1939 she married R. D. Smith, then a British Council lecturer, subsequently a BBC producer, and at the outbreak of war travelled with him to Bucharest. Her experiences there, and later in Greece, Egypt, and Jerusalem, inspired the works for which she is best remembered, *The Balkan Trilogy* (*The Great Fortune*, 1960; *The Spoilt City*, 1962; *Friends and Heroes*, 1965) and *The Levant Trilogy* (*The Danger Tree*, 1977; *The Battle Lost and Won*, 1978; and *The Sum of Things*, 1980). This sequence opens with the experiences of the newly married Guy and Harriet Pringle in rumour-filled Romania, surrounded by a crowd of vividly drawn minor characters and hangerson, most memorable among them an amiable scrounger, the Russian émigré Prince Yakimov, now down-atheel but trailing dubious memories of a glorious past. Harriet spends much of her time trying to protect Guy and herself from Guy's impulsive generosity. As the German army advances the couple flee to Athens, and the second trilogy finds them in Egypt. The novels are a fine portrait of the tragi-comedy of war and of its effects on civilian life, and give a vivid sense of place and period; *The Battle Lost and Won* also contains a striking account of the battle of Alamein seen through the eyes of Simon Boulderstone, a young British officer. Olivia Manning wrote five other novels and two volumes of short stories (*Growing up*, 1948; *A Romantic Hero*,

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1966). The *Balkan Trilogy* was adapted for television by Alan Plater.

**MANNINGHAM**, John (c. 1575-1622), a barrister whose diary or commonplace book (among the Harleian manuscripts in the British Library) records a performance at the Middle Temple in 1602 of Shakespeare's *Twelfth Night*, which he compares to *The Comedy of Errors*, and the only known and probably authentic contemporary anecdote about Shakespeare.

**MANNYNG**, Robert, of Brunne (Bourne) in Lincolnshire (fl. 1288-1338), is known only from what he tells us of himself in the Prologues to his two works, his verse *Chronicle of England* (finished 1338) and *Handlyng Synne*. He was a member of the Gilbertine Order. Part I of *Chronicles*, ed. F. J. Furnivall (Rolls Series), 2 vols (1887).

*Man of Feeling, The*, a novel by H. Mackenzie, published 1771.

The work is generally considered to have been the most influential 'novel of sentiment'. The author deliberately fragments the story, with the explanation that the manuscript has been mutilated, so that the effect is of a series of abrupt but concentrated episodes. Harley, the hero, is the man of feeling, whose unwavering benevolence and acute, often tearful, sensibility are demonstrated through various scenes in which he assists the down-trodden, loses his love, and fails to achieve worldly success.

'Man of Law's Tale, The', see CANTERBURY TALES, 5.

*Man of Mode, The*, the last and finest comedy of Etherege, first performed at court 1676. It was an

immediate success, and remains a classic of the Restoration period. Steele singled it out for attack in the

*Spectator*, 65, and Dennis provided a spirited defence. There are two main plots, neatly interwoven.

Dorimant rids himself of his mistress Mrs Loveit, with the aid of faint-hearted Bellinda whom he seduces in the process. In doing so he meets the heiress Harriet Woodvil, with whom he appears to fall in love. She is wise enough to keep him at arm's length until he proposes marriage, and even then requires him to follow her into the country, there to receive her answer after the play is ended. In counterpoint, Young Bellair has been ordered by his father to marry Harriet; but he loves Emilia, who with the help of his aunt Lady Towneley enables him to outwit the old man, who has fallen for Emilia. The revelation of his own dotage induces Old Bellair to give his blessing to his son's marriage.

Slight though the action is, it is natural and easy, and Etherege sustains interest through his unsentimental views, eloquent dialogue, and telling social detail.

Dorimant was said to be drawn after Rochester, and Dennis considered that the comedy 'so burnished his vices that they appeared as virtues', though a modern reader might find the play's values more ambiguous, and the satire directed not only at Sir Fopling Flutter, 'the prince of fops' who gives the drama its name.

**Man of Ross, The**, see KYRLE.

*Man of the World, The, (i)* a novel by H. Mackenzie; (2) a comedy by Macklin, performed 1781, and adapted from his own earlier unpublished work *The True Born Scotchman*, performed 1764. It had

long been refused a licence because of its satire on the Scots, though Macklin claimed in a preface that his intention was only to 'explode the reciprocal national prejudices that equally soured and disgraced the minds of both English and Scots men'.

A Scottish politician, Sir Pertinax Mac-Sycophant (originally played by the author), has risen to parliamentary eminence through pliability and flattery, and now seeks to gain control of three parliamentary boroughs by marrying his eldest son Egerton to Lady Rodolpha, the daughter of another servile but needy politician, Lord Lambercourt. The young couple, at their parents' insistence, reluctantly embark on a scene of courtship, to find to their mutual relief that both have affections otherwise engaged, and they combine to defeat their parents' purposes. Rodolpha, who secretly loves Egerton's younger brother, is ordered to marry him, which suits all concerned; Egerton marries his own choice, his father's ward Constantia. *Manon Lescaut*, see PRÉVOST.

**MANSFIELD**, Katherine, pseudonym of Kathleen Mansfield Beauchamp (1888-1923), born in Wellington, New Zealand, educated at Queen's College, London, 1903-6. She returned to New Zealand to study music for two years, then came back to London in 1908. In 1909 she married, but left her husband after a few days; she became pregnant by another man and gave birth to a stillborn child in Bavaria, an experience that formed the background to her first collection of stories *In a German Pension* (1911), most of which were previously published in \*Orage's *New Age*. In 1911 she met John Middleton \*Murry, whom she was to marry

in 1918; he was editing \* *Rhythm*, to which, and to its successor the *Blue Review*, she also contributed stories, many based on her New Zealand childhood. In 1915 she and Murry spent some weeks in Zennor, Cornwall, in close and sometimes strained proximity to their friends D. H. \* Lawrence and Frieda; in 1916 she, Murry, and Lawrence founded a magazine, *Signature*, which survived for only three issues. From this period she knew that she was suffering from tuberculosis, and spent part of every year abroad in the south of France and Switzerland. In 1918 'Prelude' was published by the \*Hogarth Press, and later in a collection, *Bliss, and MANSFIELD PARK | MANZONI 640 Other Stories* (1920). She was increasingly recognized as an original and experimental writer, whose stories were the first in English to show the influence of \*Chekhov, whom she greatly admired. Her success aroused the jealousy of V. \*Woolf, who began to describe her work as 'hard' and 'shallow'. *The Garden Party, and Other Stories* (1922) was the third and last collection to be published in her lifetime: in that year she entered the institute run by \*Gurdjieff near Fontainebleau, hoping to regain spiritual and physical health, and died the following January. Her stories vary greatly in length and tone, from long, impressionistic, delicate evocations of family life ('At the Bay', 'Prelude') to short, sharp sketches such as 'Miss Brill'. Two collections were published posthumously (*The Dove's Nest*, 1923; *Something Childish*, 1924) as well as various collections of letters, extracts from her journal, etc.; a biography by A. Alpers appeared in 1980, superseding his own earlier version of 1954. Four vols of her

*Collected Letters* (1903-21), ed. V. O'Sullivan and M. Scott, have been published 1984-96. There is also a life by C. \*Tomalin (1987).

***Mansfield Park***, a novel by J. \* Austen, begun 1811, published 1814.

Sir Thomas Bertram of Mansfield Park, a stern but kind-hearted man, has two sons, Tom and Edmund, and two daughters, Maria and Julia. His wife, a charming, indolent woman, has two sisters: Mrs Norris, a near neighbour, who is spiteful and selfish, and Mrs Price, the wife of an impecunious officer of marines, with a large family of young children. In order to assist the Prices, Sir Thomas undertakes the charge of their eldest daughter Fanny, a timid child of 9. In spite of her humble situation and the cruelty of Mrs Norris, Fanny, by her gentle and modest disposition, gradually becomes an indispensable part of the household. The strength and earnestness of her character is particularly shown during Sir Thomas's absence in the West Indies, when family discipline is considerably relaxed, forbidden private theatricals are mounted, and an unseemly flirtation begins between Maria Bertram, who is already engaged to marry Mr Rushworth, and Henry Crawford, the attractive, worldly brother-in-law of the parson of Mansfield. Against all this Fanny resolutely sets her face. Loving her cousin Edmund, she grieves greatly to see him fascinated by the frivolous Mary Crawford, sister of Henry. Maria having become Mrs Rushworth, Henry turns his attention to Fanny, to his own and her astonishment falls in love with her, and proposes marriage. Fanny unhesitatingly rejects him, incurring the grave displeasure

of Sir Thomas for what he regards as a piece of ungrateful perversity. During a visit paid by Fanny to her own home in Portsmouth matters come to a crisis. Henry, accidentally encountering Maria Rushworth again, runs away with her; and Julia elopes with a foolish and unsuitable suitor, Mr Yates. Mary Crawford's failure to condemn her brother's conduct, together with her aversion to marrying a clergyman (for Edmund has by now taken orders), finally opens Edmund's eyes to her true character. He turns for comfort to Fanny, falls in love, and they are married. **Mantolini**, Madame, in Dickens's \* *Nicholas Nickleby*, a fashionable dressmaker. Her husband Mr Mantolini, a selfish, affected fop, lives on her earnings and ruins her.

**MANTEL**, Hilary ( 1952- ), novelist, born in Hadfield, Derbyshire, and educated at the London School of Economics and Sheffield University. She married Gerald McEwan in 1972 and lived in Botswana 1977-82, then in Jeddah, Saudi Arabia, until 1986; this experience produced her essay 'Last Months in Al Hamra', which won the Shiva Naipaul Memorial Prize in 1987, and the finely atmospheric psychological thriller *Eight Months on Ghazzah Street* (1988). Mantel's other novels include *Every Day is Mother's Day* (1985), a story of a mother and daughter, Muriel and Evelyn Axon, living together in retreat from the outside world, and *Vacant Possession* (1986), which continues Muriel's story as she returns from a mental hospital and enters 'care in the community'. *Fludd* (1989), a comedy set in the north of England, uses motifs and memories from the author's Catholic

childhood and explores the meanings of alchemy. Her broadly ranging historical novel *A Place of Greater Safety* (1992) is set in the French Revolution. *A Change of Climate* (1994) depicts the return of two former missionaries in southern Africa to the cool expanses of Norfolk, where an old secret gradually surfaces. The novel has Mantel's characteristic blend of complex and powerful psychological drama, elegant descriptive prose, and terse comedy. *An Experiment in Love* appeared in 1995 and *The Giant O'Brien* in 1998.

**MANTUAN**, or **MANTUANUS** (1448-1516), Johannes Baptista Spagnolo, a Carmelite of Mantua who wrote Latin eclogues. These had a considerable vogue in England and influenced the pastorals of \*Barclay and \*Spenser. He is the 'good old Mantuan' quoted by Holofernes in \**Love's Labour's Lost* (IV. ii).

**MANUTIUS**, Aldus, see **ALDUS MANUTIUS**.

**MANZONI**, Alessandro (1785-1873), Italian novelist, author of / *promessi sposi* (*The Betrothed*), a work of unique historical significance. In a long series of painstaking revisions from its first published version (1825-7) to its final form (1840-2), it forged from Tuscan the literary Italian which, after the unification of Italy (1870), became standard Italian. It is also remarkable for its powerfully characterized historical reconstruction of 17th-cent. Lombardy, under Spanish domination and ravaged by plague. The simple attempts of two poor silkweavers to marry are used to explore the corrupt and oppressive rule of the Spaniards and, by implication, of the later Austrians.

Manzoni also wrote two historical tragedies in  
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verse, // *conte di Carmagnola* (*The Count of Carmagnola*, 1820) and *Adelchi* (1822), which deal with the relationship between oppressed and oppressors, and the role of divine providence in history. He was greatly admired by Sir W \*Scott, and was the subject of a great Requiem Mass by \*Verdi.

**MAP**, Walter (C.1140-C.1209), a Welshman who was archdeacon of Oxford in the time of Henry II and the author between 1181 and 1192 of a satirical and entertaining miscellany *De Nugis Curialium*, 'Courtiers' Trifles', which contains the disquisition formerly attributed to St \*Augustine, 'Dissuasio Valerii ad Rufinum de non ducenda uxore', referred to by Chaucer in the 'Prologue to the Wife of Bath's Tale' (\**Canterbury Tales*, in. 671). Some Goliardie poems have been doubtfully attributed to him, as well as a lost Latin original of the prose *Lancelot*. He was highly regarded as a poet in his own day and he used to be identified as \*Goliath and hence the author of all the Goliardie poems; this is certainly not right, though he must have been the composer of more works than the small certain *oeuvre* that survives. (See also **ANGLOLATIN LITERATURE**.)

*De Nugis Curialium*, trans. F. Tupper and M. B. Ogle (1924). Ed. T Wright, *The Latin Poems Commonly Attributed to Walter Mapes* (Camden Soc. 1841: inauthentic works).

**MARAÑA**, Giovanni Paolo, see **TURKISH SPY**.

*Marble Faun*, *The*, a novel by \*Hawthorne, published 1860 (in England as *Transformation*). It is the product of Hawthorne's two years in Italy; the scene is laid in Rome, and the title is taken from the resemblance of

one of the principal characters, Count Donatello, to the Marble Faun of Praxiteles.

Donatello is in love with the liberated young American art student Miriam, who is being persecuted by a mysterious stranger—a 'dusty, death-scented apparition', with whom she has some guilty connection. Roused to sudden fury when encountering her with him on a moonlight expedition, Donatello murders him, with her unspoken assent, thus binding them together in a relationship 'cemented by blood'. A subplot describes the relationship of a sculptor, Kenyon, and Miriam's art student friend Hilda, 'the Dove'; Hilda, although herself totally innocent, feels herself under a 'mysterious shadow of guilt', by connection with Miriam. Hawthorne uses the image of Beatrice Cenci, in the painting attributed to \*Reni, which Hilda is engaged in copying, as a symbol for the mystery of sin, which, in the character of Donatello, has a purifying power. He surrenders himself to justice, and Kenyon's reflection is, 'Sin has educated Donatello, and elevated him. Is sin, then . . . merely an element in human education?'

**MARCEL**, Gabriel (1889-1973), French Catholic existentialist. Following Kierkegaard and Jaspers, he repudiated abstraction, generalization, categorization, in favour of individual authenticity. From *Être et avoir* (1935) to *Le Mystère de l'être* (1951), he argued that being is a concept that cannot be analysed, only recognized, and that man has to confront it not as a problem to be posed or conceived, but as an experience to be lived and explored.

**Marchioness**, the, a character in Dickens's *\*The Old*

*Curiosity Shop*.

**MARCIAN**, see MARTIANUS CAPELLA.

**MARCO POLO**, see POLO.

**MARCUS AURELIUS ANTONINUS** (AD 121-80), Roman emperor 161-80 and Stoic philosopher, the author of 12 books of 'Meditations'. The *Meditations* were not printed till 1555, but a Spanish counterfeit by Antonio da Guevara purporting to be a life of Marcus Aurelius was translated by J. \*Berners as *The Golden Boke* (1535) and by T. \*North as the *Diali of Princes* (1557), and enjoyed great public favour. But so did Jeremy \*Collier's translation (1701) of the authentic *Meditations* which saw 58 editions before the end of the century. They were highly valued also by M. \*Arnold and had a further spell of popularity in the decades preceding the First World War. For his philosophy, see STOICISM.

**Marfisa**, in *\*Orlando innamorato* and *\*Orlando furioso*, the warrior sister of \*Rogero. Brought up by an African magician, she becomes queen of India, and leads an army to the relief of \* Angelica besieged in Albracca. Later, discovering her own Christian parentage, Marfisa joins Charlemagne and is baptized. She falls in love with Rogero before discovering that he is her brother.

**Martorio**, see PASQUIL.

**Margaret**, (1) in Shakespeare's *\*Much Ado about Nothing*, a gentlewoman attendant on \*Hero; (2) in Goethe's *\*Faust*, the principal female character ('Gretchen') of Part I, a girl of humble station, simple, confiding, and affectionate.

**MARGARET OF ANJOU** (1430-82), the 'She-wolf of France', daughter of Reignier, king of Naples, who is a dominant character in Shakespeare's *1, 2, and 3 \* Henry*

VI and *\*Richard HI*. In 1 and 2 *Henry VI* she is the mistress of Suffolk, though married to Henry; in 3 *Henry VI* her role as a termagant develops, with her mocking and murder of York, and in *Richard HI* she is a powerful prophetess of doom. The historical Margaret remained in France after her defeat at the battle of Tewkesbury. Peggy Ashcroft played the role memorably in John Barton's adaptation of the four plays as *The Wars of the Roses* (1963). She figures also in Scott's *\*Anne of Geierstein*.

*Margarete, St*, see KATHERINE GROUP.

***Margarite of America, A***, a prose romance by T. \*Lodge published 1596, but written during his voyage to South America under Thomas Cavendish in 1591-3. It describes the tragic love of Margarite, daughter of the MARGUERITE OF NAVARRE | MARINO FALIERO 642 king of Muscovy, for the treacherous and violent Arsadachus, son of the emperor of Cusco, who eventually kills her, together with his wife Diana and their child. It is notable for its variety of visual spectacle and pageantry, its highly patterned poems and songs, and the unsparing savagery of many of the incidents. It was edited by G. B. \*Harrison (1927).

***Marguerite of Navarre***, see HEPTAMERON.

**Maria**, (1) one of the ladies attending the princess in Shakespeare's *\*Love's Labour's Lost*; (2) Olivia's waiting woman in his *\*Twelfth Night*; (3) a character in Sterne's *\*Tristram Shandy* (vol. vii) and *\*A Sentimental Journey*; (4) a character in Sheridan's *\*The School for Scandal*.

**Mariana**, (1) Diana's friend in Shakespeare's *\*All's Well that Ends Well*; (2) in his *\*Measure for Measure*, a

lady betrothed to \* Angelo, but cast off by him. The duke describes her as living 'dejected' 'at the moated grange' (in. i. 255), the phrase which suggested \*Tennyson's poems (below).

**'Mariana'** (1830) and **'Mariana in the South'** (1832), two poems by Tennyson, suggested by Shakespeare's Mariana of 'the moated grange' in *^Measure for Measure*. Both describe women waiting hopelessly and in desolate loneliness for their lovers; the first inspired \*Millais's painting of 1851, and the landscape of the second was drawn from Tennyson's journey with A. H. \*Hallam in 1832. Tennyson appears to have invented the stanza form.

**MARIANA**, Juan de (1535-1624), a Spanish Jesuit who taught theology at Rome and Paris, and then settled at Toledo, and wrote a long and remarkable history of Spain. He also wrote a notable Latin treatise *De Rege et Regis Institutione* (Toledo, 1599), in which he spoke with approval of the assassination of Henry III of France by Jacques Clément and defined the circumstances in which it was legitimate to get rid, even by violence, of a tyrannical prince. This book was condemned in Paris to be burnt by the public executioner immediately after the assassination of Henry IV by Ravaillac in 1610, and encouraged the belief in England that the Jesuits were responsible for the Gunpowder Plot of 1605.

**MARIAS**, Javier (1951- ), Spanish novelist and translator, born in Madrid. He has published several novels including *Todas las almas* (*All Souls*, 1992), an academic comedy set in Oxford, and *Corazón tan blanco* (1992; *A Heart so White*, 1995), a complex and carefully



plotted novel of jealousy and passion, packed with Shakespearian allusions, set in Cuba, New York, and Madrid, dealing with the honeymoon and marriage of two Spanish translators, and interwoven revelations of family tragedy and violence.

**MARIE DE CHAMPAGNE**, daughter of \*Eleanor of Aquitaine and her first husband Louis VII of France, became countess of Champagne in 1164 on her marriage to Count Henry, and regent there on his death in 1181. She set up at Troyes from the 1160s onwards a cultural centre modelled on that of her mother at Poitiers. Her most famous protégé was \*Chrétien de Troyes who attributes to her the *sen* and *matière* of his *Lancelot* in the first lines of the poem. \* Andreas Capellanus also claims to be a courtier of hers.

**MARIE DE FRANCE** (fl. 1160-90), a French poet of whom little certain is known, the author of twelve *Lais*, a series of apparently Celtic stories told in Anglo-Norman couplets. She appears to have been born in France and to have done much or all of her literary work in England. She knew Latin and English as well as French, and she wrote a French version of the Latin *St Patrick's Purgatory*. As well as her famous *Lais*, some of which were copied in English (see BRETON LAYS), she wrote a collection of \* Aesop's Fables which she called *Isopet* and which she says she translated from English. See *Lais*, ed. A. Ewert (1944); E. Rickert, *Marie de France: Seven of Her Lays Done into English* (1901).

**Marina**, in Shakespeare's \**Pericles*, the daughter of Pericles, whose name alludes to her being born at sea. She inspired T. S. \*Eliot's poem 'Marina' (1930).

**Marinell**, see FLORIMELL.

**MARINETTI**, Filippo Tommaso (1876-1944), Italian dramatist, novelist, and poet, who launched \*Futurism in 1909. In his poems he anticipated the \*Dada technique of juxtaposing words without syntactical links. In his plays he abandoned verisimilitude and traditional methods of characterization and plot development. His innovations include: the use of automatons; the simultaneous staging of unrelated actions; the 'drama of objects', in which human interlocutors play no significant part. He shared with Fascism the glorification of virility, nationalism, and war.

**MARINO**, Giambattista (1569-1625), Neapolitan poet, best known for his *Adone* (1623), a long poem on the love of Venus and Adonis. The term *marinismo* (or sometimes *secentismo*) denotes the flamboyant style of Marino and his 17th-cent. imitators, with its extravagant imagery, excessive ornamentation, and verbal conceits. \*Crashaw was profoundly influenced by Marino. See *Secentismo e marinismo* (1925) by M. \*Praz.

**Marino Faliero**, *Doge of Venice*, a drama in blank verse by \* Byron, published 1821 and produced in the same year at Drury Lane, against Byron's wishes. The play, based upon historical facts and inspired by Byron's 1816-17 period in Venice, is set in 1355. The elderly but vigorous and passionate Faliero, recently elected doge, is outraged by the inadequate punishment imposed upon a young patrician who has grossly insulted Faliero's young, beautiful, and innocent wife. In  
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revenge Faliero joins a popular insurrection in an attempt to overthrow the constitution and its corrupt officers, but the plot is discovered, and he is executed, unrepentant and defiant to the last. This conspiracy was also the subject of a tragedy by \*Swinburne, 1885. **Marius the Epicurean**, a philosophical romance by \*Pater, published 1885.

Pater describes the boyhood, education, and young manhood of Marius, a serious young Roman imbued with a 'morbid religious idealism'. With his friend Flavian (who, like so many of Pater's characters, dies young) he discovers the 'jewelled' delights of \*Apuleius, in particular of the story of \* *Cupid and Psyche*, then progresses through the philosophies of \*Heraclitus, Aristippus, and \*Marcus Aurelius to Christianity. He dies more or less a martyr to save a Christian friend. The work is a vehicle for Pater's own reflections on pagan and Christian art and religion; T. S. \*Eliot in his essay 'Arnold and Pater' (1930) quotes with approval A. C. \*Benson's view that Pater's true interest was in the sensuous appeal and liturgical solemnities of religion, and concludes that the book documents an important historical moment in the process whereby 'religion became morals, religion became art, religion became science and philosophy'.

**MARIVAUX**, Pierre (1688-1763), French playwright. After the loss of his provincial inheritance he lived by his pen and frequented the literary salons of Paris. In 1722 he founded a *Spectateur français* in imitation of Addison's *Spectator*. In all he produced about 30 comedies, the intrigues of which are motivated by social and psychological obstacles to the union of

lovers. The refined and subtle analysis of sentiment known as *marivaudage* which is his trademark as a dramatist is best revealed in *Le Jeu de l'amour et du hasard* (1730) and *Les Fausses Confidences* (1737). His plays have held the French stage ever since.

**Mark**, King, in Arthurian legend, the king of Cornwall and the husband of Isoud of Ireland, who is brought to Mark by her lover \*Tristram; in some versions Tristram is the son of Mark's sister Elizabeth. Various Tristram stories represent the king as nobly trusting, or as a treacherous coward. See TRISTRAM AND ISOUD. **MARKANDAYA**, Kamala (1923- ), British novelist, born and educated in India. *Nectar in a Sieve* (1954) established her as the first notable woman novelist from the Indian subcontinent. The impact of new economic and political ideas on traditional Indian society is Markandaya's main theme in *A Silence of Desire* (1960), *Possession* (1963), *A Handful of Rice* (1966), and *The Coffer Dams* (1969). *The Nowhere Man* (1972) transports the clash of cultures to England, where Markandaya settled in the early 1960s. *Two Virgins* (1973) marks a radical change, showing a much more experimental style and a more positive view of modernization. Her most ambitious novel is *The Golden Honeycomb* (1977)—a historical look at how the coming of Indian independence affected a native or princely state. *Pleasure City* (1982) provides a subtle and ironic view of a friendship between Rikki, a local fisherboy, and Tully, a representative of the multinational company which builds a modern holiday resort next to Rikki's village.

**MARKHAM**, E(dward) A(rchibald) (1939- ), poet,

editor, and short story writer, born on Montserrat; he came to England in 1956. His volumes of poetry include *Human Rites* (1984), *Lambchops in Papua New Guinea* (1985), *Living in Disguise* (1986), and *Towards the End of a Century* (1989). Although much travelled, he frequently returns (though without sentimental nostalgia) to the theme of his Montserrat childhood and his grandmother's house. *Hinterland* (1989) is a volume of stories. He was appointed professor of creative writing by Sheffield Hallam University in 1997, where he has maintained a high level of support for serious writing, and edits the magazine *Sheffield Thursday*. He has also edited the *Penguin Book of Caribbean Short Stories* (1996). *A Papua New Guinea Sojourn* (1998) describes his life as media coordinator in New Guinea in the 1980s.

**MARKHAM**, Gervase (1568-1637), who wrote on country pursuits, the art of war, and horsemanship; also plays and poems. His principal works on horses are *A Discourse of Horsmanship* (1593), *Cavelarice, or The English Horseman* (1607), *Markham's Methode or Epitome* (?1616), and *Markhams Faithful Farrier* (1629). His chief work on country occupations, *A Way to Get Wealth* (1623), contains treatises on 'Cheap and Good Husbandry' (the management of domestic animals); 'Country Contentments' (hunting, hawking, fishing), with a section on the 'English Huswife' (cooking, dairying, physic); and agriculture and horticulture. (These treatises had been separately published earlier.) Other works include a poem about Sir Richard Grenville (1595) and *The English Arcadia* (prose, 1607). There is a bibliography by F. N. L. Poynter (1962).

**MARKHAM**, Mrs, pseudonym of Mrs Elizabeth Penrose (1780-1837), who wrote for children, and published two very popular school histories, of England (1823) and of France (1828), from which she carefully omitted all instances of cruelty and deception.

**Markleham**, Mrs, in Dickens's *\*David Copperfield*, familiarly known as the 'Old Soldier', the mother-in-law of Copperfield's old schoolmaster at Canterbury, Dr Strong. Her nickname was due to the 'skill with which she marshalled great forces of relations against the Doctor'.

**MarkTapley**, in Dickens's *\*Martin Chuzzlewit*, servant at the Dragon Inn, who leaves it to find some position in which it will be a credit to show his indomitable good humour. He becomes the devoted attendant of Martin during his American tour.

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**Marley**, Jacob, in Dickens's *\*A Christmas Carol*, Scrooge's late partner, whose ghost appears.

**Marlow**, (1) a character in and part-narrator of several of the works of J. \*Conrad, including *\*Lord Jim*, *\*Heart of Darkness*, *Youth*, and *Chance*; (2) Sir Charles and his son, characters in Goldsmith's *\*She Stoops to Conquer*.

**MARLOWE**, Christopher (1564-93), son of a Canterbury shoemaker, educated at the King's School, Canterbury, and Corpus Christi College, Cambridge. He became a BA in 1584, and MA, after some difficulty, in 1587. Though of excellent classical attainments, as his writings make clear, he seems to have been of a violent and at times criminal temperament. It is not clear whether visits he made to the Continent related to espionage. In 1589 he was involved in a street fight in

which the poet T. \* Watson killed a man; an injunction was brought against him by the constable of Shoreditch three years later. Early in 1592 he was deported from the Netherlands for attempting to issue forged gold coins. On 30 May 1593 he was killed by one Ingram Frizer (as \*Hotson discovered) in a Deptford tavern after a quarrel over the bill; Marlowe was at the time under warrant to appear before the Privy Council on unknown charges. \*Kyd and another friend, Richard Baines, testified after his death to his blasphemy and outrageous beliefs.

*The Tragedie of \*Dido, Queene of Carthage*, published in 1594, may have been written while Marlowe was still at Cambridge, and in collaboration with \*Nashe. Part I of *\*Tamburlaine* was written not later than 1587, and Part II in the following year; it was published in 1590. The next plays may have been *\*The Jew of Malta*, not published until 1633, and *\*EdwardII*, published in 1594. The highly topical *\* Massacre at Paris*, which survives only in a fragmentary and undated text, and *\*Dr Faustus*, published 1604, may both belong to the last year of Marlowe's life. At various times he translated *\* Ovid's Amores*, published without date as *All Ovids Elegies*, together with some of Sir John \*Davies's 'Epigrammes'; wrote two books of an erotic narrative poem *\*Hero and Leander*, which was completed by G. \*Chapman and published in 1598; made a fine blank verse rendering of *Lucans First Booke*, Book 1 of \*Lucan's *Pharsalia*; and wrote the song 'Come live with me and be my love', published in *\*The Passionate Pilgrim* (1599) and *\*England's Helicon* (1600), with a reply by \*Raleigh. In spite of his violent life Marlowe

was an admired and highly influential figure: within weeks of his death \*Peele paid tribute to him as 'Marley, the Muses darling for thy verse'. Shakespeare's early histories are strongly influenced by Marlowe, and he paid tribute to him in *\*As You Like It* as the 'dead shepherd'. \*Jonson referred to '*Marlowes mighty line*', and among others who praised him were Nashe, Chapman, G. \*Harvey, and \*Drayton. There are many modern editions of his plays and poems: the Revels Plays editions of the plays are to be recommended, and in the same series, Millar Maclure's edition of the *Poems* (1968).

**MARLOWE**, Derek (1938-96), novelist and screenwriter, born in Perivale, Middlesex. His first novel, the spy thriller *A Dandy in Aspice* (1966), remains the best known of his nine novels, although his later work is more ambitious. *Do You Remember England?* (1972), in some ways his most autobiographical work, is both the story of a tragic love affair and a revealing picture of the idle rich at play. His fiction is marked equally by his elegant style as by his facility for byzantine plotting. He spent his last ten years screenwriting in Hollywood. A tenth novel was started but never finished.

**MARMION**, Shackerley (1603-39), educated at Wadham College, Oxford. He served in the Netherlands, and joined ^Suckling's expedition to Scotland in 1638, though he became ill en route and returned to London. He wrote three plays, *Hollands Leaguer* (1632), *A Fine Companion* (1633), and, his best, *The Antiquary* (perf 71635, printed 1641). He also wrote a long verse narrative in heroic couplets, *Cupid and Psyche* (1637), and contributed verse to the *Annalia Dubrensia* (see

COTSWOLD OLIMPICK GAMES).

**Marmion:** *A Tale of Flodden Field*, a poem in six cantos by Sir W \*Scott, published in 1808. Marmion is a fictitious character of mixed qualities, a favourite of Henry VIII, proud, ambitious, and treacherous, who has tired of one love (a perjured nun, Constance of Beverley, who is walled up alive in a scene of Gothic horror) and is in pursuit of the wealthy Lady Clare, who is herself in love with Ralph de Wilton. After much intrigue and disguise (during which Clare herself takes to the convent for a while in refuge from Marmion, and Wilton passes for a palmer) the action moves to Flodden, with stirring descriptions of the encamped armies, and then of the battle, during which Marmion is mortally wounded: Clare, who has watched the fight from a nearby hill, succours the dying man with water from a fountain, an incident which provokes some of the best-known lines of the poem (Canto VI)—'O, woman! in our hours of ease, I Uncertain, coy and hard to please . . . When pain and anguish wring the brow, I A ministering angel thou!' Clare is finally united with Wilton, with the blessing of 'bluff King Hal'. The poem contains the Song of \*Lochinvar (Canto V).

**MAROT**, Clément (1496-1544), French poet. He spent the greater part of his life in court service, and from 1527 was *valet de chambre* to Francis I. His Protestant sympathies led to arrest or exile on several occasions, and he spent some time in Italy and Geneva. He enjoyed great popularity in the 16th cent., developed the rondeau and ballade, and introduced a number of new forms into French poetry, including the elegy, the eclogue, the epigram, the epithalamium, and (probably)

the Petrarchan sonnet. His translations of the Psalms were much admired by \*Calvin, and were very frequently reprinted for some 200 years after his death.

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**Marplot**, a character in Mrs Centlivre's \**The Busie Body*.

**Marprelate Controversy**, see MARTIN MARPRELATE.

**MÁRQUEZ**, Gabriel Garcia, see GARCÍA MÁRQUEZ.

**MARQUIS**, Don (1879-1937), Illinois-born American journalist and writer of light verse, known internationally for his creation of archy the cockroach, a *vers libre* bard writing in lower case because he cannot work the typewriter's shift key, and his friend mehitabel the alley cat, with her slogans 'wotthell' and 'toujours gai, archy, toujours gai'. These characters first appeared in the New York *Sun*, then in the New York *Herald Tribune* and *Collier's Weekly*, and in various collections from *archy and mehitabel* (1927) onwards.

**Marriage**, a novel by S. \*Ferrier, published 1818.

Lady Juliana, the foolish and romantic daughter of the earl of Courtland, elopes with a penniless young officer, Henry Douglas, who takes her to his Highland home, a gaunt, lonely house, where she is greeted by 'three long-chinned spinsters' and 'five awkward purple girls'. The dismay of the worldly Juliana, and the characters of the household and of the neighbouring gentry, are presented with liveliness and wit. Lady Juliana gives birth to twin daughters, the climax of her misfortunes. The couple move to London, and Henry eventually joins a regiment in India, permanently separating from his wife. Of the twins, Mary is brought up in Scotland, and grows into a plain but a wise and

sensible girl. She rejects her mother's choice of a wealthy husband for her, marries happily, and settles in Scotland. Adelaide, her sister, marries an ageing duke, and eventually elopes with a man as heartless as herself. The novel, which Sir W. \*Scott greatly admired, is clearly intended to commend prudent marriage.

***Marriage-à-la-Mode***, a tragi-comedy by \*Dryden produced 1672, published 1673.

The main plot concerns a usurper's discovery that his daughter and his (lawful) predecessor's son have been secretly reared together in rural seclusion, and have fallen idealistically in love. The comic plot is a double intrigue involving two friends and their pursuit respectively of the wife of the one and the betrothed of the other. The counterpointing of these contrasting plots is particularly striking, especially as each ends anticlimactically, the lawful heir being restored to his throne in an overtly stagy manner, and the adulterous lovers failing to consummate their affairs. The play contains some of Dryden's finest songs, and embodies the principles of comic writing outlined in his preface to *\*An Evening's Love*.

***Marriage of Heaven and Hell, The***, a prose work by W. \*Blake, etched c. 1790-3, introduced by a short poem ('Rintrahe roars and shakes his fires in the burden'd air'). It consists of a sequence of paradoxical aphorisms in which Blake turns conventional morality on its head, claiming that man does not consist of the duality of Soul = Reason and Body = Evil, but that 'Man has no Body distinct from his Soul. . . Energy is the only life, and is from the Body. . . Energy is Eternal Delight.' He proceeds to claim that \*Milton's Satan was truly his

Messiah, and that Milton 'was a true Poet and of the Devils party without knowing it', and to produce a series of 'Proverbs of Hell' ('Sooner murder an infant in its cradle than nurse unacted desires' being one of the most notorious), which also celebrate the holiness of the natural world. He then moves to a sequence of visionary encounters with angels and prophets, in the course of which he dismisses the writings of \*Swedenborg (whom he had greatly admired) as 'a recapitulation of all superficial opinions', accuses him of not having conversed sufficiently with Devils but only with Angels, and ends with an evocation of an Angel turned Devil 'who is my particular friend; we often read the Bible together in its infernal or diabolical sense'. The aphorisms, both in form and content, resemble the paradoxes of G. B. \*Shaw, who greatly admired Blake and was much influenced by his doctrine of contraries; they were also adopted by those active in the counterculture movement of the 1960s: see under UNDERGROUND POETRY.

**MARRYAT**, Captain Frederick (1792-1848), author, naval captain, and FRS. His first novel, *The Naval Officer: or Scenes and Adventures in the Life of Frank Mildmay* (1829), a partly autobiographical story of adventure at sea, was a success, and he resigned his commission in 1830, after which he wrote another 15 novels as well as many miscellaneous essays and articles. Among his most successful works, *Peter Simple* (1834), *Jacob Faithful* (1834), and *Mr \*Midshipman Easy* (1836), all sea stories, were followed in 1836 by *Japhet in Search of a Father*, the story of the struggles of a foundling. In 1837 came *Snarleyyow*, the

tale of an indestructible dog, in 1839 *The Phantom Ship*, and in 1840 *Poor Jack*. Between writing his novels he travelled widely in Europe, America, and Canada. With *Masterman Ready* (1841) he turned his attention to children's books, and it is chiefly for these he is remembered. *The Settlers in Canada* (1844) was followed by *The Children of the New Forest* (1847), a historical novel about the adventures of the four Beverley children, orphaned during the Civil War, who take refuge with and learn the arts of survival from Jacob Armitage, a poor forester.

**MARSH**, Sir Edward Howard (1872-1953), classicist, scholar, patron of modern poetry and painting, a lifelong and eminent civil servant. An early champion of \* Ibsen, he became a friend and executor of Rupert \*Brooke, and between 1912 and 1922 edited five highly influential volumes of *Georgian Poetry*. He edited Brooke's *Collected Poems*, with a long Memoir, in 1918; made many translations of classical and French authors, including \*La Fontaine; and in 1939 published *A Number of People*, reminiscences of his many friends

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in the literary and political worlds. See C. Hassall, *Edward Marsh, Patron of the Arts* (1959).

**MARSH**, Dame Ngaio (pron. Ny-o) Edith (1899-1982), writer of \*detective fiction, born at Christchurch, New Zealand. When young she worked as an actress and devoted much time in later life to theatre in New Zealand, an interest reflected in many of her novels. Her hero, Chief Detective Inspector Roderick Alleyn, first appears in *A Man Lay Dead* (1934); other titles include *Vintage Murder* (1937), *Surfeit of Lampreys*

(1941), *Died in the Wool* (1945), and *Final Curtain* (1947)-

**MARS-JONES**, Adam (1954- ), London-born novelist, short story writer and critic, educated at Cambridge, whose fiction includes *Lantern Lecture* ( 1981 ), a collection of three stories, one of which, 'Hoosh-Mi', features the queen and her corgis in fatal conjunction; *Monopolies of Loss* (1992), stories in a more sombre and predominantly realist vein, based on the AIDS epidemic, some of which first appeared in *The Darker Proof: Stories from a Crisis* (1987, with Edmund \*White), and a novel, *The Waters of Thirst* (1993), a poignant gay suburban tragicomedy about sexual obsession and kidney failure. He edited *Mae West is Dead: Recent Lesbian and Gay Fiction* (1983).

**MARSTON**, John (1576-1634), dramatist, whose mother was Italian. He graduated from Oxford in 1594, and joined his father, a lawyer, in the Middle Temple, where he maintained rooms until 1606. There he began to write satirical verse and plays for the new professional children's companies, playing at private indoor theatres. He took orders in 1609 and was incumbent of Christchurch, Hampshire, 1616-31. His *The Metamorphosis of Pigmalion's Image: And Certain Satyres* and *The Scourge of Villanie* (both 1598) were published under the pseudonym Kinsayder, under which name he figures in *The Returne from Parnassus* (see PARNASSUS PLAYS, THE). Some of these satires were directed against literary rivals, including Bishop J. \*Hall, and were burned by order of the archbishop of Canterbury in 1599. Marston's quarrel with \*Jonson resulted in his portrayal as Crispinus in \* *Poetaster*, but

the two became friends again. His dramatic works were printed as follows: *The History of \* Antonio and Mellida* (1602), of which *Antonio's Revenge* is the second part; *\*The Malcontent* (1604), with additions by \*Webster; *\*Eastward Hoe* (1605), a comedy, written with Jonson and \*Chapman; *\*The Dutch Courtezan* in the same year; *\*The Parasitaster, or The Fawner*, a comedy, and *Sophonisba*, a tragedy (both 1606); *What You Will* (1607), a comedy; and *The Insatiate Countesse* (1613), a tragedy (possibly completed by William Barksted). The plays were edited by H. H. Wood (1934-9) (including the doubtfully assigned *Histriomastix*, 1610), the poems by A. Davenport (1961). Wood, in line with most current critical opinion, gave highest praise to *The Malcontent* as 'one of the most original plays of its period', but T S. \*Eliot ('John Marston', 1934) somewhat eccentrically singled out *Sophonisba* for its 'exceptional consistency of texture' and 'underlying serenity'. There is a life by P. J. Finkelppearl (1969).

**MARSTON**, John Westland (1819-90), dramatic poet and critic, who contributed to the *\*Athenaeum*, wrote several critical works, and more than a dozen plays, including the successful *The Patrician's Daughter*, which was performed at Drury Lane in 1842. His son Philip Bourke Marston (1850-87), blinded in infancy, published several volumes of poems and short stories (*Collected Poems*, 1892). Their London home was a meeting place for many eminent friends in the theatrical and literary world, including \*Kean, \*Macready, ^Dickens, \*Swinburne, and D. G. \*Rossetti. **Maitext**, Sir Oliver, vicar of a country parish in Shakespeare's *\*As You Like It*.

**MARTIAL** (Marcus Valerius Martialis) (c. AD 40-104), Roman epigrammatist of Spanish origin. His 1,500 epigrams, mostly satirical and often coarse, are very witty and have a great formal perfection. He found a translator in \*May (1629) and was popular throughout the 17th cent. He influenced T \*Campion, \* Jonson, \*Herrick, and \*Cowley. \*Dryden thought him much inferior to \* Virgil and \*Lucan, but nevertheless quoted him a good deal. More recently he has been translated by P. \*Porter (*After Martial*, 1972).

**Martian school of poetry**, see RAINE, C.

**MARTIANUS CAPELLA** (Marcian) (fl. 410-39), a North African writer, celebrated in the Middle Ages. He was the author of *De Nuptiis Philologiae et Mercurii* in nine books of prose and verse. The first two deal with the wooing (in a wide, metaphorical sense) of Philology by Mercury, and the last seven are an allegorical encyclopaedia of the Seven Liberal Arts (see TRIVIUM and QUADRIVIUM). This allegorization, together with that of the contemporary Prudentius, remained popular up to the Renaissance. Marcian is referred to by Chaucer in 'The Merchant's Tale' (*\*Canterbury Tales*, iv. 1732 ff.) and in *\*The House of Fame* (985). \*Mulcaster is still using Martianus's method in his allegorizing of Philology in *The First Part of the Elementarie* (1582).

**Martin**, (1) in Dryden's *\*The Hind and the Panther*, symbolizes the Lutheran party; (2) in Swift's *\*ATale of a Tub*, the Anglican Church, the allusion being to Martin Luther.

**MARTIN**, John (1789-1854), painter, who came to London from Northumberland in 1806. He specialized in pictures showing the sensational destruction of the



legendary cities of antiquity—of Babylon, Nineveh, Sodom, and Gomorrah; these are vast paintings, where nightmare is made concrete by elaborate architectural detail. Martin's relationship with literature was close; he illustrated Milton's *\*Paradise Lost* (1823-7); he drew subjects from *\*Gray*, *\*Byron*, and Mary *\*Shelley*;

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he was extravagantly admired by poets and writers. It has been suggested that his *Sadak in Search of the Waters of Oblivion* (1812, Southampton Art Gallery) may have inspired a passage in Keats's *\*Hyperion*; P. B. *\*Shelley* wrote a poem to accompany the engraving, published in 1828. *\*Beckford* took Martin to Fonthill (1823); the descriptions of gloom and grandeur in *\*Vathek* (1782) are close to the vision of the painter. *\*Bulwer-Lytton* enthused over his works, and his *Last Days of Pompeii* (1834) is indebted to Martin. Through his prints Martin became a widely popular artist; they were copied by both Branwell and Charlotte *\*Brontë*, and Martin's fantastic cities influenced the imagery of their juvenilia: Martin himself plays a role as Edward de Lisle of Verdopolis, painter of Babylon. He was widely acclaimed in France; *\*Hugo* drew images from him; Romantic writers use the word 'Martinien' to describe the spectacular and grandiose. Martin's paintings are the swansong of the taste for the Burkeian *\*sublime*: something of his magnificence lingered on in the lavish films of Cecil B. de Mille.

**MARTIN**, Sir Theodore (1816-1909), educated at Edinburgh University, practised as a solicitor in Edinburgh and moved to London in 1846. He contributed, under the pseudonym *\*Bon Gaultier*, to

*Tait's Magazine* and *\*Fraser's Magazine*, and collaborated with W. E. *\*Aytoun* in the writing of the 'Bon Gaultier ballads', published in 1845. He also translated many works from German, Latin, Danish, and Italian, wrote a life of Prince Albert (5 vols, 1875-80) and reminiscences of Queen *\*Victoria* (*Queen Victoria as I Knew Her*, 1902).

**Martin Chuzzlewit** *The Life and Adventures of* a novel by *\*Dickens*, published 1843-4.

Martin, the hero, is the grandson of old Martin Chuzzlewit, a wealthy gentleman made misanthropical by the greed of his family. The old man has reared Mary Graham, a young orphan, to look after him, and regards her as his daughter. Young Martin is in love with Mary; but the grandfather, mistrusting his selfish character, repudiates him and gets him dismissed from his position as pupil to his cousin Mr Pecksniff, architect and arch-hypocrite. Martin, accompanied by the indomitably cheerful Mark Tapley as his servant, sails for America to seek his fortune. He goes as an architect to the fraudulent Eden Land Corporation, where he loses his money and nearly dies of fever. (This part gave great offence in the USA.) He then returns to England, his experiences having reformed his selfish attitudes. His grandfather has meanwhile established himself and Mary in Pecksniff's household and pretended to place himself under his direction, thus satisfying himself of Pecksniff's meanness and treachery. (Pecksniff tries to inveigle and bully Mary into marrying him.) He exposes the hypocrite, restores his grandson to favour, and gives him Mary's hand.

A sub-plot concerns Jonas Chuzzlewit, the son of old Martin's brother, a character of almost incredible villainy. He murders his father (in intention if not in fact); marries Mercy Pecksniff and treats her with the utmost brutality; murders the director of a bogus insurance company, by whom he has been taken in and blackmailed; is detected; and finally poisons himself. The book contains many memorable minor characters: Tom Pinch, Pecksniff's gentle loyal assistant, and his sister Ruth; Pecksniff's daughters Charity and Mercy (Cherry and Merry); and Mrs Gamp, the disreputable old nurse; while 'Todgers's' is an eccentric London boarding house.

**MARTIN DU GARD**, Roger, see ROMAN FLEUVE.

**MARTINEAU**, Harriet (1802-76), born in Norwich; her childhood and youth were dogged by illness and poverty. A devout Unitarian in youth, her first published work was *Devotional Exercises* (1823), from which time she wrote indefatigably for the rest of her life. She began to review for the *Monthly Repository*, then in 1830 won all three prizes in an essay competition set by the Unitarians. Between 1832 and 1834 she published a series of stories, *Illustrations of Political Economy*, revealing both her passion for social reform and the influence of \*Bentham and }. S. \*Mill. The stories were immensely successful, as were her tales for \*Brougham's Society for the Diffusion of Useful Knowledge, and she became a literary celebrity, including among her friends \*Malthus, Sydney \*Smith, and \*Milnes, as well as politicians who consulted her on economic and social matters. In 1834 she travelled in America, and supported the abolitionists at some

personal risk. *Society in America* appeared in 1837, and her first novel, *Deerbrook* (always her favourite among her works), in 1839. *The Hour and the Man*, a biography of ^Toussaint L'Ouverture, came out in 1840, and a book of children's stories, *The Playfellow*, in 1841. In 1845 she settled in the Lake District and became a friend of the \*Wordsworths. She had by now repudiated her Unitarian faith, and indeed all religious belief. Her radical *History of the Thirty Years' Peace* was published in 1849, and her anti-theological *Laws of Man's Social Nature* in 1851. Her translation and condensation of \*Comte, *The Philosophy of Comte*, appeared in 1853. For most of the rest of her life she continued energetically with her journalism, and wrote a book which appeared posthumously as *An Autobiographical Memoir*, containing many observations on public and literary figures of her day. On several occasions she refused the offer of a Civil List pension, feeling it would compromise her independence.

**MARTINEAU**, James (1805-1900), brother of Harriet \*Martineau, educated at Norwich Grammar School and Manchester New College, where, after working as a Unitarian minister at Dublin and Liverpool, he was appointed professor of moral philosophy in 1840; he MARTIN MARPRELATE | MARVELL 648 was principal of the college from 1869 to 1885. He was an ardent upholder of the theist position, a powerful critic of materialism and naturalism, and was prompt to recognize the claims of the Darwinian philosophy of evolution. His chief books, mainly philosophical religious works, were mostly published after his 80th year. These include *Types of Ethical Theory* (1885), A

*Study in Religion* (1887), and *The Seat of Authority in Religion* (1890). He was joint editor of the *Prospective Review* (1845-54). (See UNITARIANISM.)

**MARTIN MARPRELATE**, the name assumed by the authors of a number of anonymous pamphlets (seven are extant) issued in 1588-9 from a secret press, containing attacks in a railing, rollicking style on the bishops, and defending the Presbyterian system of discipline. They were stimulated by Archbishop Whitgift's attempts to impose uniformity in liturgical practice and to promote royal supremacy and the authority of the Articles.

The Marprelate tracts are among the best prose satires of the Elizabethan age. Their titles (in abbreviated form) are: *The Epistle*, *The Epitome*, *Minerali* and *Metaphisicall Schoolpoints*, *Hay Any Workefor Cooper* (a familiar street cry, here alluding to Thomas Cooper, bishop of Westminster), *Martin Junior*, *Martin Senior*, and *The Protestatyon*. As well as ballads, rhymes, and plays, they provoked replies from such noted writers as \*Lyly and \*Nashe; Richard and Gabriel \*Harvey later became involved in the controversy. But the replies are on the whole less entertaining than the original pamphlets. \*Hooker's work eventually settled the matter for the Church. The suspected authors, a Welshman named Penry and a clergyman named Udall, were arrested. The latter died in prison, the former was executed. Their collaborator, Job Throckmorton, denied his complicity at the trial of Penry, and escaped punishment.

***Martinus Scriblerus, Memoirs of***, a satirical work, directed against 'false tastes in learning', initiated by

the \*Scriblerus Club and written mainly by \*Arbuthnot. It was printed in the second volume of \*Pope's prose works in 1741. Martinus is the son of Cornelius, an antiquary of Munster, and the description of his birth, christening, education, and travels is a burlesque on various forms of contemporary pedantry.

The name 'Martin Scriblerus' was occasionally used by Pope as a pseudonym, and by \*Crabbe in some of his earlier poems. Ed. Charles Kerby-Miller (1950, 1988).

**MARTYN**, Edward (1859-1923), born in the west of Ireland and educated in England; he was one of the founders of the \*Irish Literary Theatre in 1899, as well as an ardent supporter of Irish educational and musical activities. His best-known plays are *The Heather Field* (chosen as one of the plays to open the Literary Theatre in 1899) and *Maeve* (1899), a drama of Anglo-Irish antagonism. He is caricatured as 'dear Edward' in G. A. \*Moore's *Hail and Farewell*.

**MARVELL**, Andrew (1621-78), son of the Revd Andrew Marvell, born at Winstead in Holderness, Yorkshire. In 1624 the family moved to Hull on his father's appointment as lecturer at Holy Trinity Church. Marvell attended Hull Grammar School. He matriculated at Trinity College, Cambridge, as a sizar in Dec. 1633, and graduated in 1639. In 1637 he had contributed Greek and Latin verses to a Cambridge volume congratulating Charles I on the birth of a daughter. His mother died in Apr. 1638, his father remarrying in November. Around 1639 Marvell may have come under the influence of Roman Catholic proselytizers: according to one story he went to London with them and was fetched back by his father. In January 1641 his father

was drowned while crossing the Humber, and soon after Marvell left Cambridge for London. Between 1643 and 1647 he travelled for four years in Holland, France, Italy, and Spain, learning languages and fencing, and perhaps deliberately avoiding the Civil War (he said later that 'the Cause was too good to have been fought for'). On his return from the Continent he apparently moved in London literary circles and had friends among Royalists. His poems to \* Lovelace ('his Noble Friend') and on the death of Lord Hastings were published in 1649. In the early summer of 1650 he wrote 'An Horatian Ode upon Cromwell's Return from Ireland', perhaps the greatest political poem in English. From 1650 to 1652 Marvell tutored young Mary Fairfax, daughter of the Parliamentarian general, at Nun Appleton in Yorkshire. In this period, it is usually assumed, he wrote 'Upon Appleton House' and lyrics such as 'The Garden' and the Mower poems. In 1653 he was appointed tutor to Cromwell's ward William Dutton, and moved to John Oxenbridge's house at Eton, where he probably wrote 'Bermudas'. In 1654 with 'The First Anniversary' (published 1655) he began his career as unofficial laureate to \*Cromwell, and was appointed in 1657 Latin secretary to the council of state (a post previously occupied by his friend and sponsor \*Milton, now blind). For eight months during 1656 Marvell was in Saumur with Dutton, where he was described as 'a notable English Italo-Machiavellian'. He mourned Cromwell in 'Upon the Death of His Late Highness the Lord Protector' (1658) and took part in the funeral procession. The following year (January) he was elected MP for Hull,

and remained one of the Hull members until his death. At the Restoration his influence secured Milton's release from prison.

From June 1662 to April 1663 Marvell was in Holland on unknown political business, and in July 1663 he travelled with the earl of Carlisle as private secretary on his embassy to Russia, Sweden, and Denmark, returning in January 1665. His satires against \*Clarendon were written and published in 1667. Later that year he composed his finest satire 'Last Instructions to a Painter', attacking financial and sexual corruption at court and in Parliament, and took part in the impeachment of Clarendon. *The* 649 MARWOOD I MARXIST LITERARY CRITICISM *Rehearsal Transpros'd*, a controversial \*mock-biblical prose work advocating toleration for Dissenters, which set new standards of irony and urbanity, appeared in 1672 (Pt II, 1673). Gilbert \*Burnet called these 'the wittiest books that have appeared in this age', and Charles II apparently read them 'over and over again'. According to the report of government spies, Marvell (under the codename 'Mr Thomas') was during 1674 a member of a fifth column promoting Dutch interests in England, and in touch with Dutch secret agents. The second edition of \**Paradise Lost* contained a commendatory poem by Marvell, and in his prose works he continued to wage war against arbitrary royal power. *Mr Smirk, or The Divine in Mode* and *A Short Historical Essay Concerning General Councils* (both 1676), and *An Account of the Growth of Popery and Arbitrary Government in England* (1677), were all Marvell's though prudently published anonymously. The *London Gazette*

offered a reward, in Mar. 1678, for information about the author or printer of *An Account*. That August, however, Marvell died in his house in Great Russell Street from medical treatment prescribed for a tertian ague. His *Miscellaneous Poems* appeared in 1681, printed from papers found in his rooms by his housekeeper Mary Palmer, who gave herself out to be his widow and signed the preface 'Mary Marvell' in order to get her hands on £500 which Marvell had been keeping for two bankrupt friends. This volume did not contain the satires (the authorship of some of which is still disputed): these appeared in *Poems on Affairs of State* (1689-97).

Famed in his day as patriot, satirist, and foe to tyranny, Marvell was virtually unknown as a lyric poet. C. \*Lamb started a gradual revival, but Marvell's poems were more appreciated in 19th-cent. America than in England. It was not until after the First World War, with \*Grierson's *Metaphysical Lyrics* and T. S. \*Eliot's 'Andrew Marvell', that the modern high estimation of his poetry began to prevail. In the second half of the 20th cent, his small body of lyrics was subjected to more exegetical effort than the work of any other \*metaphysical poet. His oblique and finally enigmatic way of treating what are often quite conventional poetic materials (as in 'The Nymph Complaining for the Death of Her Faun' or 'To His Coy Mistress') has especially intrigued the modern mind.

*Poems and Letters*, ed. H. M. Margoliouth, 3rd edn rev. P. Legouis and E. E. Duncan-Jones (2 vols, 1971); *Latin Poems*, ed. and trans. W. A. McQueen and K. A. Rockwell (1964); *The Rehearsal Transposed*, ed. D. E. B.

Smith (1971); P. Legouis, *Andrew Marvell: Poet, Puritan, Patriot* (2nd edn, 1968); H. Kelliher, *Andrew Marvell: Poet and Politician* (1978); J. B. Leishman, *The Art of Marvell's Poetry* (1966).

**Marwood**, Mrs, a character in Congreve's *The Way of the World*.

**MARX**, Karl (1818-83), born in Rhenish Prussia, of Jewish descent, editor of the *Rheinische Zeitung* at Cologne in 1842. His extreme radical views led to the suppression of the paper, and Marx went to Paris, where he met \*Engels and collaborated with him in works of political philosophy. He was expelled from Paris, moved to Brussels, and at the time of the revolutionary movement of 1848 returned to Cologne, where, with Engels, he again conducted a newspaper, the *Neue Rheinische Zeitung*. His revolutionary and communistic views caused him to be once more expelled, and he finally settled in London. He and Engels wrote about contemporary politics and society in England, finding in \*Carlyle's works, particularly *Latter-Day Pamphlets* (1850), the only example of proper concern on the part of a British writer for the social condition of workers. They adopted Carlyle's rhetoric about the 'cash nexus' connecting worker, product, and manufacturer, but they differed radically from Carlyle's proposed solution to the misery of the working class in a return to a feudal system of government.

In 1867 appeared the first volume of Marx's treatise *Das Kapital*, in which he propounded his theory of political economy. After the death of Marx this was completed from his papers by Engels. It is a criticism of

the capitalistic system under which, according to Marx, a diminishing number of capitalists appropriate the benefits of improved industrial methods, while the labouring class are left in increasing dependency and misery. Marx holds the view that the price of a commodity should be the remuneration of the labour required to produce it, and that it fails to be this because capital exacts a share of the price, while competition among the workers obliges them to accept less than their proper due. The remedy for this state of things Marx finds in the total abolition of private property, to be effected by the class war. When the community has acquired possession of all property and the means of production, it will distribute work to each individual and provide him with the means of sustenance: 'From everyone according to his faculties, to everyone according to his needs.'

Marx was the principal creator of the First International Working Men's Council.

**Marxist literary criticism**, a critical tradition that seeks to understand literature from the perspective of the 'historical materialism' developed by \*Marx and \*Engels; that is, as a changing form of material production that participates in and illuminates the processes of history. Marx himself was deeply versed in world literature, and drew upon his favourite authors (\*Aeschylus, Shakespeare, \*Goethe) even in his economic writings. Neither he nor Engels, though, bequeathed a critical or aesthetic theory, but they suggested that authors such as \*Balzac who held conservative political views could nonetheless, as artists, reveal the true tendencies of history, and

more convincingly than socialist writers of a propagandist type; and further, that art is not tied directly to

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phases of economic development but has a certain autonomy. These principles are upheld in 'classical' Marxism, by G. Plekhanov (1856-1918), Lenin, Trotsky, and \*Lukács, against tendencies in more mechanistic applications of Marxism to reduce art to its economic circumstances or to dismiss the great achievements of bourgeois culture in favour of some purely 'proletarian' art. Of these writers, it was Lukács who eventually developed a consistent Marxist critical position, one that stressed the value of 19th-cent. \*realism. In the Soviet Union under the tyranny of Stalin, the crudely prescriptive policy of \*Socialist Realism obstructed more independent critical thinking, except in the little-known \*Bakhtin circle. The first significant Marxist criticism in the English-speaking world emerged within the doctrinaire constraints of Communist Party orthodoxy: Granville Hicks (1901-82) in the USA and the more imaginative \*Caudwell in England assessed literature in terms of its usefulness as a weapon in the class struggle. The German Marxists \*Benjamin and \*Brecht provided far more sophisticated and influential views, seeing literature less as a 'reflection' of history than as a 'production' of new meanings. In significant disagreement with Lukács, Brecht distrusted the 'illusionism' of realistic or naturalistic art, and claimed political value for his own kind of \*Modernist experiment. His influence has been strong upon \*Barthes and other critics who have brought about alliances among Marxist, \*formalist,

and post-structuralist literary theory, usually of a kind that regards realism as inherently conservative. In the English-speaking world since 1968, the foremost Marxist critics have been R. \* Williams, who discarded the traditional metaphor of economic 'base' and cultural 'superstructure', Terry Eagleton (1943- ), whose work since the 1970s has approached literature through the contradictions of 'ideology', and Fredric Jameson (1934- ), who has developed from Lukács 's work a broader system for the analysis of literary and cultural forms. Resisting the assumption that Marxist criticism is pertinent only to overtly 'sociological' features of literature, Eagleton and Jameson have both employed its methods to illuminate general problems of literary theory and the phenomenon of \*postmodernism. Since the 1930s, elements of Marxist theory have often been combined with those of other critical schools such as ^psychoanalytic criticism, \*feminist criticism, structuralism, and \*deconstruction. ***Mary Barton: A Tale of Manchester Life***, a novel by Mrs \*Gaskell, published 1848.

The entirely working-class cast of characters in this novel was then an innovation. The background of the story is Manchester in the 'hungry forties' and the acute poverty of the unemployed mill-hands. Mary Barton is the daughter of an active and embittered worker and trade unionist, John Barton. She has attracted Henry Carson, son of one of the employers, and, flattered by his attentions and the hope of a grand marriage, has repulsed in his favour her faithful admirer Jem Wilson, a young engineering worker. A group of workmen, exasperated by the failure of the

employers to consider their grievances, decide to kill young Carson (who has mocked their attempts to reach an understanding), as a warning to his class, and the lot falls on Barton to do the deed. When Carson is shot dead suspicion falls on Jem Wilson as his rival with Mary, and she, who has by now realized that it is Jem whom she loves, discovers that her father is the real murderer. Jem is tried for his life, and is saved by Mary's frantic and finally successful efforts to prove his innocence without betraying her father. Made desperate by his guilt, John Barton confesses to the fiercely vindictive old father of Henry Carson, and wins his forgiveness as he dies.

The book was violently attacked by Manchester millowners and the Tory press as being biased against the employers, but it was admired by \*Carlyle and \*Dickens and was translated into many languages, including Finnish and Hungarian.

***Mary Magdalene, Play of***, the only surviving play in late medieval English drama which is based on the legend of a saint, presenting events in the saint's life both before the Resurrection and during her subsequent legendary residence in Provence. It is a very long play, in the Digby set, in two parts, 52 scenes and 2,144 lines. It has some claims to sophistication and is dedicated to 'Miles Blomefylde' whose name appears as *Poeta* in the Digby 'The Conversion of St Paul'. *Digby Plays*, ed. F. J. \*Fumivall (EETS ES 70, 1896, repr. 1967,55-136); D. L. Jeffrey, 'English Saints' Plays' in N. Denny (ed.), *Medieval Drama* (1973).

'**Mary Morison**', a lyric by \*Burns, published 1786, possibly addressed to Alison Begbie, one of his youthful

loves.

**MARY QUEEN OF SCOTS** (Mary Stuart) (1542-87), daughter of James V of Scotland, who married Francis II of France (1558), Lord Darnley (1565), and Bothwell (1567). She was imprisoned by Elizabeth I and finally beheaded on a charge of conspiring against the latter's life. She appears as Duessa in *The Faerie Queene*, and she and her four attendants, The Queen's Maries, appear in many ballads: She figures in Scott's *The Abbot*, and is the subject of a tragedy by Schiller (in which she and Elizabeth meet, as they did not in real life). J. Hogg celebrates her memory in *The Queen's Wake* (1813). She also appears in a trilogy of plays by Swinburne, and a novel by M. Hewlett. More recently her conflict with Elizabeth has been dramatized by R. Bolt in *Vivat, Vivat Regina* (1970) and Liz Lochhead in *Mary Queen of Scots Got Her Head Chopped Off* (1987). There is a biography by Antonia Fraser (1969).

**MASEFIELD**, John Edward (1878-1967), born in Herefordshire; his idyllic early childhood was vital to his later work, but in 1884 his mother died and in 1891, after severe mental breakdown, he was brought up by relatives who did not prove sympathetic. School in Warwick was followed at the age of 13 by training for the merchant navy. In 1894 Masfield sailed for Chile, suffered acutely from sea-sickness, and was returned home. He sailed again across the Atlantic, but at the age of 17 deserted ship and became a vagrant in America, taking what jobs he could find, reading voraciously, and writing verse. Back in England he began his

prolific writing career, which included poetry, plays, novels, essays, children's stories, and, at the end of his life, memoirs. *Salt-Water Ballads* (which included 'I must to the seas again') was received with interest in 1902: one of its dedicatees, a teacher 11 years older than himself, Constance de Cherois Crommelin, became his wife. (Masfield's well-known line was altered to the more familiar 'I must go down to the seas again' for the convenience of the musical setting.) *Ballads and Poems*, which contained 'Cargoes', appeared in 1910, but in this year another nervous crisis began, only resolved when the first lines of *The Everlasting Mercy* (1911) came to him on a country walk: this narrative poem, with its account of the conversion of the rough Saul Kane, provoked indignation and admiration. *The Widow in the Bye Street* (1912) was another novel of Herefordshire low life, with a strong erotic theme, and *Reynard the Fox* (1919) was a rattling verse tale set in the rural world of Masfield's childhood. Meanwhile he had produced collections of shorter verse, as well as stories, novels, and plays: his *Collected Poems* (1923) sold in great numbers, as did the novels *Sard Harker* (1924), *Odtaa* (1926), *The Bird of Dawning* (1933), and his story for children *The Midnight Folk* (1927). In 1930 Masfield became poet laureate and in 1935 received the OM. He continued to write with energy, producing more volumes of poetry, the sea-novels *Dead Ned* (1938) and *Live and Kicking Ned* (1939), and the autobiographical *So Long to Learn* (1952). A final luminous fragment of autobiography, describing his country childhood up to his mother's death, appeared in 1966 as *Grace before Ploughing*. There is a life by C.



Babington Smith, published 1978: see also *An Endless Quiet Valley* (1998) by Paul Binding.

**Mask of Anarchy, The**, a poem of political protest by P. B. \*Shelley, written in response to the 'Peterloo Massacre' at Manchester in August 1819, published 1832.

Composed at speed and in anger, the poem uses the popular ballad form with immense power and sometimes surreal effect. The 'mask' is a pageant, or masquerade, of British political leaders—Castlereagh, Eldon, Sidmouth—whom Shelley blames not only for the killing and wounding of some 500 people at a public demonstration for parliamentary reform, but also for the general conditions of harshness and oppression in England: what he calls the 'triumph of Anarchy' (compare \*The Triumph of Life). Anarchy rides on a horse: 'He was pale even to the lips, I Like Death in the Apocalypse.' His bloody progress is only prevented by Hope, 'a Maniac maid', who throws herself under the trampling hooves. The poem ends with a celebration of freedom, and Shelley's historic appeal for non-violent mass political protest in a great assembly of working people: 'Rise like lions after slumber I In unvanquishable number.'

**masks**, see MASQUES.

**Maskwell**, the \*'Double Dealer' in Congreve's comedy of that name, 'a sedate, thinking villain, whose black blood runs temperately bad'.

**MASON**, A(lfred) E(dward) W(oodley) (1865-1948), failed actor turned successful novelist, best remembered for *The Four Feathers* (1902; film version 1939), the story of Harry Feversham's heroism in redeeming

himself from the accusation of cowardice in the eyes of three fellow officers and his beloved, Ethne Eustace. His many other popular works include the series featuring Inspector Hanaud, which began with *At the Villa Rose* (1910).

**Mason**, Mary, Lady, the principal character in A. Trollope's novel *\*Orley Farm*.

**MASON**, William (1724-97), poet, and friend of T. \*Gray and Horace \*Walpole, with both of whom he corresponded; he became Gray's executor, edited his poems and letters, and wrote his life. Many of his poems, like Gray's, were printed in \*Dodsley's *Collection of Poems* (1748-58). His own work includes the tragedies *Elfrida* (1751) and *Caractacus* (1759); the latter clearly shows the influence of Gray's interest in \*primitivism in its subject, its Pindaric \*odes, and its chorus of bards. He also wrote a long blank verse poem on landscape gardening, *The English Garden* (4 books, 1771-81), which expresses his enthusiasm for the \*picturesque.

**masques**, or **masks**, dramatic entertainments involving dances and disguises, in which the spectacular and musical elements predominated over plot and character. They were acted indoors by amateurs, and were designed to include their spectators in the action, sometimes simply by a concluding dance. As they were usually performed at court, often at very great expense, many have political overtones. They were perhaps of Italian origin, but assumed a distinctive character in England in the 16th and 17th cents. Many of the great poets and dramatists, S. \*Daniel, T \*Campion, G. \*Chapman, and T \*Middleton, wrote masques, and

they reached their highest degree of elaboration in the hands of \*Jonson who introduced the 'anti-masque' as a comic and grotesque foil to the main spectacle. The great architect Inigo \*Jones designed the machinery or decoration (the 'Painting and carpentry' as Jonson scathingly dismissed them) for some of them. Jonson's *The Sad Shepherd*, Milton's *A Maske*, better known as \**Comus*, and other such works often called masques, MASSACRE AT PARIS | MASSINGER 652 can only be loosely assigned to the genre, and are closer to \*pastoral dramas.

***Massacre at Paris, The***, a play by \* Marlowe written c. 1592. The undated first edition (c. 1593/4) describes it as having been acted by the Admiral's Men. It is a short and poor text, probably representing a mangled version of what Marlowe wrote. A single leaf surviving in manuscript used to be thought to be a forgery by J. P. \*Collier, but is now considered a genuine contemporary copy of part of one scene.

The play deals with the massacre of Protestants in Paris on St Bartholomew's day, 24 Aug. 1572 (an event witnessed by P. \*Sidney, who was staying in Paris at the time). Its most memorable character is the Machiavellian duke of Guise, whose high aspiring language seems to have influenced Shakespeare in his early history plays. The massacre is depicted in a series of short episodes, a notable one being that in which the rhetorician \* Ramus is killed after a verbal onslaught by the Guise on his emendations of Aristotle. The Guise himself is eventually murdered at the behest of Henry III, dying on the lines:

*Vive la messe! Perish Huguenots!*

Thus Caesar did go forth, and thus he died.  
whose relationship to Shakespeare's \* *Julius Caesar* (11. ii. 10, 28, 48) has not been satisfactorily explained. Leaping over 17 years, the play concludes with the murder of Henry III and the succession of the (then) Protestant Henry of Navarre. It is difficult to tell whether the frequent comic effect of the play is authorially intended or is the result of the incompleteness of the text. Ed. H. J. Oliver (1968).

**Massacre of St Bartholomew**, see BARTHOLOMEW, MASSACRE OF ST.

**MASSIE**, Allan (1938- ), novelist, critic, and reviewer, born in Singapore. His first novel, *Change and Decay in All Around I See* ( 1978) was followed by *The Last Peacock* (1980) and *The Death of Men* (1981), a thriller. A trilogy of novels set in imperial Rome, *Augustus* (1989), *Tiberius* (1990), and *Caesar* (1993), established him as one of the best historical novelists of his generation. *Antony* (1997) completed the series. In *A Question of Loyalties* ( 1989) a Frenchman, Etienne de Balafré, reconstructs the career of a father he hardly knows, a former supporter of the Vichy regime during the Second World War. *The Hanging Tree* (1990) returns to a historical setting, this time the 15th cent. *The Sins of the Father* (1991) is a love story set against the legacy of the Holocaust, while *These Enchanted Woods* (1993) presents a rags-to-riches love story set in rural Perthshire. *The Ragged Lion* ( 1994), a recreation of the life of Sir Walter \*Scott, was followed by *King David* (1995), a fictional study of the biblical monarch.

**MASSINGER**, Philip (1583-1640), born at Salisbury,

and educated at St Alban Hall, Oxford. His father was the trusted agent of the Herbert family, to members of which the playwright addressed various dedications and poems. He became the chief collaborator of J. \*Fletcher after the withdrawal of \*Beaumont, and on Fletcher's death in 1625 he became the principal dramatist of the King's Men. He was buried in Fletcher's grave at St Saviour's, Southwark (now Southwark Cathedral).

He is known to have written or shared in the writing of 55 plays. Of these 22 are lost. Of the extant plays 15 are of his sole composition, 16 were written in collaboration with Fletcher, and two in collaboration with others. Massinger's share in the Fletcher plays was given no acknowledgement in the Beaumont and Fletcher folios, but has been identified with reasonable accuracy by modern scholars. He shared with Fletcher the writing of such plays as \**The Custom of the Country* (71619-22), *Sir John van Olden* \**Barnavel* (1619), *The Double Marriage* (?i62i), \**The Beggar's Bush* (71622) and *A Very Woman* (71625) and with Fletcher and others collaborated in \**The Bloody Brother* (c.1616). With \*Dekker he shared the writing of a religious play, \**The Virgin Martyr*, a work uncharacteristic of both men. With N. \*Field he wrote \**The Fatal Dowry*, in which his high romantic seriousness blends strikingly with Field's satire.

He wrote only two social comedies, \**A New Way to Pay Old Debts* and \**The City Madam*. *A New Way* was a mainstay of the English stage in the late 18th and early 19th cents, with the villainous Sir Giles Overreach providing a vehicle for the talents of a long line of

actors including J. P. \*Kemble and \*Kean. Both plays are inspired by his patrician contempt for the ambitions and affectations of the rising mercantile classes in the city. Two amusing and sophisticated but much more romantic comedies are *The Guardian* (1633) and his feminist play *The Picture* (1629).

He wrote several excellent tragedies. The early \**Duke of Milan*, a tragedy of jealousy, was followed by \**The Roman Actor*, which was his favourite play. It makes remarkable use of plays-within-the-play, and in the person of Paris the actor he was able to show something of his own prolonged difficulties with political censorship. Because of this censorship he was forced to do a complete rewriting of \**Believe as You List*, perhaps his greatest tragedy. It is a powerful story of a returned nationalist leader failing to get support and being hounded by the imperial authorities.

The remainder of his plays are in the Fletcherian vein of tragi-comedy. These include \**The Maid of Honour*, \**The Bondman*, *The Renegado*, and *The Great Duke of Florence* (perf. 1627, printed 1636).

The equable and lucid verse of Massinger's plays, once a big point in their favour, went out of fashion when \*Webster and \*Tourneur became better known, and it may well be that a lack of interest in the linguistic texture of his plays is the reason for the present comparative neglect of one of the most serious professional dramatists of the post-Shakespearian period.

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The standard edition of Massinger's plays is by Philip Edwards and Colin Gibson (5 vols, 1976). The most recent biographical and critical study is T A.

Dunn, *Philip Massinger* (1957).

**MASSINGHAM**, H(arold) J(ohn) (1888-1952), eldest son of H. W. \*Massingham. He published many works reflecting a deep appreciation of many aspects of the English countryside and natural history; they include *The English Countryman* (1942).

**MASSINGHAM**, H(enry) W(illiam) (1860-1924), described by his friend G. B. \*Shaw as 'the perfect master journalist'. He was the influential editor of the *Nation* from 1907 to 1923, when he resigned in response to a change in its political intentions.

**Mass Observation**, see MADGE.

**MASSON**, David (1822-1907), biographer, critic, journalist, successively professor of English literature at University College London (1853) and Edinburgh University (1865). He is remembered for his *Life of Milton* (7 vols, 1859-94). He was a disciple of \*Carlyle, and became the founder and editor of \**Macmillan's Magazine* (1859). His other works include biographies of \*Drummond of Hawthornden (1873) and \*De Quincey (1881), editions of \*Milton, \*Goldsmith, and De Quincey, and *Essays Biographical and Critical* (1856). His *Edinburgh Sketches and Memories* (1892), *Memories of London in the Forties* (1908), and *Memories of Two Cities* (1911) are accounts of literary circles in mid-century London and Scotland.

**Master Humphrey's Clock**, a weekly founded by \*Dickens in 1840, originally intended as a miscellany which would contain a continuous narrative (\**The Old Curiosity Shop*) linked by the reminiscences of the narrator, Master Humphrey. This device was soon dropped, as was the periodical's title after the publication

in weekly numbers of \**Barnaby Rudge* (1841).

**MASTERMAN**, C(harles) F(rederick) G(urney) (1874-1927), Liberal politician, author, and journalist, whose writings describe, with a mixture of Christian Socialist sympathy, Edwardian-Georgian nostalgia, and apprehension, the changing social conditions of England.

*From the Abyss* (1902) is an impressionistic collection of essays about slum life; *In Peril of Change* (1905) collects essays on literary and social topics, including the telling piece 'In Dejection near Tooting', in which he reflects on the ravaged landscape and hideous architecture of London's dumping ground; *The Condition of England* (1909) expresses fears for a nation acquiring social improvements without spiritual renewal. Samuel Hynes, in *The Edwardian Turn of Mind* (1968), suggests that part of Masterman's weakness as a practical politician lay in his dependence on imaginative literature rather than politics or economics.

He was a friend of F. M. \*Ford, and inspired the portrait of the Liberal minister Waterhouse in *Parade's End*.

**Master of Ballantrae, The: A Winter's Tale**, a novel by R. L. \*Stevenson, published 1889.

It is the story of the lifelong feud between the master of Ballantrae, violent, unscrupulous, elegant, and courageous, and his younger brother Henry, at the outset a quiet, dull, honest fellow. The master joins Prince Charles Edward in the '45 rebellion, disappears after Culloden, and is believed dead. After many adventures the master returns, with a price on his head, to find that Henry has succeeded to his place and the woman whom he was to have married. Embittered by misfortune, he embarks on a course of persecution,

first in Scotland then in America, which brings both brothers to an untimely grave in the Adirondacks, where Stevenson first conceived the story. The extravagant action and the hints of the supernatural are

rendered more plausible by the character of the dour narrator, the unimaginative but loyal Ephraim Mackellar.

**MASTERS**, Edgar Lee (1868-1950), American poet and novelist, born in Kansas, who is best known for his collection of poems *Spoon River Anthology* (1915), which consists of dramatic monologues spoken from beyond the grave by the inhabitants of a Midwestern cemetery.

**MATHER**, Cotton (1663-1728), Presbyterian divine of Boston, Massachusetts, a narrow, self-righteous minister and voluminous writer, one of the best-known examples of the tyrannical Puritan ministers of his time in New England. He was noted for the part he played in the Salem witchcraft trials of 1692, on which he commented in his best-known work, *Magnalia Christi Americana* (1702).

**MATHEWS**, Harry (1930- ), the only American member of \*OuLiPo. His early fictions, such as *The Conversions* (1962) and *Tlooth* (1966), offer a compendium of eccentric narratives and sophisticated word-play. His recent novels, *Cigarettes* (1987) and *The Journalist* (1994), are just as inventive and bewildering, but explore more recognizable American contexts. In these works Mathews disguises the formal constraints underlying his plots and characters. Mathews has also written a number of shorter, more obviously experimental texts such as 'Their Words, for You' (1977) which consists wholly of scrambled proverbs.

Mathews's poetry (collected in *A Mid-Season Sky*, 1992) again employs rigid conventions as a means of embodying the surrealism of everyday life.

**MATHIAS**, Thomas James (?1754-1835). He published anonymously in 1794 the first part of *The Pursuits of Literature*, a work which went through 16 editions, in which he satirizes many contemporary authors, most of them radicals; other parts followed in 1797. He became librarian at Buckingham Palace in 1812. In 1817, pursuing an ardent love of Italy and Italian literature, he moved to the Continent, and spent his last years at Naples.

**MATTER OF BRITAIN** | **MAUGHAM** 654

'**matter of Britain, the**', the term used by Jean Bodel (late 12th-early 13th cent.) in a French verse romance about \*Charlemagne (dating from the late 12th cent.) to describe the subject matter of the romances concerned with the Arthurian legends, as distinct from those concerned with classical stories (the \*matter of Rome), or with Charlemagne and his circle (the \*matter of France). The 'matter of Britain' was a source of inspiration in the 20th cent, for D. \*Jones and C. \*Williams.

'**matter of England, the**', a term sometimes used by 20th-cent. scholars to refer to romances concerned with English heroes or localized in England (such as \**King Horn* or \**Havelok the Dane*), which therefore fall outside the three subject matters said by Jean Bodel to be the only ones: the matters of Britain (above), Rome, and France (below).

'**matter of France, the**', the term used by Jean Bodel, a late 12th-cent. romance writer, to refer to the romances

based on stories about \*Charlemagne and his circle, as distinct from those based on Arthurian (the \*matter of Britain) or classical (the \*matter of Rome) legend. **'matter of Rome, the'**, the term used by Jean Bodel, a late 12th-cent. French romance writer, to refer to those romances concerned with classical stories, as distinct from Arthurian (the \*matter of Britain) or \*Charlemagne legends (the \*matter of France).

**MATTHEW PARIS**, see PARIS, M.

**Matty**, Miss (Matilda Jenkyns), the principal character in Mrs Gaskell's \**Cranford*.

**MATURIN**, Charles Robert (1782-1824), educated at Trinity College, Dublin. He took orders and for a time kept a school. He was one of the most important writers of the \*'Gothic' novel. He published *The Fatal Revenge* in 1807; *The Wild Irish Boy* in 1808; and *The Milesian Chief* in 1811. In 1816 his tragedy \**Bertram* was produced by \*Kean at Drury Lane, on the recommendation of Sir W. \*Scott and \*Byron, with great success. His next two tragedies, *Manuel* (1817) and *Fredolfo* (1819), were failures. He then returned to novels, publishing *Women, or Pour et Contre* (1818) and his most memorable work \**Melmoth the Wanderer* (1820). His last novel, *The Albigenses*, appeared in 1824.

**Maud**, a poem by Tennyson, published 1855, composed 1854, but springing from the germ of the lyric 'Oh! that 'twere possible', composed 1833-4.

The poem is a monodrama in sections of different metres, in which the narrator, a man of morbid temperament, describes the progress of his emotions: first describing his father's death and his family's ruin, both contrived by the old lord of the Hall; then

expressing his growing love for Maud, the old lord's daughter, and the scorn of her brother, who wishes her to marry a vapid 'new-made' lord; his triumph at winning Maud; their surprisal and her brother's death in a duel; his own flight abroad and ensuing madness; and his final reawakening to hope in the service of his country. The poem contains several of Tennyson's best lyrics ('I have led her home', 'Come into the garden, Maud'), but some contemporary critics found it obscure or morbid; G. \*Eliot protested against its 'faith in war as the unique social regenerator', and \*Gladstone disliked the emphasis on bloodshedding as a cure for disappointed love, writing, 'We do not recollect that 1855 was a season of serious danger from a mania for peace and its pursuits.'

**MAUGHAM**, W(illiam) Somers (1874-1965), novelist and playwright, born in Paris, the fourth surviving son of a lawyer attached to the British embassy: his mother died when he was 8, and his father in 1884. William was sent to Whitstable to live with an aunt and uncle, and was educated at the King's School, Canterbury, and at Heidelberg. He then trained in London as a doctor and his first 'new realist' novel, *Liza of Lambeth* (1897), drew on his experiences of slum life as an obstetric clerk. He achieved fame in 1907 with *Lady Frederick*, a comedy of marriage and money, and in 1908 had four plays running in London. In 1911 he met Syrie Wellcome: their daughter Liza was born in 1915, and he married Syrie in 1917. Their marriage was unorthodox, and they spent most of their time apart. In 1914 Maugham met Gerald Haxton in Flanders, where both were working for an ambulance unit: Haxton

became his secretary and companion, and in 1916 they set off on the first of many journeys together, this time to the South Seas. Further travels to China, Asia, and Mexico followed. In 1926 Maugham bought a house at Cap Ferrât on the French Riviera, which became a meeting place for writers and politicians. In 1954 he was created a Companion of Honour.

Maugham's plays include *The Circle* (1921), the story of a young wife who elopes with a rubber planter from Malaya; *Our Betters* (1917), a satire on title-hunting Americans; *Home and Beauty* (1919); *East of Suez* (1922), which impressed audiences with spectacular evocations of Peking; *The Constant Wife* (1926) in which a woman takes revenge on her unfaithful husband and departs for Italy with an old admirer; *The Sacred Flame* (1928); and the anti-war drama *For Services Rendered* (1932). His best-known novel, *Of Human Bondage* (1915), describes Philip Carey's lonely boyhood in Whitstable (disguised as Blackstable) and subsequent adventures: Carey is handicapped by a club foot as Maugham was by a severe stammer. *The Moon and Sixpence* (1919) recounts the life in Tahiti of Charles Strickland, a Gauguinesque artist who neglects duty for art. *Cakes and Ale* (1930) is a comedy about good-natured Rosie Driffield married to a Grand Old Man of letters, who most took to be \*Hardy. *The Razor's Edge* (1944) takes a mystical turn, as its American hero learns the value of non-attachment in an Indian ashram. *A Writer's Notebook* (1949) consists of extracts

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from notes which Maugham had kept from the age of 18, and shows him as sharp, worldly, and observant.

He also wrote many successful short stories: 'Rain', set in Samoa (*The Trembling of a Leaf*, 1921), tells of the conflict between a life-affirming prostitute, Sadie Thompson, and a repressed missionary: it was staged, and filmed several times. 'The Alien Corn' (*Six Stories in the First Person Singular*, 1931), about a pianist who commits suicide when he realizes he will never transcend the second-rate, is also well remembered. Maugham claimed to take the view expressed in his autobiography, *The Summing Up* (1938), that he himself stood 'in the very first row of the second-raters', a view which has been largely endorsed by critics. Despite a lack of serious recognition, his works remain popular, and his plays performed.

**Maule**, Matthew, a character in Hawthorne's *The House of the Seven Gables*, whose curse at the point of execution condemns the house of Pyncheon for its persecution of him.

**MAUPASSANT**, Guy de (1850-93), French short story writer and novelist, a literary disciple of \*Flaubert and one of the group of young \*naturalistic writers that formed around \*Zola. To their collection of tales *Les Soirées de Médan*, he contributed 'Boule de suif, a story of the Franco-Prussian War that many regard as his finest. The hundreds of stories, simply and directly told, that he published in a brief creative life typically deal with country folk or urban employees and civil servants, though other social groups (aristocrats, prostitutes, soldiers) also appear regularly. *La Maison Tellier* (1881), *Clair de lune* (1884), *Miss Harriet* (1884), *Le Horla* (1887), *L'Inutile Beauté* (1890) are among his many collections. Besides his stories he wrote six

novels, of which the best known are *Une vie* (1883), *Bel-Ami* (1885), and *Pierre et Jean* (1888).

**MAUPIN**, Armistead (1944- ), American writer, best known for a sequence of six comic novels depicting alternative lifestyles in San Francisco: *Tales of the City* (1978), *More Tales of the City* ( 1980), *Further Tales of the City* (1982), *Babycakes* (1984), *Significant Others* (1987), and *Sure of You* (1989). Beginning life as a daily newspaper serial, this joyous *roman fleuve* about the inhabitants of a bohemian boarding house broke new ground in its high-spirited celebration of gay subcultures. Maupin was also one of the first writers to chronicle the AIDS epidemic. *Maybe the Moon* (1992) was a more muted satire on hypocrisy in the film business.

**MAURIAC**, François (1885-1970), French novelist, dramatist, and critic, author of *Thérèse Desqueyroux* (1927) and other short psychological tales set usually in the 'Landes' country round Bordeaux; *Le Noeud de vipères* (1932) and *Le Mystère Frontenac* (1933), longer studies of family life; *Asmodée* (1937) and *Les Mal Aimés* (1945), dramas; etc. His characters are fettered by prosperous bourgeois convention and by religion and human frailty. He was awarded the \*Nobel Prize in 1952.

**MAURICE**, (John) F(rederick) D(enison) (1805-72), educated at Trinity Hall, Cambridge. He joined the Church of England in 1830 and was ordained in 1834. *The Kingdom of Christ* (1838) was a plea for Christian unity. In 1840 he became professor of English literature and history at King's College, London. His belief in the application of Christian principles to social reform

gained him many followers; he became a leader of the Christian Socialist movement which brought him into close contact with C. \*Kingsley. His *Theological Essays* (1835) presented his unorthodox views on Eternal Punishment and caused his dismissal from King's College. In 1854 he founded a Working Men's College, and was its first principal. In 1866 he became professor of moral philosophy at Cambridge. \*Tennyson's lyric inviting him to visit the Isle of Wight ('Come, when no graver cares employ') was well known.

**MAUROIS**, André (1885-1967), French author of \*biography: *Ariel* (1923, of \*Shelley; the first \*Penguin paperback, 1935), *Disraeli* (1927), *Byron* (1930), *A la recherche de Marcel Proust* (1949), *Lelia* (i.e. George \*Sand, 1952), etc.; histories of England (1937) and the United States (1948); novels: *Climats* (1928), *Le Cercle de famille* ( 1932), etc.; also of the early *Les Silences du Colonel Bramble* (1918), sketches of an English officers' mess.

**MAX MÜLLER**, Friedrich (1823-1900), son of the German poet Wilhelm Müller. He came to England in 1846 and became a British subject. He was commissioned by the East India Company to bring out an edition of the Sanskrit *Rigveda* which was published in 1849-73. He settled in Oxford in 1848 and was Taylorian professor of modern European languages from 1854 to 1868, and one of the curators of the Bodleian Library, 1856-63 and 1881-94. Max Müller delivered two remarkable courses of lectures on 'The Science of Languages' at the Royal Institution in 1861-4, and was professor of comparative philology at Oxford from 1868 until his death. He devoted much



attention to comparative mythology and the comparative study of religions. A full edition of his works was published in 1903.

**MAXWELL**, Gavin (1914-69), writer, traveller, and conservationist, educated at Stowe and Hertford College, Oxford, where he studied estate management. He is best remembered for *Ring of Bright Water* (1960), a poignant evocation of life on the remote Scottish coast and of his relationship with two semi-tame otters; his other works include travel writings and the autobiographical *The House of Elrig* (1965).

**MAXWELL**, Glyn (1962- ), poet and dramatist, born in Welwyn Garden City and educated at Oxford. Versatile, bold, unexpected, and prolific, he followed his first collection *Tale of the Mayor's Son* (1990) with *MAY I MAYOR OF CASTERBRIDGE* 656 *Out of the Rain* (1992), and *Rest for the Wicked* (1995): both his subject matter and his tone are vastly varied, ranging from classical myth (in his 'Phaeton' sequence, on male ambition, in his third collection) to contemporary satire and surreal speculation. Many of the poems in *The Breakage* (1998) dwell on the First World War: it contains a sequence written in homage to Edward \*Thomas. His novel *Blue Burneau* (1994) is a Ruritanian political fantasia set on the imaginary Island of Badeo. He has written several verse dramas, encouraged by \*Walcott, with whom he studied at Boston: three of them were published as *Gnyss the Magnificent* (1995). *Wolfpit* (1996) was performed at the Edinburgh Fringe and is based on the legend of the Green Children of Suffolk. *Moon Country* (1996) describes a journey to Iceland with S. \*Armitage.

**MAY**, Thomas (1595-1650), educated at Sidney Sussex College, Cambridge. He adopted the parliamentary cause and was secretary for the Parliament (1646). He was author of two narrative poems on the reigns of Edward III and Henry II and of a history of the Long Parliament (1647). He also wrote translations of \*Virgil's *The Georgics* and \*Lucan's *Pharsalia* (which were praised by \*Jonson), two comedies, *The Heir* and *The Old Couple* (c.1620), and three tragedies on classical subjects. It appears that he had hoped to succeed Jonson as laureate in 1637, and transferred his allegiance from court to Parliament when \*D'Avenant obtained the post; it is for this reason that \*Marvell in his poem 'Tom May's Death' (1681) writes of his 'Most servile wit and Mercenary Pen'. **MAYAKOVSKY**, Vladimir Vladimirovich (1893-1930), Russian \*Futurist poet. Born in Georgia, he grew up in Moscow, where in 1908 he joined the Bolshevik Party. He was arrested for revolutionary activities three times in 1908-9, spending his time in prison reading widely and beginning to write poetry. In 1910 he and a group of other painter-poets published the first Russian Futurist collection *A Trap for Judges*, and in 1912 signed the Futurist manifesto 'A Slap in the Face for Public Taste'. His first long poem, *A Cloud in Trousers* (1914-15), began a series of masterpieces on his main theme, impossible fate and impossible love. In July 1915 he met Lili Brik, the great love of his life, to whom his long love and fate poems *The Backbone-Flute* (1915), *Man* (1916-17), *About That* (1923) are dedicated. Mayakovsky greeted the revolution and expected the Futurists to provide the vanguard of the new

state's art, but the Futurists found little favour with the communist authorities, Lenin in particular finding Mayakovsky's *150,000,000* (1920) 'incomprehensible rubbish'. In 1923 Mayakovsky was one of the founders of LEF (the Left Front of the Arts), but this was forced to disband in 1925 (to re-emerge briefly as 'New Lef, 1927-8). His work in the 1920s shows a constant tension between the personal and the civic, between his hopes from the revolution and his awareness that nothing had changed. By the end of the decade Mayakovsky was in a state of crisis; his relationship with Lili Brik and her husband had soured, he had fallen in love with an émigrée, Tatyana Yakovleva, who refused to return to Russia, his plays *The Bedbug* and *The Bath-House* (both 1929) had been disastrous. He shot himself on 14 Apr. 1930. The suicide cast a shadow on his official reputation, until some years later when Stalin declared that 'Mayakovsky was and remains the best and most talented poet of our Soviet epoch.' English translations of Mayakovsky include versions by Herbert Marshall (*Mayakovsky*, 1965, etc.) and G. Reavey and M. Hayward (*The Bedbug and Selected Poetry*, 1960).

**May Day**, 1 May, celebrated with garlands and dancing, the choice of a queen of the May (gaily dressed and crowned with flowers), the erection of a Maypole (painted with spiral stripes and decked with flowers) to dance round, and so forth. Perhaps derived from the Roman *FloraUa*. The May-game was a set performance in the May Day festivities, in which \*Robin Hood and \*Maid Marian figured. May Day was adopted in 1889 as the international Labour holiday.

**MAYHEW**, Henry (1812-87), the son of a London solicitor, educated at Westminster School, from which he ran away. He was briefly articled to his father before becoming a dramatist and journalist. The first of his many plays and farces (some very successful) was *The Wandering Minstrel* (1834). In 1841 he was a cofounder and briefly a joint editor of \**Punch*. He wrote many novels and stories, as well as books on science, religion, education, and travel, including works on Germany and the Rhine (where he briefly lived), and *The Boyhood of Martin Luther* (1865). But he is chiefly remembered for the philanthropic journalism to which he turned at the end of the 1840s; his remarkable series of 82 articles, couched as lengthy 'letters', in the *Morning Chronicle* were published with some alterations as *London Labour and the London Poor* (1851). His painstaking and compassionate investigations into the plight of the London poor revealed the extent to which starvation, disease, and transportation were daily horrors. He performed similar work on the subject of prisons, publishing *The Criminal Prisons of London* (1862) and *London Children* (1874), illustrated by W. S. \*Gilbert. His plain but harrowing descriptions, often told in the words of those he spoke with, did much to stir the public conscience towards reform.

**Maylie**, Mrs and Harry, characters in Dickens's \**Oliver Twist*.

**Mayor of Casterbridge, The: A Story of Character**, a novel by T. \*Hardy, published 1886.

Michael Henchard, a hay-trusser, gets drunk at a fair and sells his wife and child for 5 guineas to a sailor, Newson. When sober again he takes a solemn vow not

to touch alcohol for 20 years. By his energy and acumen he becomes rich, respected, and eventually the mayor of Casterbridge. After 18 years his wife returns,

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supposing Newson dead, and is reunited with her husband. She brings with her her daughter Elizabeth-Jane, and Henchard is led to believe that she is his child, whereas she is in fact Newson's. Through a combination of unhappy circumstances, and the impulsive obstinacy of Henchard, troubles accumulate. He quarrels with his capable young assistant in his corn business, Donald Farfrae. Mrs Henchard dies and Henchard learns the truth about the girl. Farfrae becomes his successful rival, both in business and in love, and marries Lucetta, whom Henchard had hoped to win. Soon Henchard's business is ruined, the story of the sale of his wife is revealed, and he takes again to heavy drinking. Farfrae now has Henchard's business, his house, and Lucetta, while Henchard works as a labourer in his yard. Eventually Farfrae becomes mayor, the office Henchard once held. His stepdaughter is his only comfort, then Newson returns and claims her and after Lucetta's death Farfrae marries her. Thus he possesses all that was once Henchard's. Henchard becomes lonelier and more desolate, and dies wretchedly in a hut on Egdon Heath.

**Mazeppa**, a poem by Lord \* Byron, published 1819.

The poem, which forms an interesting transition between Byron's romantic and colloquial styles, is founded on a passage in \* Voltaire's *Charles XII*. While \*Charles, king of Sweden, and his men rest after their defeat at Pultowa, one of the king's officers, Mazeppa,

tells a tale of his early life. Being detected in an intrigue, he had been bound naked onto the back of a wild horse from the Ukraine, which was then loosed and lashed into madness. The horse galloped off, through forest and river, carrying its fainting rider, and never stopped until it reached the plains of the Ukraine, where it fell dead. Mazeppa, at the point of death, was rescued by Cossack peasants.

**Meagles**, Mr, Mrs, and their daughter Pet, characters in Dickens's \**Little Dorrit*.

**Meanjin** (pron. Mean-jin) *Quarterly*, a review of literature and art in Australia, founded in 1940 and edited by C. B. Christesen. The title is taken from the Aboriginal name for Brisbane, where the magazine was first published.

**Measure for Measure**, a tragicomedy by \* Shakespeare, written probably in the summer of 1604, but not printed until the First \* Folio ( 1623). Its chief source is \*Whetstone's play *Promos and Cassandra*, itself based on a story in \*Cinthio's *Hecatommithi*. It has often been categorized as a 'problem play' because of the unpleasantness of its subject matter and the complexity of its plot and themes.

The duke of Vienna, on the pretext of a journey to Poland, hands over the government to his virtuousseeming deputy Angelo, who enforces strict laws against sexual licence which for the past 14 years had been neglected. Angelo at once sentences to death Claudio, a young gentleman who has got his betrothed Julietta with child. Claudio's sister Isabella, who is a novice in a sisterhood of nuns, pleads with Angelo for her brother's life, urged on by Claudio's friend Lucio. In

response to her repeated pleas, Angelo offers to spare Claudio's life if she will consent to be his mistress. Isabella refuses, and will not be persuaded even by the desperate entreaties of Claudio in prison. The duke, disguised as a friar, has made a visit of spiritual comfort to Claudio, and now devises a way of saving his life. Isabella is to agree to a midnight assignation with Angelo, but her place is to be taken by Mariana, who was betrothed to Angelo and still loves him. Mariana is first seen (iv. i) listening to the song 'Take, O, take those lips away'. This scheme is successful, but Angelo still proceeds with the order for Claudio's execution, though unknown to Isabella Claudio is saved by the substitution of the head of Ragozine, a pirate, who has died that night in the same prison. The duke lays by his disguise, simulates a return to Vienna, and pretends to disbelieve the complaints of Isabella and suit of Mariana, in favour of Angelo's hypocritical denial. When Angelo is forced to confess, both Mariana and Isabella plead for his life; Mariana is married to Angelo, Lucio to a whore, and at the end of a baffling final speech the duke appears to propose marriage to the novice Isabella.

**Medall, The**, a poem by \*Dryden, published 1682.

The earl of \* Shaftesbury, who is represented in \* *Absalom and Achitophel* and possibly in \* *Mr Limberham*, was acquitted of charges of high treason in 1681, and a medal was struck to commemorate the event. Dryden's response includes savage attacks on Shaftesbury himself, the City, and the Commons. It predicts with some accuracy the constitutional instability which was to beset the country in the ensuing 30

years. \*Shadwell and Samuel Pordage (1633-791) both wrote replies.

**Medici, the**, the family that were rulers of Florence from 1434 and grand dukes of Tuscany from 1569 to 1737. The earlier Medici were great patrons of art and literature, chief among them Cosimo (1389-1464) and Lorenzo 'the Magnificent' (c. 1449-92), founders of the Medicean or Laurentian Library. The latter, himself a poet, was father of Pope \*Leo X. Catherine de Médicis, as she is known in France (1519-89), daughter of the grandson of Lorenzo the Magnificent, was consort of Henry II of France, and regent during the minority of Charles IX; her rule there was the source of much of the anti-Italian feeling embodied in the myth of the \*Machiavellian politician. Marie de Médicis (1573-1642), niece of the grand duke of Tuscany, was consort of Henry IV of France from 1600 and regent 1610-17. There is a life of Lorenzo by W \*Roscoe (1795).

**Medina**, in Spenser's \**Faerie Queene* (11. ii), represents the golden mean of sensibility, her sisters \*Elissa and Perissa representing its extremes.

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**Medmenham Abbey**, a ruined Cistercian abbey on the Thames near Marlow, rebuilt as a residence and notorious in the 18th cent, as the meeting place of a convivial club known as the Franciscans or the Hell-Fire Club. This was founded by Sir Francis Dashwood, and \*Wilkes and \*Dodington were among its members. Its motto 'Fay ce que voudras' ('Do what you like') was adopted from that of \*Rabelais's abbey of Thelema. There is a good deal about it in \* Johnstone's *Chrysal, or The Adventures of a Guinea* (ill. ii, chs 17 et

seq.).

**Medoro**, in \* *Orlando furioso*, a young Moor of humble birth, with whom \* Angelica falls in love and whom she marries, thereby causing the despair and madness of Orlando.

**MEDWALL**, Henry, see FULGENS AND LUCRÈCE.

**MEHTA**, Gita, see ANGLO-INDIAN LITERATURE.

**MEHTA**, Ved Parkash (1934- ), Indian writer and journalist (now an American citizen), born near Lahore, and educated at Balliol College, Oxford, and at Harvard. His works include several studies of Indian life and autobiographical and biographical memoirs, including *Face to Face* (1957); *Daddyji* (1972); *Mamaji* (1979); *Vedi*; *My Early Education in an Indian Orphanage for the Blind* (1982), *The Ledge between the Streams* (1984), *Sound-Shadows of the New World* (1986), and *The Stolen Light* (1989)—the whole series now collectively entitled *Continents of Exile*. *Fly and the Fly-Bottle* (1963) is a personal account of meetings with various British intellectuals, including I. \*Berlin, A. J. \*Ayer, A. J. P. Taylor, and I. \*Murdoch, originally published in the \**New Yorker*, to which he was a regular contributor.

**meiosis**, an understatement, sometimes ironical or humorous and intended to emphasize the size, importance, etc., of what is belittled. Except in \*litotes, which is a form of meiosis, the use of meiosis is chiefly colloquial; e.g. 'He's doing all right out of it'; 'That must be worth a few bob.'

**Meistersinger**, a title taken in the 15th cent, by certain professional German poets of high skill and culture, to distinguish themselves from the wandering gleemen.

They were often craftsmen in their ordinary avocations—smiths, weavers, and the like. They represent a phase of the development of German verse from the minnesang (see MINNESINGERS). The Meistersang and singer were governed by an elaborate set of rules and organization, which are depicted in \* Wagner's opera *Die Meistersinger von Nürnberg*, produced in 1868.

**MELANCHTHON**, the Graecized name of Philip Schwartzerd (1497-1560), German humanist who was professor of Greek at Wittenberg University; one of the principal advocates of the \*Reformation.

**Melbury**, Grace, a character in Hardy's \**The Woodlanders*.

**Meleagant** (Mellyyagaunce, Mellyygaunt, etc., in \*Malory), in the Arthurian legends, the evil son of the good king Bademagus (Baudemagus) of Gorre. He abducts Guinevere after winning her by a trick at Arthur's court and is pursued by Arthur's knights, most significantly by Lancelot. Their conflict is the central story in the *Lancelot* of \*Chrétien de Troyes.

'**Melibeus**, The Tale of, see CANTERBURY TALES, 18.

**Melincourt**, or *Sir Oran Haut-ton*, a satire by \*Peacock, published 1817.

One of the longest and most ambitious of Peacock's books, it has a more novelistic plot than the others, which features the wooing by various suitors of a rich young heiress, Anthelia Melincourt, her abduction by a villainous peer, Lord Anophel Achthar, and his friend, the Revd Mr Grovelgrub, and her rescue when she is about to be raped by Lord Anophel. The plot, which is indebted to Richardson's \* *Clarissa* and to \*Holcroft's *Anna St Ives*, has strong feminist connotations. Anthelia is ultimately rescued by a humorous variant on

the Noble Savage, Sir Oran \*Haut-ton (see MONBODDO), an orang-utan whom the hero, Mr Sylvan Forester, has educated to everything except speech, and for whom he has bought a seat in Parliament. Sir Oran is affectionate and chivalrous and plays delightfully on the flute. His virtues show up the corruptions of 'advanced' society, as Forester, an idealistic primitivist, intends. Forester, whose views resemble \* Shelley's literary brand of radicalism, debates with Mr Fax, a Malthusian economist, such causes as rotten boroughs, paper currency, slavery, and the recent conservatism of the Lake poets. Provoked by an article by \*Southey in the \**Quarterly Review*, vol. 16 ( 1816), Peacock censures Southey himself (Mr Feathernest), \*Coleridge (Mr Mystic), \*Wordsworth (Mr Paperstamp), and \*Gifford, the editor of the *Quarterly* (Mr Vamp), as a group of political renegades. The central set piece is the election in the borough of One-Vote, in which Sir Oran Hautton is returned to Parliament by the single, bought vote of Mr Christopher Corporate.

**Melissa**, in \* *Orlando furioso*, the beneficent witch who releases \*Roger from the power of \*Alcina.

**Meli**, Mr, in Dickens's \**David Copperfield*, the poor usher at Creakle's school.

**Mellefont**, a character in Congreve's \**The Double Dealer*.

**Melmoth the Wanderer**, a novel by C. R. \*Maturin, published 1820.

This novel, which was praised by writers as diverse as Thackeray, D. G. \* Rossetti, and \*Baudelaire, was in effect the last, and also one of the most effective, of the \*'Gothic' school. The tale rushes energetically through

every kind of horror and iniquity, and has moments of genuine power. Melmoth, who has sold his soul for the promise of prolonged life, offers relief from suffering to each of the characters, whose terrible stories succeed one another, if they will take over his bargain with the Devil. But Stanton, imprisoned in the cell of a raving lunatic; Moneada in the hands of the Inquisition; Walberg, who sees his children dying of hunger; and many other sufferers, all reject the proposed bargain. After his trial \*Wilde adopted the name Sebastian Melmoth.

**Melmotte**, Augustus, a financial speculator, one of the principal characters in A. Trollope's novel \**The Way We Live Now*.

**melodrama**, in early 19th-cent. use, a stage play (usually romantic and sensational in plot and incident) in which songs and music were interspersed. In later use the musical element gradually ceased to be an essential feature, and the name now denotes a dramatic piece characterized by sensational incident and violent appeals to the emotions, but with a happy ending [*OED*].

**Melvil**, Count de, and his son Renaldo, in Smollett's \**Ferdinand Count Fathom*.

**MELVILLE**, Herman (1819-91), American novelist and poet, born in New York City, a product of the American mercantile gentry. After his father's business failure and death in 1832, however, Melville left school and was largely an autodidact, devouring Shakespeare, the Authorized Version of the Bible, and 17th-cent. meditative writers such as Sir T. \*Browne, as well as the

numerous historical, anthropological, and technical works which he used to supplement his experiences when he wrote. After sailing as a 'boy' on a packet to Liverpool in 1839, Melville shipped in 1841 on the whaler *Acushnet* for the South Seas, where he jumped ship, joined the US navy, and finally returned three years later to begin writing.

The fictionalized travel narrative of *Typee or A Peep at Polynesian Life* (1846) was Melville's most popular book during his lifetime. Like most of his works, *Typee* was published first in Britain, for prestige and to guard against piracy, and throughout his career Melville enjoyed a rather higher estimation in Britain than in America. After a well-received sequel, *Omoo: A Narrative of Adventures in the South Seas* (1847), the perfunctorily plotted *Mardi and a Voyage Thither* (1849), an allegorical romance with philosophical meditations, fared less well.

Having married Elizabeth Shaw, daughter of the chief justice of Massachusetts, in 1847, and with a mother, sisters, and eventually four children to support, Melville wrote the realistic sea stories *Redburn: His First Voyage* (1849) and *White-Jacket; or The World in a Man-of-War* (1850), which he considered potboilers. Inspired by the achievement of Hawthorne, Melville changed his next sea tale into *Moby-Dick, or, The Whale* (1851), whose brilliance was noted at the time by some critics and very few readers.

After the critical disaster of *Pierre, or The Ambiguities* (1852), a Gothic romance with Shelleyan overtones and a satire on the literary profession, Melville wrote anonymous magazine stories, among them

\*'Bartleby the Scrivener' and \*'Benito Cereno', which were collected in *The Piazza Tales* (1856), and the historical novel *Israel Potter: His Fifty Years of Exile* (1855) about a neglected hero of the American Revolution. To recover from a breakdown he undertook a long journey to Europe and the Holy Land (depicted in the narrative poem *Clarel*, 1876). Sceptical and tormented, but unable to discard his Manichaeic view of God, Melville remarked while visiting Hawthorne in Liverpool in 1856, 'I have just about made up my mind to be annihilated.'

\**The Confidence-Man: His Masquerade* (1857), a mordantly nihilistic satire of human gullibility, was Melville's last novel. After unsuccessful lecture tours, he worked as customs officer in New York harbour, where he wrote *Battle-Pieces and Aspects of the War* (1865), trenchant poems of disillusion with Civil War era America. *John Marr and Other Sailors* (1888) and *Timoleon* (1891) were privately printed. Despite some revival of interest in Britain, Melville died virtually forgotten, with *Billy Budd, Foretopman* still in manuscript: contemporary misunderstanding, censorship, and neglect, and the subsequent revision of Melville's reputation since the 1920s, have made him a classic case of the artist as reviled Titan. He enlarged the stylistic range and metaphysical concerns of fiction while helping to create the characteristically American mixed-genre, symbolic novel which Hawthorne called 'romance'; and *Moby-Dick* is the closest approach the United States has had to a national prose epic. **Melyodas**, in Malory, king of Lyones, the father of Tristram by his first wife Elizabeth, the sister of King

Mark.

**memoir-novel**, an early form of the novel, purporting to be true autobiographical history, often including diaries and journals, but in fact largely or wholly fictitious. The author appears, if at all, merely as 'editor' of another's memoirs. The form arose in 17th-cent. France, and \*Defoe, with \**Robinson Crusoe* (1719) and \**Moll Flanders* (1722), was the first English master. During the 18th cent, the author's claim to be presenting a genuine (as opposed to a fictional) memoir dwindled to a literary convention; Smollett's \**Roderick Random*, Goldsmith's \**The Vicar of Wakefield*, Mackenzie's \**The Man of Feeling*, M. Edgeworth's \**Castle Rackrent*, and many others were presented as memoirs under only the thinnest disguise. The popularity of the form declined sharply in the 19th cent., but Hogg's \**Private Memoirs and Confessions of a Justified Sinner*, Dickens's \**David Copperfield*, Melville's \**Moby-Dick*, C. Bronte's \**Jane Eyre*, and several novels of Thackeray (notably \**The History of Henry Esmond*) are outstanding examples. (See also NOVEL, RISE OF THE.)

***Memoirs of a Cavalier***, a historical romance most probably by \* Defoe, published 1724.

MEMOIRS OF A WOMAN OF PLEASURE | MENCKEN 660

The pretended author, 'Col. Andrew Newport', a young English gentleman born in 1608, travels on the Continent, starting in 1630, goes to Vienna, and accompanies the army of the emperor, being present at the siege and sack of Magdeburg, which is vividly presented. He then joins the army of Gustavus Adolphus, remaining with it until the death of that king and taking part in a number of engagements

which he describes in detail. After his return to England he joins the king's army, first against the Scots, then against the forces of Parliament, being present at the battle of Edgehill, which he fully describes, the relief of York, and the battle of Naseby.

***Memoirs of a Woman of Pleasure***, often known as *Fanny Hill*, a work by J. \*Cleland, published 1748-9. Unlike, for instance, her predecessor \*Moll Flanders, Fanny Hill is only narrowly developed as a character. However, Cleland employs her cleverly, in breathless epistle and journal, as a vehicle for his absorbed examination of sexuality, in both men and women, in its many varieties and in minute physiological detail. His occasional pretence of moral indignation, and use of euphemistic language, add an ironic and spurious respectability to his work.

***Memoirs of Captain Carleton***, a narrative published 1728 as *The Memoirs of an English Officer*, by Captain George Carleton. It was once thought to be by \*Defoe, but is now known not to be by him or \* Swift, to whom the work was sometimes groundlessly attributed. Captain Carleton, who unquestionably existed, is the subject of an attractive tale of soldierly adventure. Sir W. \*Scott, who regarded the *Memoirs* as Carleton's own work, brought out a new edition in 1808. Carleton volunteers on board the *London* on the declaration of war with the Dutch in 1672. In 1674 he enters the service of the prince of Orange, remaining there until the peace of Nijmegen. Returning to England, he receives a commission from James II and serves in Scotland and then in Flanders until the peace of Ryswick. The most interesting part of the



memoirs follows. Carleton embarks with Lord Peterborough for Spain in 1705, and gives a stirring narrative of the siege, capture, and subsequent relief of Barcelona and of the campaign by which Peterborough, with scanty resources, temporarily placed the Archduke Charles on the throne of Spain. This is followed by some account of various parts of Spain visited by the author as a prisoner of war. See Steig Hargevick, *The Disputed Assignment of Memoirs of an English Officer to Daniel Defoe* (2 vols; 1972, 1974). **MENANDER** (c.342-292 BC), an Athenian dramatic poet, was the most distinguished writer of New Comedy, which, with its trend towards realistic fiction based on contemporary life, gave a pattern for much light drama from the Renaissance onwards, making its influence felt through Latin adaptations by \*Plautus and \*Terence, at least eight from Menander himself. No play survived the Dark Ages; but *Dyskolos* (or *Misanthrope*), a light-hearted early play, and large parts of others were recovered from papyri in the 20th cent.; they show at first hand something of the blend of amusement and perceptive human sympathy which earned Menander his reputation.

***Men and Women***, a collection of 51 poems by R. \*Browning, published in two volumes, 1855. The poems date from the period after Browning's marriage in 1846, and express a new-found energy and confidence—'poems of all sorts and sizes and styles and subjects', as he said, adding, 'I hope to be listened to, this time.' But the volumes made their way slowly. The poems show Browning's mind at its most multitudinous and eclectic, ranging over history, art, philosophy,

and religion; they include many of his finest dramatic monologues, such as 'Fra Lippo Lippi', 'Bishop Blougram's Apology', 'Andrea del Sarto', and 'Cleon', whose effect is based on the fusion of an intensely realized situation with an unsurpassed feeling for the cadences of the speaking voice. The collection also includes Browning's most famous love poem 'Love among the Ruins', and the problematic '\*Childe Roland to the Dark Tower Came'. The collection closes with an address to Elizabeth Barrett (\*Browning), 'One Word More' (a phrase picked up during their correspondence in 1845-6).

***Menaphon***, a prose romance with interludes of verse by R. \*Greene, published 1589. \*Nashe's preface to the first edition offered a satirical survey of contemporary literature.

The romance tells the adventures of the princess Sephestia, shipwrecked on the coast of Arcadia. The convention of impenetrable disguise is taken to ridiculous lengths as Sephestia, disguised as Sámela, is wooed simultaneously by her father and her teenage son, while herself carrying on a love affair with her (disguised) husband. Her fourth lover is the shepherd Menaphon of the title. Some charming lyrics, including the cradle song 'Weepe not my wanton, smile upon my knee', diversify the intricate narrative.

**MENCKEN**, H(enry) L(ouis) (1880-1956), American journalist and critic, born in Baltimore, who, as literary editor from 1908, then as co-editor, 1914-23 (with G. J. \*Nathan), of *The Smart Set* exercised a great influence on American taste, upholding the iconoclasm of writers as diverse as G. B. \*Shaw, \*Ibsen, \*Nietzsche,

\*Zola, and \*Twain, and attacking the 'ferocious intolerance', 'snouting Puritanism', and 'literary standards derived from the *Ladies' Home Journal* which prevailed in America. Nevertheless he strongly opposed European 'patronage' of America, and supported such native writers as \*Dreiser and S. Anderson. In 1924 he founded with Nathan the *American Mercury*, which he edited until 1933, and in which he continued to satirize and goad his countrymen. His many books include *The American Language* (1919), in which he defends the developing vigour and versatility of colloquial American usage. There is a life by D. C. Stenerson (1971).

**MENDELSSOHN(-BARTHOLDY)**, Felix (1809-47), German composer, whose most popular work is one of the most famous compositions inspired by Shakespeare, the incidental music to \**A Midsummer Night's Dream*. Mendelssohn had known Shakespeare through the \* Schlegel translations from an early age, and wrote the overture when only 17 for piano performance within the family, though he orchestrated it immediately afterwards. The remaining numbers, including the Scherzo, the Nocturne, and the ubiquitous Wedding March, were added for a stage performance in Berlin in 1843. This remained Mendelssohn's only contribution to Shakespeare music: an early project for an opera on \**The Tempest* never came to fruition.

Mendelssohn made many visits to Britain, the first of which included a trip to Scotland which inspired the overture *The Hebrides* and the 'Scottish' Symphony:

the latter, not finished until 1842, was dedicated to Queen \* Victoria who had twice received the composer in London that year. Another outcome of his English connection was the oratorio *Elijah* (1846), an essay in the Handelian tradition, though originally written to a German text. He wrote several anthems and psalms to English (biblical) words, of which 'Hear My Prayer' (containing the popular 'O for the wings of a dove') is the best known. There are surprisingly few songs with English texts, but the eight books of *Songs without Words* for piano solo were staple piano fodder in the Victorian drawing room; over-popularity has made it difficult to hear them for the distinguished compositions that the best of them are.

**MENEGHELLO**, Luigi (1922- ), Italian novelist, emeritus professor at the University of Reading. His novels *Libera nos a malo* (*Free us from Evil*, 1963) and / *piccoli maestri* (*The Outlaws*, 1964), and *Pomo pero* (*Eeny Meeny*, 1974, a commentary on *Libera nos a malo*), deal with memories, including the Resistance against Fascism. His extreme linguistic selfconsciousness draws on a variety of stylistic registers and language (including English), making him one of the most original writers to have emerged from postwar Italy.

*Men's Wives*, stories by \*Thackeray, which appeared in \**Fraser's Magazine*, 1843.

They are concerned with different kinds of unhappy marriage, and the exploitation of one partner by the other. The longest and most fully developed story, 'The Ravenswing', concerns Morgiana Crump ('The Ravenswing'), who possesses beautiful hair and a beautiful

singing voice, marries the profligate Captain Walker, and supports him by singing.

**Mephistopheles**, a word of unknown origin, which appears first in the German *Faustbuch* of 1587 as 'Mephostophiles'. It is the name of the evil spirit to whom \*Faust was said in the German legend to have sold his soul. Shakespeare, in *\*The Merry Wives of Windsor* (i. i), mentions 'Mephostophilus'.

**Mercator**, a trade journal edited by \*Defoe. It succeeded the *\*Review* in 1713 and continued till the following year.

**MERCATOR**, Gerardus, the Latinized form of the name of Gerhard Kremer (1512-94), a Flemish geographer who devised the form of map known as 'Mercator's Projection', in which the meridians of longitude are shown at right angles to the parallels of latitude, enabling the navigator to plot the correct compass bearing for a direct course from one point to another.

**MERCER**, David (1928-80), playwright, born in Wakefield, the son of an engine-driver. After attempts at various careers he achieved recognition with his trilogy of television plays *Where the Difference Begins* (1961), *A Climate of Fear* (1962), and *The Birth of a Private Man* (1963), published together as *The Generations* in 1964. The trilogy is primarily concerned with problems of left-wing political commitment; it opens in a Yorkshire working-class home, and ends with death on the Berlin Wall. Mental disturbance, alienation, class conflict, generation conflict (particularly between working-class father and educated son), and the meaning of Marxism, both British and continental, are recurrent themes in many subsequent works for

stage, screen, and television, which include *A Suitable Case for Treatment* (TV 1962, published in *Three TV Comedies*, 1966, filmed as *Morgan*, 1965); *After Haggerty*, staged and published in 1970, which has as protagonist a Marxist theatre critic; and *Shooting the Chandelier* (TV 1977, pub. 1978). Mercer was one of the first playwrights to appreciate the possibilities of television as a writer's medium.

**Merchant of Venice, The**, a comedy by \*Shakespeare written between 1596 and 1598. It was printed in 1600, and this text was reprinted in the First \*Folio (1623). Its chief source is the first story of the fourth day in // *pecorone*, Giovanni Fiorentino's collection of *novelle*. Other sources include \*Munday's *Zelauto* and the *\*Gesta Romanorum*. In performance \*Shylock, treated sometimes comically, sometimes tragically, has often been made into the central character. An adaptation by George Granville, *The Jew of Venice*, was the normal stage version from 1701 to 1741.

Bassanio, a noble but poor Venetian, asks his friend Antonio, a rich merchant, for 3,000 ducats to enable him to prosecute fittingly his suit of the rich heiress Portia at Belmont. Antonio, whose money is all employed in foreign ventures, undertakes to borrow the sum from Shylock, a Jewish usurer, whom he has abused for his extortions. Shylock consents to lend the money against a bond by which, if the sum is not repaid at the appointed day, Antonio shall forfeit a pound of his flesh. By her father's will Portia is to marry that suitor who selects of three caskets (one of gold, one of **MERCHANT'S TALE | MEREDITH 662** silver, one of lead) that which contains her portrait.

Bassanio makes the right choice—the leaden casket—and is wedded to Portia, and his friend Gratiano to her maid Nerissa. News comes that Antonio's ships have been wrecked, that the debt has not been repaid when due, and that Shylock claims his pound of flesh. The matter is brought before the duke. Portia disguises herself as an advocate, Balthazar, and Nerissa as her clerk, and they come to the court to defend Antonio, unknown to their husbands. Failing in her appeal to Shylock for mercy, Portia admits the validity of his claim, but warns him that his life is forfeit if he spills one drop of blood, since his bond gives him right to nothing beyond the flesh. Pursuing her advantage, she argues that Shylock's life is forfeit for having conspired against the life of a Venetian citizen. The duke grants Shylock his life, but gives half his wealth to Antonio, half to the state. Antonio surrenders his claim if Shylock will turn Christian and make over his property on his death to his daughter Jessica, who has run away and married a Christian and been disinherited; to which Shylock agrees. Portia and Nerissa ask as rewards from Bassanio and Gratiano the rings that their wives have given them, which they have promised never to part with. Reluctantly they give them up, and are taken to task accordingly on their return home. The play ends with news of the safe arrival of Antonio's ships.

'**Merchant's Tale, The**', see CANTERBURY TALES, 10.

**Mercilla**, in Spenser's *\*Faerie Queene* (v. viii), 'a mayden Queene of high renowne' (Queen \*Elizabeth I), whose crown the \*soldan seeks to subvert.

**Mercurius Aulicus**, see BERKENHEAD.

**Mercurius Librarius: or A Catalogue of Books**, a booksellers' trade journal founded in 1668 by two stationers, John Starkey and Robert Clavell, described by Walter Graham (*The Beginnings of English Literary Periodicals*, 1926) as 'in a very limited sense. . .entitled to be regarded as the first literary periodical published in England'. It survived until 1709, and a reprint (as *Term Catalogue*), edited by \*Arber, was published in 1903. A second *Mercurius Librarius: or A Faithful Account of All Books and Pamphlets* began as a weekly in 1680, but does not appear to have lasted long.

**Mercurio**, in Shakespeare's *\*Romeo and Juliet*, the lively, cynical friend of Romeo who is killed in a brawl by Juliet's cousin Tybalt. It is he who speaks the famous 'Queen Mab' speech (1. iv. 53-94).

**Merdle** and Mrs Merdle, characters in Dickens's *\*Little Dorrit*.

**MEREDITH**, George (1828-1909). He had a precarious childhood in Portsmouth as the son of an indigent, but flamboyant and extravagant, tailor who was early a widower—a background which Meredith was later at pains to conceal, although he made use of it in several of his novels. He was intermittently educated in Portsmouth and Southsea, and then with much success at the unusual school of the Moravians at Neuwied in Germany. In London, after a period with a solicitor, he began his long literary career with 'Chillianwallah', a poem published in 1849. In the same year he married Mary Ellen Nicholls, the widowed daughter of T. L. \*Peacock, and in 1851 paid for the publication of his own *Poems*, a volume he later disowned but which was praised by Tennyson and C. \*Kingsley. *The Shaving of*

*Shagpat* (1856 for 1855), a series of \*Oriental fantasies about a vain, bewhiskered enchanter whose power resides in one hair on his head, was well received by the critics but did not sell well. In the same year he sat as the model for Henry Wallis's painting *The Death of Chatterton*. In 1857 his wife left him for Wallis, and *Farina*, a German burlesque reminiscent of *Shagpat*, appeared. His first major novel, \**The Ordeal of Richard Feverel*, was published in 1859; it sold poorly, caused much scandal, and \*Mudie's cancelled its order of 300 copies, but it brought praise in \**The Times* and the \**Athenaeum*, as well as the friendship of \*Carlyle and the \*Pre-Raphaelites.

Meredith was now contributing to many periodicals, including the \**Fortnightly Review*, in which *Evan Harrington* began to appear in 1860: the novel has many elements of autobiography, for its hero, like the author himself, is the son of a tailor, the handsome and dashing Melchizedek Harrington of Lymport. (Meredith's grandfather was also a tailor, known as the 'Great Mel'). Evan's sisters have married advantageously and wish their brother to do likewise: the problems of social class and the concept of being a gentleman are explored (often comically) as Evan is implored by one side of the family to launch himself in high society, and by his mother to carry on the debt-ridden family business. Meredith wished the book to be a popular success, and it is accordingly written in a plainer style, without the 'lumen purpureum' which he usually liked his prose to cast.

In 1860 Meredith also became a reader for \*Chapman and Hall (a post he retained until 1894) and a

regular compiler of news for the *Ipswich Chronicle*, a task he endured for eight years. \**Modern Love* and *Poems of the Roadside* appeared in 1862. In 1864 he published *Emilia in England* (retitled *Sandra Belloni* in 1886) and married his second wife, Marie Vulliamy. *Rhoda Fleming* (1865), one of his shorter 'plain' works, is a regional novel with a farmer's daughter as its central character: *Vittoria*, a sequel to *Sandra Belloni*, began to appear in 1866, but was enlarged, after Meredith had spent a brief inactive period as a war correspondent in Italy, before its publication in book form in 1867: the novels trace the career of Emilia Sandra Belloni, a singer and the daughter of an Italian musician, first against an English backdrop, then in northern Italy during the failed revolution of 1848-9, led by Mazzini, who appears as a heroic figure. Few of these works brought much profit, but Meredith's  
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reputation was growing steadily with the discerning public. *The Adventures of \*Harry Richmond* (1871) brought some success, and the friendship of the influential \*Milnes. A political novel, \**Beauchamp's Career*, followed in 1876, and in 1877 Meredith delivered a lecture on 'The Idea of Comedy' which was published in 1897 and enjoyed a long reputation. The novel for which he was chiefly celebrated, \**The Egoist*, appeared in 1879. *The Tragic Comedians*, a novella based on an episode in the life of the German socialist Ferdinand Lassalle, appeared in 1880 and *Poems and Lyrics of the Joy of Earth*, often held to include his best poetry, including the final version of 'Love in a Valley', in 1883. The only novel to meet with

general popularity, though exhibiting the growing preciosity of Meredith's style, was *\*Diana of the Crossways*, which ran to three editions in 1885 alone, and a century later found a new lease of life with the critical approval of the feminist movement. Among other volumes of verse were *Ballads . . . of Tragic Life* (1887) and *A Reading of Earth* (1888): then came three more novels, *One of Our Conquerors* (1891), Meredith's convoluted study of the woes that are in marriage and the minimal pleasures that may eventually be gained from it; *Lord Ormont and his Aminta* (1894), another study of unhappy marriage, with more exotic settings and a more aristocratic milieu than normal in Meredith's work; and *\*The Amazing Marriage* (1895), his last novel and considered by some his most impenetrable. A collection of short stories, including the celebrated 'The Case of General Ople and Lady Camper', appeared in 1898, as did *Odes. . . of French History; A Reading of Life* followed in 1901 and *Last Poems* in 1909. *Celt and Saxon*, an unfinished story, was published posthumously in 1910, and a conversational comedy, *The Sentimentalists*, was produced in the same year.

By the time he died Meredith had written steadily for 50 years, had received the OM and an Oxford DCL, was president of the *\*Society of Authors*, and had become a greatly revered man of letters, sought out by many younger poets and novelists, such as H. *\*James*, *\*Hardy*, and R. L. *\*Stevenson*, as well as by the rich and famous. He himself felt he was a poet first and a novelist after, but that was not the verdict of his readers. His reputation stood very high well into the

20th cent., with his perceptive portrayal of women, his narrative skill, and his incisive dialogue receiving most praise; but the deliberate intricacy of much of his prose (twisted, as *\*Trollope* wrote, 'into curl-papers') defeats many modern readers, and for the last 50 years or so neither his poetry nor his novels have received any great popular or critical acclaim. See L. Stevenson, *The Ordeal of George Meredith* (1954) and G. Beer, *Meredith: A Change of Masks* (1970).

**MEREDITH**, Owen, see LYTTON, E. R. B.

**MERES**, Francis (1565-1647), educated at Pembroke College, Cambridge, and rector and schoolmaster at Wing. He was author of *Palladis Tamia. Wits Treasury* (1598), containing quotations and maxims from various writers. In this Meres reviewed all literary effort from the time of *\*Chaucer* to his own day, contrasting each English author with a writer of like character in Latin, Greek, or Italian. He thus commemorates 125 Englishmen; his list of Shakespeare's works with his commendation of the dramatist's 'fine filed phrase' and his account of *\*Marlowe's* death are notable elements in English literary history. The section on 'Poetrie' was edited by D. C. Allen (1933).

**MÉRIMÉE**, Prosper (1803-70), French novelist, playwright, and writer of short fiction. One of the earliest of the French Romantic dramatists, he successfully passed off the six short plays of *Le Théâtre de Clara Gazul* (1825) as having been written by the imaginary Spanish actress of the title. Another hoax was *La Guzla*, a collection of supposed translations of Illyrian poetry, in reality his own inventions. *La Jacquerie* (1828) was a series of dramatic scenes of

medieval life; *La Chronique du règne de Charles IX* (1829) a historical novel of the religious wars of the 16th cent. Mérimée's short stories—he is a recognized master of the form—include 'Matteo Falcone' (1829), 'La Vision de Charles XI' (1829), 'La Vénus d'Ole' (1837), 'Colomba' (1840), 'Carmen' (1845), which inspired Bizet's opera, and 'Lokis' (1869). His *Lettres à une inconnue* (written to Mlle 'Jenny' Dacquín) display his critical and ironie temperament.

**Merle**, Madame, a character in H. James's *\*The Portrait of a Lady*.

**MERLEAU-PONTY**, Maurice (1908-61), French philosopher. With \* Sartre, co-editor of *Les Temps modernes*, he dominated French intellectual life during the post-war period. Reacting against Cartesian idealism, he based his epistemology on the relationship between consciousness and the world. His main work *Phénoménologie de la perception* (1945; English trans. C. Smith, 1962), attempts to do equal justice to the mind's constructive powers in perception and to the independence of the object of perception, arguing that the structure of consciousness is neither discernible from first principles nor dependent on causal mechanisms, but exhibited in the mind's actual encounters with the world.

**Merlin**, the magician who guides the destinies of \* Arthur and his predecessor \*Uther, though the range of his activities extends beyond this feature of him for which he is most celebrated now. His story is first set out by \*Geoffrey of Monmouth in his *Vita Merlini* (c. 1150), which draws on the story of Ambrosius told by \*Nennius. Merlin is born of a devil and a virtuous

maiden and is named after his maternal grandfather. He is superhumanly precocious and hairy but, although wilful, not malevolent as his diabolical father intended. He grows infatuated with Nimiane (Nimue MERLIN AND VIVIEN | MERRY WIVES OF WINDSOR 664 or Vivien: see LADY OF THE LAKE), who imprisons him in a forest of air in Broceliande where he dies. He is also linked to the Welsh bard Myrddhin and is credited, like him, with a series of prophecies. He predicts to \*Vortigern (as Ambrosius did in Nennius) the triumph of the Britons over the Saxons, as a gloss on the killing of a white dragon by a red one after the two creatures are released by the digging of the foundations of a citadel from which Vortigern is to fight the Saxons. In Geoffrey of Monmouth's *Historia Regum Britanniae* (Book viii) he aids Uther in the deceit by which he marries Igraine (Ygerna) and fathers Arthur, and he helps by magic to bring the great stones of Stonehenge from Naas in Ireland. The Arthurian stories connected with him form a very important part of the whole tradition in French in the Middle Ages, particularly as transmitted by the (fragmentary) stories of Merlin by Robert de \*Boron, c. 1200, the prose Vulgate *Merlin* and the *Suite du Merlin* (*Huth Merlin*); the latter two are related to de Boron. See R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), chapters 8,19,23, and 24, for a series of detailed accounts.

'**Merlin and Vivien**', one of Tennyson's *\*Idylls of the King*, published 1859 as 'Vivien', retitled 1870. The wily Vivien, filled with hatred for Arthur and his court, seduces the aged Merlin and imprisons him forever in an old oak.

**Mermaid Series, the**, a series of unexpurgated reprints of early English dramatists, published originally by \*Vizetelly, at the suggestion of Havelock \*Ellis, who edited the series from 1887 to 1889. It continued through various transformations, and became in 1964 the New Mermaid Series, under the general editorship of Philip Brockbank, later with Brian Morris. The series now includes English plays from the late medieval period up to the time of \*Synge and \*Wilde.

**Mermaid Tavern**, a tavern that stood in Bread Street (with an entrance in Friday Street), London. It was frequented by \*Beaumont, \*Donne, I. \*Jones, and others who may have included Shakespeare, and according to \*Coryate a 'Fraternitie of Sirenaical Gentlemen' met there 'the first Friday of every Moneth', but the membership of the 'club' is not clear. The tavern is celebrated by Beaumont in the fine lines ('Master Francis Beaumont to Ben Jonson'):

What things have we seen  
Done at the Mermaid! heard words that have been  
So nimble, and so full of subtle flame,  
As if that every one from whence they came  
Had meant to put his whole wit in a jest,  
And had resolved to live a fool the rest  
Of his dull life.

\*Keats also wrote 'Lines on the Mermaid Tavern' beginning: 'Souls of poets dead and gone'.

**Merrilies**, Meg, the old gypsy woman in Scott's \**Guy Mannering*. She is the subject of a poem by \*Keats, 'Old Meg she was a gipsy'.

**MERRY**, Robert, see DELLA CRUSCANS.

***Merry Devil of Edmonton, The***, a romantic comedy

published 1608, authorship unknown. C. \*Lamb, who praised it highly, suggested \*Drayton as the possible author. It was included in a volume in Charles II's library entitled 'Shakespeare' but there is no evidence in support of this attribution.

The prologue presents Peter Fabel of Edmonton, a magician, who has made a compact with the devil. The period of it has run out, and the fiend comes to claim Fabel. He is, however, tricked into sitting down in a necromantic chair, where he is held fast and is obliged to give a respite. The play itself, in which the magical element is practically absent, deals with the attempt of Sir Arthur Clare and his wife to break off the match between their daughter Millicent and Raymond Mouchensey, and its defeat by the elopement of the young couple, aided by the kindly magician Fabel.

***Merry Wives of Windsor, The***, a comedy by \*Shakespeare, possibly written or adapted for the occasion of George Carey, Lord Hunsdon's installation as a knight of the Garter on 23 Apr. 1597. Various topical allusions have been discerned in the play, but the tradition that it was written at the request of \*Elizabeth I for a play showing \*Falstaff in love is documented no earlier than 1702 (by J. \*Dennis). The passage alluding to the Garter Feast is found only in the \*Folio text (1623), which is twice the length of the 'bad' quarto (1602); the latter appears to be based on a report of a less courtly performance.

Falstaff, who is 'out at heels', determines to make love to the wives of Ford and Page, two gentlemen dwelling at Windsor, because they have the rule of their husbands' purses. Nym and Pistol, the discarded



followers of Falstaff, warn the husbands. Falstaff sends identical love letters to Mrs Ford and Mrs Page, who contrive the discomfiture of the knight. At a first assignation at Ford's house, on the arrival of the husband, they hide Falstaff in a basket, cover him with foul linen, and have him tipped into a muddy ditch. At a second assignation, they disguise him as the 'fat woman of Brainford', in which character he is soundly beaten by Ford. The jealous husband having also been twice fooled, the plot is now revealed to him, and a final assignation is given to Falstaff in Windsor Forest at Heme's oak (see HERNE THE HUNTER), where he is beset and pinched by mock fairies and finally seized and exposed by Ford and Page.

The sub-plot is concerned with the wooing of Anne, the daughter of Page, by three suitors: Doctor Caius, a French physician, Slender, the foolish cousin of Justice Shallow, and Fenton, a wild young gentleman, whom Anne loves. Mistress Quickly, servant to Dr Caius, acts as go-between for all three suitors, and encourages them all impartially. Sir Hugh Evans, a Welsh parson, interferes on behalf of Slender and receives a challenge from the irascible Dr Caius, but hostilities are confined to the 'hacking' of the English tongue. At the final

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assignation with Falstaff in the forest, Page, who favours Slender, arranges that the latter shall carry off his daughter, who is to be dressed in white; while Mrs Page, who favours Dr Caius, arranges that he shall carry her off dressed in green. In the event both find themselves fobbed off with a boy in disguise, while Fenton has run away with and married the true

Anne.

**Messiah**, (1) an oratorio by \*Handel; (2) a religious epic (*Messias*) by \*Klopstock; (3) a sacred eclogue by \*Pope published in the \* *Spectator* in May 1712, embodying in verse the Messianic prophecies of Isaiah.

**Messianic Eclogue**, see VIRGIL'S FOURTH OR MESSIANIC ECLOGUE.

**metafiction**, a kind of fiction that openly draws attention to its own fictional status. \* Sterne's \**Tristram Shandy* (1759-67) is the classic English example.

\*Postmodernist novelists' and storytellers' tales often resort to metafiction: a notable example is \*Borges.

**Metamorphoses**, see APULEIUS and OVID.

**metaphor**, the transfer of a name or descriptive term to an object different from, but analogous to, that to which it is properly applicable, e.g. 'abysmal ignorance'. Mixed metaphor is the application of two inconsistent metaphors to one object.

\*Empson defines metaphor as the first of his \* *Seven Types of Ambiguity*.

**metaphysical poets**. Poets generally grouped under this label include \*Donne (who is regarded as founder of the 'school'), G. \*Herbert, \*Crashaw, H. \*Vaughan, \*Marvell, and \*Traherne, together with lesser figures like \*Benlowes, \*Herbert of Chisbury, H. \*King, A. \*Cowley, and \*Cleveland. The label was first used (disparagingly) by Dr \*Johnson in his 'Life of Cowley' (written in 1777), where he identifies them as a 'race of writers' who display their learning, use far-fetched comparisons, and lack feeling. But \*Pope partly anticipated Johnson when he spoke (Spence's *Anecdotes*) of Cowley borrowing his 'metaphysical' style from

Donne, and earlier \*Dryden had complained that Donne 'affects the metaphysics', perplexing the minds of the fair sex with 'nice speculations of philosophy'. Earlier still W. \*Drummond, probably with Donne in mind, censured poetic innovators who employed 'Metaphysical Ideas and Scholastical Quiddities'. The label is misleading, since none of these poets is seriously interested in metaphysics (except Herbert of Cherbury, and even he excludes the interest from his poetry). Further, these poets have in reality little in common: the features their work is generally taken to display are sustained dialectic, paradox, novelty, incongruity, 'muscular' rhythms, giving the effect of a 'speaking voice', and the use of 'conceits', or comparisons in which tenor and vehicle can be related only by ingenious pseudologie. With the new taste for clarity and the impatience with figurative language that prevailed after the \*Restoration, their reputation dwindled and, though their 'quaintness' earned some recognition from critics, their revival was delayed until after the First World War. When it came, however, it was dramatic: indeed, the revaluation of metaphysical poetry, and the related downgrading of the \*Romantics and \*Milton, was the major feature of the rewriting of English literary history in the first half of the 20th cent. Key documents in the revival were H. J. C. \*Grierson's *Metaphysical Lyrics and Poems of the Seventeenth Century* (1921) and T. S. \*Eliot's essay 'Metaphysical Poets', which first appeared as a review of Grierson's collection (*TLS*, 20 Oct. 1921). According to Eliot these poets had the advantage of writing at a time when thought and

feeling were closely fused, before the \*'dissociation of sensibility' set in about the time of Milton. Their virtues of difficulty and tough newness were felt to relate them closely to the Modernists—\*Pound, \*Yeats, and Eliot himself. Some more recent critics, notably Tuve, have questioned this. Modern scholarship has also followed Johnson's hint and related the English metaphysicals to \*Marino, \*Gongorism, and the European baroque generally.

Rosemond Tuve, *Elizabethan and Metaphysical Imagery* (1947); J. E. Duncan, *The Revival of Metaphysical Poetry* (1959); F. J. Warnke, *European Metaphysical Poetry* (1961); L. Nelson, *Baroque Lyric Poetry* (1961); J. M. Cohen, *The Baroque Lyric* (1963).

**Metaphysical Society, the**, was founded in 1869 by Sir J.T. \*Knowles. It lasted until 1880 and brought together for discussion meetings most of the leaders of English thought of the period, of all shades of opinion, including T.H. \*Huxley, \*Tyndall, \*Manning, \*Gladstone, and \*Tennyson.

**metathesis**, the transposition of letters or sounds in a word. When the transposition is between the letters or sounds of two words, it is popularly known as a 'Spoonerism', of which a well-known specimen, attributed to the Revd W.A. Spooner (1844-1930), warden of New College, Oxford, is 'Kinquering congs their titles take'.

**metonymy**, a figure of speech which substitutes a quality or attribute of something for the thing itself, as *the fair Xo* mean 'the fair sex', *the deep* to mean 'the deep sea', *the bench* for the judiciary, or *Shakespeare* to mean the works of Shakespeare. In such examples,

metonymy works by a kind of conventional abbreviation. A closely related figure is that of synecdoche, in which a part is substituted for the whole (*per head*, to mean 'per person'), or a whole is substituted for a part (*Pakistan*, to mean the Pakistani cricket team).

**metre**, see overleaf.

**Metroland**, Margot (originally Margot Beste-Chetwynde), a character in E. Waugh's *Decline and Fall*, *Vile Bodies*, *Scoop*, and other novels.

**T**he metre of a poem, or the 'measure', as it used

to be known, is the more or less regular pattern formed by its sequence of syllables. Poems in which the sound patterns are not perceptibly formed from similar groupings of syllables are regarded as non-metrical, and thus placed in the category of *free verse*. The largest body of traditional verse, however, in both the high literary and the popular traditions, observes some form of metrical regularity. The particular forms of such regularity vary from one language to another: in ancient Greek and Latin, lines of verse were made from fixed numbers of 'feet', a foot being a combination of syllables regarded as either long or short; while in French and in Japanese what is measured is simply the number of syllables that make up the line, without distinctions of length or

stress. These metrical systems are known as 'quantitative' and 'syllabic' respectively. Verse written in English almost always employs a different principle, one that relies on a distinction perceived between stressed (•) and unstressed (o) syllables. English verse lines are measured either principally or wholly by the number of stresses (i.e. stressed syllables) they are expected to contain. They may also observe further regularities in the total number of syllables, stressed or unstressed, that each line may include. The two major tendencies or traditions of English verse metre may be differentiated according to whether this inclusive syllable-count applies.

The older of the two dominant metrical systems in English counts only the number of stresses in a line, and so allows variation in the number of unstressed syllables. This is called 'accentual metre', or 'strong-stress metre'. It was the standard metrical principle of Old English verse, and was still vigorous in 14th-cent. literature, notably in the works of *Langland* and the anonymous author of *Sir Gawain and the Green Knight*. Following the example of *Chaucer*, most learned poets in English since that time have counted their syllables and thus departed to some degree from the pure accentual principle, at least in the more elevated kinds of formal verse composition. Accentual verse has continued to flourish, however, in a wide range of popular songs, hymns, ballads, and nursery rhymes. A conscious effort to revive it for more complex lyrical uses was made in the late 19th cent,

by G. M. Hopkins, who referred to the effect of his accentual experiments as 'sprung rhythm'.

The second English metrical system is known as the 'accentual-syllabic', because it counts both the number of stresses and the total number of syllables in a line, thus restricting the use of unstressed syllables. So, in the standard line of post-Chaucerian English verse, the iambic pentameter, we expect to find ten syllables, of which five are stressed; in the perfectly regular version of this line, the unstressed and stressed syllables will alternate so as to conclude with a stress (o»o»o«o«o»):

If Winter comes, can Spring be far behind?

It should be remembered that such a pattern is not a rule but an expectation, and that accentual-syllabic verse of any sophistication requires variety in the placing both of the stressed syllables and of the pause ('\*caesura') within the line. Given the restriction that accentual-syllabic metres place upon the use of unstressed syllables, they fall into two basic kinds, known as duple and triple. By far the more commonly used are the duple metres, in which stressed syllables alternate with single unstressed syllables, as in the iambic metre illustrated above. In triple metres, pairs of unstressed syllables alternate with the stresses, as in \*Hardy's dactylic tetrameter (•oo«oo«oo«oo)

Woman much missed, how you call to me, call to me  
The predominance of the duple metres in English gives the use of triple metres the appearance of being a special or even comical device, as in the anapaestic metre of the limerick (o»oo«oo»):

There was an Old Man in a tree

Of the two duple metres, the iambic, in which unstressed syllables are heard to precede the stresses, is the standard. The less commonly used trochaic metre gives the impression that the stresses precede the unstressed syllables (•o«o»o«o):

Ye whose hearts are fresh and simple

Trochaic metre is unusual in that its regular form, illustrated in the tetrameter by \*Longfellow above, is quite rare by comparison with an irregular (truncated, or 'catalectic') version in which the final unstressed syllable is not used, allowing the line to end with a stress (•o»o«o#);

Tyger, tyger, burning bright

Similar forms of truncation are found in the triple metres.

Setting aside the distinction between accentual and accentual-syllabic metres for a moment, the simplest description of the metre in a given line of verse is given by the number of stresses we expect it to include. In English, the two standard lines are the four-stress (tetrameter) and the five-stress (pentameter); in accentual-syllabic terms these standard lines may be described as octosyllabic and decasyllabic, if we take the use of duple metre for granted. The four-stress line is the older and the more persistent in all popular forms of verse and song, being easily compatible with the regularity of musical beats. It is also the natural line for accentual metres. The five-stress line has the effect of loosening

or suppressing the assertive beat, and approximating itself to the rhythms of speech. Less frequently found as the regular basis of verse are the three-stress (trimeter) and two stress (dimeter) lines on the one hand, or the six-stress (hexameter) and seven-stress (heptameter) lines on the other. Two-, three-, and six-stress lines find their usual place in verse forms that mix longer and shorter lines: the 'Burns stanza' employs dimeters for its fourth and sixth lines, the limerick for its third and fourth, while the Spenserian stanza has a hexameter as its final line. Trimeters alternate with tetrameters in the usual form of the ballad metre. Iambic heptameters, known as 'fourteeners' from their syllabic count, were employed by a number of poets in the 15th and 16th cents, for example in Chapman's translation of Homer. Several English poets have attempted extended composition in hexameters, the dactylic hexameter having been the epic metre of Homer; the hexametric experiments of Clough are among the more successful.

The theory of metre, known as prosody or metrics, has been bedevilled by the survival of terminology and concepts derived from ancient Greek practice, despite the radical difference between Greek quantitative principles and English stress patterns. The ways in which stressed and unstressed syllables can be arranged in English

verse have come to be named after the various kinds of Greek 'foot' they seem to resemble, when one mistranslates 'long syllable' as 'stressed syllable'. Many modern metricians regard the concept of the foot as a positive hindrance to the understanding of English metre and especially of accentual verse, but the names have stuck, and the analysis (scansion) of English lines as sequences of 'feet' is still attempted. Four principal kinds of metrical pattern in English are accordingly named after the *iamb* (o«), the *trochee* (»o), the *anapaest* (oo«), and the *dactyl* (•00). Two other feet are sometimes invoked in scansion of English verse: the *spondee* (••) and the *pyrrhic* (00); among several others that are of relevance to ancient Greek verse but only very rarely to English are the *amphibrach* (o«c), the *amphimacer* (\*o\*), and the *choriamb* (•oo»j).

Understanding the metrical effects of English verse requires some appreciation of the many variations that poets can play upon a regular metrical pattern. In the case of the iambic pentameter, especially, the scope for such variation is so wide that completely regular lines like P. Shelley's 'If Winter comes, can Spring be far behind?' will be outnumbered by irregular versions. The principal variant upon the standard pentameter involves what is (in traditional foot-based scansion) known as 'initial trochaic inversion' because the line starts

with a stress but 'compensates' for this with an unstressed syllable (•co»o«o«o»):

Far on the ringing plains of windy Troy

Similar inversions may be found in later positions in a line. Other permissible variations include the use of an unstressed syllable where a stress is expected, thus speeding up the line (e.g. o«o«ü«ooc«):

A horse! a horse! My kingdom for a horse!

or the addition of an eleventh, unstressed syllable:

To be or not to be, that is the question

The pentameter also offers several different positions at which the caesura, if any, may be placed. In this it contrasts with the accentual four-stress line of Old English and Middle English \*alliterative verse, in which the caesura is expected to fall in the middle of the line.

See P. \*Hobsbaum, *Metre, Rhythm and Verse Form* (1996), D. Attridge, *Poetic Rhythm: An Introduction* (1995), D. Attridge, *The Rhythms of English Verse* (1982).

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**MEUN**, Jean de, see ROMAN DE LA ROSE.

**MEW**, Charlotte Mary (1869-1928), poet and short story writer, the daughter of a prosperous London architect, born in Bloomsbury where she spent most of her life. Although stubborn and reserved in temperament, she accepted a civil list pension procured for her by \*Hardy, but, beset by increasing family and financial

problems that stifled her literary output, she eventually committed suicide. Her short story 'Passed' appeared in the \* *Yellow Book* in 1894, but she did not become well known until her first volume of poetry, *The Farmer's Bride* (1915). Her second volume, *The Rambling Sailor*, appeared posthumously in 1929. Her poems are notable for a restraint of expression combined with a powerful and passionate content which distinguish her from many of her Georgian contemporaries. Her collected poems and prose was edited by V. Warner, 1981; see also P. \*Fitzgerald, *Charlotte Mew and her Friends* (1984).

**MEYNELL**, Alice, née Thompson (1847-1922). She became a Roman Catholic in 1868, and in 1875 published her first volume of poetry, *Preludes*, which attracted the attention of Wilfrid Meynell (1852-1948), author and editor, whom she married in 1877. She had many friends in the literary world, including F. \*Thompson, \*Meredith, and \*Patmore, and a busy domestic life. Her poetic inspiration was intermittent, but her several volumes of verse, which include *Poems* (1893), *Later Poems* (1902), and *Last Poems* (1923), won her a considerable reputation; many of her most successful poems deal with the theme of religious mystery. She is perhaps now more admired for her essays, introductions, and anthologies, which, despite her prolific output, manifest independence and sensitivity of critical judgement; her essays, published in the *National Observer*, the \* *Pall Mall Gazette*, the *Tablet*, and other periodicals, were collected under various titles, which include *The Rhythm of Life* (1893), *The Colour of Life* (1896), and *The*

*Spirit of Place* (1899). There is a life by J. Badeni ( 1981 ).  
**MEYNELL**, Sir Francis Meredith Wilfrid (1891-1975), book designer, publisher, and journalist, and son of Wilfrid and Alice \*Meynell. He was founder and director of the \*Nonesuch Press, and his autobiography *My Lives* was published in 1971.

**Micawber**, Wilkins and Mrs, characters in Dickens's *\*David Copperfield*.

'**Michael**', a pastoral poem by \*Wordsworth, written and published 1800. The poem is a narrative in blank verse, describing, with a moving strength and simplicity, the lonely life in Grasmere of the old shepherd Michael, his wife, and his beloved son Luke. Because of family misfortune Luke is sent away to a dissolute city, where he disgraces himself; he eventually disappears abroad. Michael dies in grief and the cottage and pasture become a ruin.

**MICHAEL**, Livi (Olivia) (i960- ), novelist, educated at Fairfield High School, Droysden, Manchester, and at the University of Leeds. Her first novel, *Under a Thin Moon* (1992), was followed by *Their Angel Reach* ( 1994), five interlinked stories evoking with lyrical realism the often depressing lives of women in and around the fictitious Lancashire village of Marley. *All the Dark Air* (1997) is an unsentimental, socially acute, and poignant portrayal of Julie, young and confused, adrift in a world of unemployment, homelessness, drugs, and doubt.

*Michaelmas Terme*, see MIDDLETON, T.

**MICHELANGELO BUONARROTI** (1475-1564), Florentine painter, sculptor, architect, and poet, who worked also in Rome, and whose artistic legacy includes some

of the greatest works of the Renaissance, including the Pi'età (completed 1499; St Peter's, Rome) and the ceiling of the Sistine Chapel (1508-12). He also left around 300 poems and many letters. Amongst them are many love poems, full of Platonic imagery, to the beautiful Tommaso de' Cavalieri, whom he had met in 1532. Others, intensely spiritual, are addressed to Vittoria \*Colonna. The poems of his later years express fears of sin and salvation.

Michelangelo's contemporaries idolized 'il divino Michelangelo' and his biography was written in his lifetime: \*Vasari described him as towering over the Greeks and the Romans and bringing to perfection the artistic tradition that had opened with Cimabue. Yet by the 1540s he came under attack: \*Aretino, in a famous letter of 1545, poured scurrilous abuse on his character and work. Throughout the 17th and 18th cents, classicists felt uneasy with his individuality and tended to favour \*Raphael. A change may be sensed in the late 18th cent., when Sir J. \* Reynolds praised him in his last discourse, and his work was increasingly esteemed by followers of the cult of the Romantic and the \*sublime. The writings and drawings of \*Fuseli and \*Blake, and of \*Goethe, Delacroix, and \*Stendhal in Europe, bear witness to a passionate admiration. In the late 19th cent, scholarly editions of the poems and letters were published, and a lavishly documented, albeit romantic, biography was written by J. A. \*Symonds (1893). The legend of tormented genius lingers on in Irving Stone's novel *The Agony and the Ecstasy* (1961).

**MICHELET**, Jules (1798-1874), French historian, keeper of National Historical Archives (1831-52), professor

at the Collège de France (1838-51). His principal work, *L'Histoire de France* (vols i-vi, 1833-43; v<sup>ols</sup> vii-xvii, 1855-67), is remarkable for its luminous and eloquent style, its aim to recreate the past in its complex fullness, and for the part that the author attributes to geographical and racial factors in forming the men who were the agents of historical change. Michelet's fervent republicanism is evident in his other major work, *La Révolution française* (7 vols, 1847-53). He also wrote a 669 MICKIEWICZ I MIDDLEMARCH number of monographs and shorter studies on subjects allied to history in his broad conception of it: e.g. *Les Jésuites* (1843, w i m Edgar Quinet), *Du prêtre, de la femme, de la famille* ( 1845 ), *Le Peuple* ( 1846 ), *La Femme* (1860).

**MICKIEWICZ**, Adam (1798-1855), Polish poet, born near Nowogródek, and educated at the University of Wilno (now Vilnius), where he became involved in nationalist politics, was imprisoned, and then exiled in 1824 to Russia for five years by the Russian authorities. He subsequently lived in Dresden, Paris, and Rome, and died in Constantinople. His first collection of poems, published 1822, contained his poetic manifesto, an essay 'On Romantic Poetry'; in the same year he studied English and became a devoted admirer of \*Byron, whose struggles for freedom strongly influenced him. His passionately patriotic works include *Konrad Wallenrod* (1828), a narrative poem presenting in historical guise the enduring hostility between Russia and Poland, and *Dziady* (*Forefathers' Eve*), an extremely complex and baffling work, of which the first part appeared in 1823, and the third and

greatest in 1832. Part 3 is a poetic drama (unfinished), in which the central character, Gustav, awakens to political and prophetic consciousness; it is based on Mickiewicz's own political experiences at Wilno. *Pan Tadeusz* (1834) is an epic poem set in Lithuania on the eve of Napoleon's expedition to Russia in 1812: it has been adapted by D. \*Davie.

*Microcosm of London, The*, see ACKERMANN.

*Microcosmographie*, see EARLE.

*Midas*, a prose play by \*Lyly, published 1592, on the legend of Midas, king of Phrygia.

**Middle Ages**, the period from the Roman decadence (5th cent, AD) to the Renaissance (about 1500), to designate the period between the end of classical culture proper and its revival at the Renaissance. The high point of its culture is the 12th and 13th cents, with the growth of vernacular literature around 1200 and the Scholastic compendia of theology and philosophy in the 13th cent. The earliest use yet discovered of 'Middle Age' in this sense is in one of \*Donne's sermons (1621), but the corresponding Latin terms, *medium aevum*, *media aetas*, etc., are found in the 16th cent. The term is sometimes restricted to the 11th-15th cents, the earlier part of the period being called the Dark Ages.

**Middle English**, see ENGLISH.

*Middlemarch: A Study of Provincial Life*, a novel by G. \*Eliot, published 1871-2.

The scene is laid in the provincial town of Middlemarch, Loamshire, during the years of the agitation immediately preceding the first \*Reform Bill. It has a multiple plot, with several interlocking sets of characters.



Dorothea Brooke, an ardent, intelligent, idealistic young woman, under the negligent though affable care of her eccentric uncle, marries the elderly pedant Mr Casaubon, despite the doubts of her sister Celia, her neighbour and suitor Sir James Chettam (who later marries Celia), and Mrs Cadwallader, the rector's outspoken wife. The marriage proves intensely unhappy; Dorothea realizes during a disastrous honeymoon in Rome that Casaubon's scholarly plans to write a great work, a 'Key to all Mythologies', are doomed, as are her own aspirations to share and aid her husband's intellectual life, and her respect for him gradually turns to pity. She is sustained by the friendship of Casaubon's young cousin Will Ladislaw, a lively, lighthearted, good-natured young man, detested by Casaubon, who begins to suspect that Dorothea's feelings for Ladislaw are questionable; his irritation is increased by the fact that he fears he has acted justly but not generously by his impoverished kinsman. Shortly before he dies, with characteristic meanness, he adds a codicil to his will by which Dorothea forfeits her fortune if she marries Ladislaw.

Meanwhile other threads have been added to the remarkably broad canvas of the novel. We follow the fortunes of Fred and Rosamund Vincy, son and daughter of the mayor of Middlemarch; the extrovert Fred, unsuitably destined to be a clergyman, is in love with his childhood sweetheart Mary Garth, a practical, shrewd young woman, daughter of Caleb Garth, a land agent. Mary, who at the opening of the novel is nursing her disagreeable and aged relative Mr Featherstone, will not pledge herself to Fred unless he abandons his

father's plan for him to enter the Church and proves himself stable and self-sufficient. Rosamund, the town's beauty, sets herself to capture the ambitious, idealistic, and well-connected doctor Tertius Lydgate; she succeeds, and their marriage, wrecked by her selfishness, insensitivity, and materialism, proves as unhappy as the Casaubons'. Lydgate finds himself heavily in debt, and against his better judgement borrows money from Mr Bulstrode, the mayor's brother-in-law, a religious hypocrite; Lydgate's career is ruined when he finds himself involved in a scandal concerning the death of Raffles, an unwelcome visitor from Bulstrode's shady past. Only Dorothea, now widowed, maintains faith in him, but she is severely shocked to find Ladislaw and Rosamund together in what seem to be compromising circumstances. Rosamund finally rises above self-interest to reveal that Ladislaw has remained faithful to the memory of Dorothea, though with no prospect of any happy outcome. Dorothea and Ladislaw at last confess their love to one another; she renounces Casaubon's fortune and marries him. Fred, partly sobered by the spectacle of Lydgate's decline, and encouraged by Caleb Garth to enter his own profession, marries Mary. Lydgate is condemned to a successful and fashionable practice and dies at 50, his ambitions frustrated.

Through the histories of these characters, George Eliot analyses and comments upon the social and **MIDDLETON | MIDSUMMER NIGHT'S DREAM 670** political upheavals of the period, contrasting the staunch Tory attitudes of Chettam and the Cadwalladers with the growing demand for Reform, somewhat

unsatisfactorily espoused by Mr Brooke, more satisfactorily by Ladislav, who in the last chapter becomes 'an ardent public man' and a member of Parliament, with Dorothea's support. The importance of marital loyalty is also widely illustrated, not least in Mrs Bulstrode's support of her husband in his disgrace. George Eliot's reputation reached its height with *Middlemarch*, despite some complaints that the action was slow or the tone didactic; H. James found faults in its organization, but concluded, 'It sets a limit... to the development of the old-fashioned English novel' (1874). Its status as one of the greatest works of English fiction was confirmed by Leavis (*The Great Tradition*, 1948), despite his doubts about the indulgent portrayal of Dorothea.

**MIDDLETON**, Conyers (1683-1750), a fellow of Trinity College, Cambridge, and proto-bibliothecarius of the University Library. His *Letter from Rome* was published in 1729, and his life of Cicero in 1741. His *A Free Inquiry into the Miraculous Powers which Are Supposed to Have Subsisted in the Christian Church* (1749), which attacked the authenticity of post-apostolic miracles, caused much controversy; ironically, it was partly responsible for Gibbon's temporary conversion to Catholicism, but is quoted to very different effect in chapter XV of *The Decline and Fall of the Roman Empire*.

**MIDDLETON**, Stanley (1919- ), novelist, born in Nottingham where all of his fiction is set. Maintaining an even output of one novel a year, Middleton has spent four decades chronicling English provincial family life. His work is untouched by literary fashion:

dogged social realism prevails in *Harris's Requiem* (1960), *Live and Learn* (1996), and everything in between, including *Holiday* (\*Booker Prize, 1974). **MIDDLETON**, Thomas (1580-1627), the son of a prosperous London bricklayer. He matriculated at Oxford but probably did not take a degree. His first published work was a long and undistinguished poem, *The Wisdome of Solomon Paraphrased* (1597), which was followed by other verses and prose pamphlets. By 1600 he was in London, 'daylie accompaning the players', and by 1603 he was writing for \*Henslowe, collaborating with J. \*Webster, \*Dekker, \*Rowley, \*Munday, and others; many of these works are now lost. He collaborated with Dekker in writing the first part of *\*The Honest Whore* (1604) and wrote many successful comedies of city life, including *The Familie of Love* (with Dekker?, written 1602, published 1608), *\*fhe Roaring Girle* (with Dekker, written 1604-8?, pub. 1611), *Michaelmas Terme* (written 1604-6, published 1607), *A Trick to Catch the Old-One* (written 1604-7, PUD-1608), *\*AMad World, My Masters* (written 1604-7, Purj- 1608), *\*A Chaste Mayd in Cheap-side* (written 1613, pub. 1630), and *The Mayor of Quinborough* (written 1615-20, pub. 1661). *\*A Fair Quarrel*, a tragi-comedy written with Rowley (c.1615-16, pub. 1617), a play in a very different genre, discusses the ethics of duelling: *The Spanish Gipsy*, also with Rowley (and possibly \*Ford, written 1623, pub. 1625) is a romantic comedy based on two plots from \*Cervantes. Other plays include *\*The Witch* (written 1609-16, pub. 1778); *Anything for a Quiet Life* (with Webster?, written ?i62i); he probably contributed to Shakespeare's

\* *Macbeth* and \**Timon of Athens* and was responsible for \**A Yorkshire Tragedy* (c.1605).

A writer of great versatility, Middleton also wrote many pageants and masques for city occasions, and was appointed city chronologer in 1620. His political satire \**A Game at Chesse* (written 1624, published 1625) created a furore, and caused him and the actors to be summoned before the Privy Council: it was described by T. S. \*Eliot as 'a perfect piece of literary political art'. But Middleton is now best known for his two great tragedies, \**The Changeling* (with Rowley, written 1622, pub. 1653) and \**Women Beware Women* (written 1620-7, pub. 1657), both of which were highly praised by Eliot in his influential essay on Middleton (1927). Both have been successfully revived on stage in recent years. Many scholars now also consider that \**The Revenger's Tragedy* (1607) is certainly by Middleton (see D. J. Lake, *The Canon of Thomas Middleton's Plays*, 1975), but this and many other suggested attributions are still disputed. The works were edited by A. H. Bullen (8 vols, 1885-6), and there are several recent single editions in the New \*Mermaid Series. For an account of the life see R. H. Barker, *Thomas Middleton* (1958).

***Midshipman Easy, Mr***, a novel by \*Marryat, published 1836.

Jack Easy is the son of a wealthy gentleman who brings his boy up to believe that all men are equal, a notion which causes considerable problems to Jack as a midshipman. But he is heir to a fortune and this, together with his cheerful honesty and the help of his Ashanti friend Mesty, help him through many clashes,

encounters, and adventures. Hawkins, the bellicose chaplain, Mr Biggs the boatswain, and Mr Pottyfar, the lieutenant who kills himself with his own universal medicine, are notable among the ship's company.

***Midsummer Nights Dream, A***, a comedy by \* Shakespeare, written probably about 1595 or 1596. It was printed in quarto in 1600 and 1619. The play has often been thought to be associated with a courtly marriage but scholarly opinion is undecided as to which of several possible weddings it may celebrate. It has no single major source, but Shakespeare drew, among other authors, on \*Chaucer, A. \*Golding's translation of \*Ovid, and \*Apuleius' *Golden Ass*.

Hermia, ordered by her father Egeus to marry Demetrius, refuses, because she loves Lysander, while Demetrius has formerly professed love for

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her friend Helena, and Helena loves Demetrius. Under the law of Athens, Theseus, the duke, gives Hermia four days in which to obey her father; else she must suffer death or enter a nunnery. Hermia and Lysander agree to leave Athens secretly in order to be married where the Athenian law cannot pursue them, and to meet in a wood a mile outside the city. Hermia tells Helena of the project, and the latter tells Demetrius. Demetrius pursues Hermia to the wood, and Helena Demetrius, so that all four are there that night. This wood is the favourite haunt of the fairies.

Oberon and Titania, king and queen of the fairies, have quarrelled, because Titania refuses to give up to him a little changeling boy for a page. Oberon tells Puck, a mischievous sprite, to fetch him a certain magic

flower, of which he will press the juice on the eyes of Titania while she sleeps, so that she may fall in love with what she first sees when she wakes. Overhearing Demetrius in the wood reproaching Helena for following him, and desirous to reconcile them, Oberon orders Puck to place some of the love-juice on Demetrius' eyes, but so that Helena shall be near him when he does it. Puck, mistaking Lysander for Demetrius, applies the charm to him, and as Helena is the first person Lysander sees he at once woos her, enraging her because she thinks she is being made a jest of. Oberon, discovering Puck's mistake, now places some of the juice on Demetrius' eyes; he on waking also first sees Helena, so that both Lysander and Demetrius are now wooing her. The ladies begin to abuse one another and the men go off to fight for Helena. Meanwhile Oberon has placed the love-juice on Titania's eyelids, who wakes to find Bottom the weaver near her, wearing an ass's head (Bottom and a company of Athenian tradesmen are in the wood to rehearse a play for the duke's wedding, and Puck has put an ass's head on Bottom); Titania at once becomes enamoured of him, and toys with his 'amiable cheeks' and 'fair large ears'. Oberon, finding them together, reproaches Titania for bestowing her love on an ass, and again demands the changeling boy, whom she in her confusion surrenders; whereupon Oberon releases her from the charm. Puck at Oberon's orders throws a thick fog about the human lovers, and brings them all together, unknown to one another, and they fall asleep. He applies a remedy to Lysander's eyes, so that when he awakes he returns to his former love. Theseus and

Egeus appear on the scene, the runaways are forgiven, and the couples married. The play ends with the 'play' of 'Pyramus and Thisbe', comically acted by Bottom and his fellow tradesmen, to grace these nuptials and those of Theseus and Hippolyta.

**Miggs**, Miss, in Dickens's *\*Barnaby Rudge*, the shrewish maidservant of Mrs Varden.

**MIGNE**, Jacques-Paul (1800-75), French priest and publisher. He founded a printing house to make theological works available at moderate prices. His most famous publication was the *Patrologiae Cursus Completus* ('Complete Course of the Teachings of the Church Fathers'), comprising the *Patrologia Latina* ('Collection of the Latin Fathers', 221 vols, 1844-64), the works of Latin ecclesiastical writers from the earliest known to Innocent III (d. 1216), and the *Patrologia Graeca* ('Collection of the Greek Fathers', 161 vols, 1857-66), the writings of Christian Greeks down to the time of the Council of Florence (1438-9). **miles gloriosus**, the braggart soldier, a stock character in Greek and Roman comedy, and also the title of a play by \*Plautus, which contains a prototype of the role in its protagonist, Pyrgopolynices. Elements of the miles gloriosus may be found in Shakespeare's \*Parolles, \*Pistol, and \*Falstaff, in Jonson's Captain \*Bobadill, and in Beaumont and Fletcher's \*Bessus.

**Milesians**, the people of Miledh, a fabulous Spanish king, whose sons are said to have invaded Ireland about 1300 BC. They represent probably the first Gaelic invaders of the country. See FIR BOLGS.

**Milesian Tales**, a collection, now lost, of short Greek stories of love and adventure, of a generally bawdy

character, by Aristides of Miletus of the 2nd cent. BC.

**MILL**, James (1773-1836), born near Forfar, the son of a shoemaker. He was educated for the ministry, but came to London in 1802 and took up journalism. He published in 1817 a *History of British India* which obtained him a high post in the East India Company's service. He was closely associated with \*Bentham and \*Ricardo, whose views in philosophy and political economy, respectively, he adopted. He published his *Elements of Political Economy* in 1821, *Analysis of the Phenomena of the Human Mind* in 1829, and *Fragment on Mackintosh* in 1835. In the *Analysis* he provided, by an elaboration of \*Hartley's theory of association, a psychological basis for Bentham's utilitarianism: associations may become inseparable and transform what had merely been means into ends sought on their account, thus explaining disinterested conduct by the egoistic individual. He also endeavoured to found on the association of ultimate sensations a theory of knowledge and reality. The *Fragment on Mackintosh* is a rejoinder to the attack on the utilitarians contained in the *Dissertation on the Progress of Ethical Philosophy* of \*Mackintosh. Mill helped to found and contributed to the \* *Westminster Review*. An interesting picture of his austere personality is given in the *Autobiography* (1873) of his son J. S. \*Mill.

**MILL**, John Stuart (1806-73), s o n °f James \*Mill, by whom he was rigorously educated from a very early age, and by whose influence he obtained a clerkship in the India House. He formed the Utilitarian Society which met during 1823-6 to read essays and discuss them, and in 1825 edited \*Bentham's *Treatise upon*

*Evidence*. In 1826 an acute mental crisis caused him to reconsider his own aims and those of the Benthamite school; he found a new will to live in poetry, particuMILLAIS I MILLER 672

larly in that of \*Wordsworth, who brought him 'a greatly increased interest in the common feelings and common destiny of human beings'. In 1831 he met Harriet Taylor, whom he saw constantly for the next 20 years and who was, in his view, the chief inspiration of his philosophy; after her husband's death they married in 1851. His divergence from strict Benthamite doctrine is shown in his essays on 'Bentham' and '\*Coleridge' (1838, 1840, *London and Westminster Review*) whom he describes as 'the two great seminal minds of England in this age'; and, later, in \**Utilitarianism* (1861). In 1843 ne published his *System of \*Logic* and in 1848 *Principles of Political Economy*. In 1859 appeared his essay on \**Liberty* and two volumes of *Dissertations and Discussions*, and in 1865 his \**Examination of Sir William Hamilton's Philosophy*. Among other works may be mentioned *Thoughts on Parliamentary Reform* (1859), *Representative Government* (1861), *Auguste Comte and Positivism* (1865), his *Inaugural Address* on being installed rector of the University of St Andrews in 1867, and *The Subjection of Women* (1869). His *Autobiography* (1873), a classic of its genre, describes his intellectual and moral development from his earliest years to his maturity.

On the dissolution of the East India Company in 1858 he retired with a pension, and was independent MP for Westminster 1865-8. He passed most of the remainder of his life in France, and died at

Avignon.

**MILLAIS**, Sir John Everett (1829-96). He began his career as child prodigy and finished as president of the \*Royal Academy (1896); he is best known as a founder member of the \*Pre-Raphaelite Brotherhood. His *Lorenzo and Isabella* (1848-9; Liverpool, Walker Art Gallery), from \*Keats's poem, is one of the earliest Pre-Raphaelite works; the startling realism of his *Christ in the House of His Parents* (1849-50) was brutally attacked by \*Dickens in *Household Words* in 1850.

*Ophelia* (1851-2), *Mariana* (1851), which was exhibited with lines from Tennyson's poem, and the poignant, melancholy *Autumn Leaves* (1856; Manchester, City Art Gallery) display his brilliant technique and fresh, precise detail. His portrait of his champion \*Ruskin was painted in Scotland in 1853; Millais fell in love with Effie Ruskin on this holiday and married her in 1855. Millais made a distinguished contribution to the revival of book illustration in the 1860s; he had contributed to E. \*Moxon's edition of Tennyson in 1857; he illustrated several of \*Trollope's novels with sharply observed scenes from contemporary Victorian life and became a close friend of Trollope. He also became a friend of Dickens and drew him the day after the novelist's death. *Bubbles* (1886; A. and F. Pears Ltd) became celebrated as a soap advertisement.

**Millamant**, the heroine of Congreve's \**The Way of the World*, a witty coquette, who is at the same time a lady of fashion, the author's most vivid creation.

**MILLAY**, Edna St Vincent (1892-1950), American poet, born in Maine and educated at Vassar. Her first volume, *Renascence and Other Poems* (1917), was

followed by *A Few Figs from Thistles* (1920), which established her persona as a reckless, romantic, cynical, 'naughty' New Woman with such poems as 'The Penitent' and 'My Candle Burns at Both Ends'. This was followed by many other volumes, including dramatic pieces; her *Collected Poems* were published in 1956. Her impact on a whole generation was recorded by D. \*Parker, who wrote, 'We all wandered in after Miss Millay. We were all being dashing and gallant, declaring that we weren't virgins, whether we were or not. Beautiful as she was, Miss Millay did a great deal of harm with her double-burning candles . . . made poetry seem so easy that we could all do it. But, of course, we couldn't.'

**MILLER**, Arthur (1915- ), American playwright, born in New York and educated at the University of Michigan, where he began to write plays. He made his name with *All My Sons* (1947), an Ibsenesque drama about a manufacturer of defective aeroplane parts, and established himself as a leading dramatist with *Death of a Salesman* (1949), in which a travelling salesman, Willie Loman, is brought to disaster by accepting the false values of contemporary society. This was followed by *The Crucible* (1952), in which the Salem witchcraft trials of 1692 are used as a parable for McCarthyism in America in the 1950s. *A View from the Bridge* (1955) is a tragedy of family honour and revenge, sparked by the presence in longshoreman Eddie's apartment of two illegal Italian immigrants; the lawyer Alfieri comments as chorus on the inevitability of the action. *The Misfits* (1961 ) is a screenplay written for his then wife Marilyn Monroe. *After the Fall*

(1964) presents the semi-autobiographical figure of Quentin, seeking to comprehend the meaning of his own past relationships, and *The Price* (1968) contrasts the lives and opinions of two long-estranged brothers, who meet to dispose of the old family house. Other plays include *The American Clock* (1980), *Playing for Time* (1981), *The Last Yankee* (1993), *Broken Glass* (1994). Miller has also published short stories and essays, and adapted Ibsen's *An Enemy of the People* (1951). Although most of Miller's plays are set in contemporary America, and on the whole offer a realistic portrayal of life and society, the overtones from Ibsen and Greek tragedy are frequently conspicuous, and the theme of self-realization is recurrent; in some of the works, symbolism and naturalism are unobtrusively combined. A volume of criticism, *Theatre Essays*, was published in 1971, and an autobiography, *Timebends*, in 1987.

**MILLER**, Henry Valentine (1891-1980), American novelist and essayist, born in New York, the son of a middle-class tailor of German origin. He was brought up in Brooklyn, early acquiring the intensely individualistic and rebellious spirit that led him to reject

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university in favour of a sequence of odd jobs and intellectual, sexual, and literary enterprises. He left America for Europe in 1930, and his autobiographical novel *Tropic of Cancer* was published in Paris in 1934 by the Obelisk Press, the predecessor of the Olympia Press, which was also to publish him: it is a frank and lively account of an American artist's adventures in Paris, and was banned for decades (as were many of his

works) in Britain and the USA. This was followed by many other works which mingled metaphysical speculation (he was interested in both theosophy and astrology) with sexually explicit scenes, surreal passages, and scenes of grotesque comedy; they include *Tropic of Capricorn* (France 1939; USA 1962), *The Colossus of Maroussi* (1941), *The Air-Conditioned Nightmare* (1945, reflections on a return to America), and a sequence of three works, *Sexus* (1949), *Plexus* (1953), and *Nexus* (1960), known together as *The Rosy Crucifixion*. In 1944 he settled in Big Sur, near Carmel, California, and despite continuing attacks from censors in various countries, including his own, he gradually became accepted as a major figure in the fight for literary and personal freedom, and a spiritual sage who greatly influenced the Beat Generation in its search for salvation through extremes of experience. Works which had been previously condemned as pornographic are now widely described as works of 'innocent eroticism', although modern feminist criticism (while recognizing his importance) has strongly attacked the sexism of his obsession with male potency and female masochism.

**MILLER**, Hugh (1802-56), born in Cromarty. He began to write poetry while working as a stonemason (*Poems Written in the Leisure Hours of a Journeyman Mason*, 1829), but made a more lasting mark as journalist and as self-educated palaeontologist. From 1840 he was editor of the *Witness*, a radical and evangelical twice-weekly for which he wrote on many subjects, including rural poverty, geology, and foreign affairs. His books include *The Old Red Sandstone, or New Walks in an Old*

*Field* ( 1841 ), a vivid account of his sense of excitement and discovery when, as a young man, he learned to look for fossils in the sandstone quarries; it became a Victorian classic, highly regarded both for its learning and its lucidity of expression. His autobiographical *My Schools and Schoolmasters* (1854) also enjoyed a considerable success. In *The Footprints of the Creator* (1849), which was an attack on R. Chambers's *The Vestiges of Creation*, Miller expounded his own Godcentred and pre-Darwinian views of evolution, and argued that evolutionary change took place not slowly but suddenly. He shot himself on Christmas Eve 1856, after recording 'a fearful dream'. See George Rosie, *Hugh Miller: Outrage and Order* (1981).

**MILLER**, James, see BLACK BRITISH LITERATURE.

'**Miller of Dee, The**', see BICKERSTAFFE.

'**Miller's Tale, The**', see CANTERBURY TALES, 2.

*Mill on the Floss, The*, a novel by G. \*Eliot, published 1860.

Tom and Maggie, the principal characters, are the children of the honest but ignorant and obstinate Mr Tulliver, the miller of Dorlcote Mill on the Floss. Tom is a prosaic youth, narrow of imagination and intellect, animated by conscious rectitude and a disposition to control others. Maggie in contrast is highly strung, intelligent, emotional, and, as a child, rebellious. From this conflict of temperaments, and from Maggie's frustrated sense of purpose, spring much of her unhappiness and the ultimate tragedy. Her deep love of her brother is thwarted by his lack of understanding, and she turns to Philip Wakem, the deformed son of a neighbouring lawyer, for intellectual and

emotional companionship. Unfortunately lawyer Wakem is the object of Mr Tulliver's suspicion and dislike, which develop into hatred when Tulliver is made bankrupt as a result of litigation in which Wakem is on the other side. Tom, loyal to his father, discovers the secret friendship of Maggie and Philip, and forbids their meetings: Maggie reluctantly complies. After Mr Tulliver's death, accelerated by a scene of violence in which he thrashes the lawyer, Maggie leaves the mill for a visit at St Ogg's to her cousin Lucy Deane, who is to marry the handsome and agreeable Stephen Guest. Stephen, though loyal in intention to Lucy, is attracted by Maggie, and she by him. A boating expedition on the river leads, partly by Stephen's design, partly by accident, to Maggie's being irremediably compromised; Stephen implores her to marry him, but she refuses. Her brother turns her out of the house, and the society of St Ogg's ostracizes her. She and her mother take refuge with the loyal friend of her childhood, the packman Bob Jakins. Only Lucy, Philip, and the clergyman Dr Kenn show sympathy. The situation seems without issue, but in the last chapter a flood descends upon the town, and Maggie, whose first thought is of her brother's safety, courageously rescues him from the mill. There is a moment of recognition and reconciliation before the boat overturns, and both, locked in a final embrace, are drowned.

The portrayal of childhood, of rural life, and the subsidiary characters of Mrs Tulliver's sisters, the strong-minded Mrs Glegg and the melancholy Mrs Pullett, with their respective spouses, delighted most critics, though the book was felt to lack the charm of



\**Adam Bede*; Maggie's lapse into passion, the character of the lightweight Stephen, and the arbitrary tragedy of the denouement enraged others. It remains, however, one of the most widely read of her works.

**Mills**, Miss, in Dickens's \**David Copperfield*, Dora's friend.

**Mills and Boon**, a publishing company founded in 1908; its early authors included P. G. \*Wodehouse and Jack \*London, and it launched the career of Georgette \*Heyer. Its name has since become almost synonymous with popular \*romantic fiction; as the circulating

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libraries declined in the 1950s and paperback fiction became more popular, Mills and Boon (in association with a Canadian company, Harlequin) published increasing quantities of light romances, doctor/nurse romances, and historical fiction, selling not only in bookshops, but also in supermarkets, newsagents, etc.

**MILMAN**, Henry Hart (1791-1868), educated at Eton and Brasenose College, Oxford. He became incumbent of St Mary's, Reading, then professor of poetry at Oxford (1821-31) and dean of St Paul's (1849). He wrote a number of verse dramas, of which *Fazio* (1815), a neo-Jacobean tragedy set in Italy, proved successful on the stage; also a Miltonic epic, *Samor* (1818), set in 5th-cent. Britain. His historical writings include *The History of the Jews* (1829) and *History of Latin Christianity* (6 vols, 1854-5).

**MILNE**, A(lan) A(lexander) (1882-1956), educated at Westminster School and Trinity College, Cambridge. He became a prolific author of plays, novels, poetry,

short stories, and essays, all of which have been overshadowed by his children's books. After freelance work in London he became from 1906 to 1914 assistant editor of \**Punch*; and after the First World War began a successful career as playwright with *Mr Pirn Passes by* (1919; pub. 1921), *The Truth about Blayds* (1921; pub. 1922), *The Dover Road* (1921; pub. 1922), and *Toad of Toad Hall* (1929; a dramatization of \*Grahame's *The Wind in the Willows*). In 1924 his book of verses for children *When We Were Very Young* was immediately successful, outdone only by the phenomenal and abiding success of *Winnie-the-Pooh* (1926). Further popular verses, *Now We Are Six* (1927), were followed in 1928 by *The House at Pooh Corner*, no less successful than its predecessor. There is a life by Ann Thwaite (1990). (See CHILDREN'S LITERATURE.)

**MILNES**, (Richard) Monckton (1809-85), later Baron Houghton, educated at Trinity College, Cambridge, where he became the friend of \*Tennyson, A. H. \*Hallam, and \*Thackeray, the first of many close literary friendships, which included, most notably, \* Swinburne (whom he greatly assisted), \*Burton, the \*Brownings, \*Patmore, W. S. \*Landor, and many others. In 1837 he became an MP and worked for various reforming causes, including the Copyright Act and the establishment of Mechanics' Institutes. He published his first volume of verse in 1838 and *Palm Leaves* in 1844, following these with works of biography, history, sociology, and Boswelliana. His major work was probably his *Life and Letters of Keats* (1848), a poet whom he consistently championed. He also did much to enhance the reputation of \*Blake, and in 1875

edited the works of T. L. \*Peacock. His own collected *Poetical Works* appeared in 1876. His large collection of erotic books included the first serious collection of de \*Sade. See J. Pope-Hennessy, *Monckton Milnes* (2 vols, 1950-2).

**MitOSZ**, Czeslaw (1911- ), Polish poet and writer, born on the Polish-Lithuanian borderland of Wilno (Vilnius). He was a leader of the Polish literary avantgarde in the 1930s, and prominent in the Resistance movement. After some years in the diplomatic service, he emigrated to America, settling in California, and teaching at Berkeley. His works include novels, volumes of essays, and poetry, and *The Captive Mind* ( 1951 ), an apologia for his withdrawal from Poland. He has also translated Shakespeare, \*Milton, and T. S. \*Eliot into Polish. He was awarded the \* Nobel Prize for literature in 1980. A volume of *Collected Poems 1931-1987* was published in 1988.

**Milton**, a poem in two books by W. \* Blake, written and etched 1804-8, one of his longest and most complex mythological works, which is prefaced by his wellknown lines 'And did those feet in ancient time', commonly known as 'Jerusalem'. It uses the mythological and allegorical framework of his earlier poems and also develops Blake's own extremely powerful and personal response to \**Paradise Lost* and its author, which had affected and perplexed his imagination for years (see also under MARRIAGE OF HEAVEN AND HELL, THE). Blake appears to suggest that he himself becomes imbued with the spirit of \*Milton, who descends to earth in order to save \*Albion through the power of Imagination: the bizarre and the sublime mingle, as

Blake describes the spirit of Milton entering his foot— 'and all this Vegetable World appear'd on my left Foot I As a bright sandal form'd immortal of precious stones and gold. 11 stooped down and bound it to walk forward through eternity' (Bk I, Pt 21, 11.12-14). Blake imagines himself carried from Lambeth to Felpham by \*Los, where, walking in his cottage garden, he is visited by the Virgin Ololon (Bk II, Pt 36), in search of Milton, and the poem draws to an end with Milton's address to Ololon, in which he proclaims his mission of regeneration, 'To cast off the rotten rags of Memory by Inspiration I To cast off Bacon, Locke and Newton from Albion's covering', and prophesies the purging away by Jesus of the 'sexual garments' which hide 'the human lineaments'. The final section is an apocalyptic vision, in which Jesus 'wept and walked forth I From Felpham's Vale clothed in Clouds of blood', from which Blake returns to his 'mortal state' to hear the mounting lark. The mythology of the poem is obscure, but much of it clearly relates to the experiences of his time at Felpham, and some of the descriptive passages (notably of \*Beulah, at the opening of Bk II) show a magnificent combination of mystic vision and natural observation.

**MILTON**, John (1608-74), born in Bread Street, Cheapside, at the Sign of the Spread Eagle, the house of his father John Milton the elder, a scrivener and composer of music. He was educated at St \* Paul's School, where he became friendly with \*Diodati, then at Christ's College, Cambridge, where he acquired the nickname 'the Lady of Christ's', and may have alienated his fellow

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students by, in his own words, 'a certain niceness of nature, an honest haughtiness'. He was briefly rusticated, probably in 1626, became BA in 1629, and MA in 1632. During his Cambridge period, while considering himself destined for the ministry, he began to write poetry in Latin and Italian, and also in English, on both sacred and secular themes. His first known attempt at English verse, 'On the Death of a Fair Infant' (in a complex stanza repeated in the opening of the 'Nativity Ode'), was probably written in 1628 on the death of his niece Anne Phillips and 'At a Vacation Exercise' belongs to the same year. His first distinctively Miltonic work, 'On the Morning of Christs Nativity', written at Christmas 1629, shows a growing mastery of stanza and structure, an exuberant and at times baroque use of imagery, and the love of resounding proper names so marked in his later work. His fragmentary 'The Passion' was probably written at Easter 1630, and the '\*Arcades' probably in 1632. 'On Shakespeare', his two epitaphs for \*Hobson, the university carrier, and 'An Epitaph on the Marchioness of Winchester' belong to 1631. His twin poems, '\*L'Allegro' and '\*Il Penseroso', may have been written at Cambridge, or possibly at Hammersmith, where Milton the elder moved 1631/2: Milton himself on leaving Cambridge adopted no profession, but embarked on an ambitious course of private study at his father's home in preparation for a future as poet or clergyman; his Latin poem 'Ad Patrem' (71634) appears to be an attempt to persuade his father that the two pursuits were reconcilable. His 'masque' \*Comus, published anonymously in 1637, was written, and

performed at Ludlow, in 1634. In 1636 the Miltons moved to Horton, then in Buckinghamshire, where John pursued his studies in Greek, Latin, and Italian, devoting much time to the Church Fathers. In 1637 he wrote \*Lycidas, a pastoral elegy, which dwells on fears of premature death, unfulfilled ambition, and wasted dedication; during the 20 years that elapsed between this and his composition of \*Paradise Lost Milton wrote no poetry, apart from some Latin and Italian pieces, and some sonnets, of which the most notable are those 'On the late Massacre in Piedmont', on his blindness, on his deceased wife (whether the first or second wife is disputed), his addresses to \*Cromwell, Fairfax, and Vane, and those to \*Lawes (with whom he had collaborated on the 'Arcades' and Comus) and to his young friends and students Edward Lawrence and Cyriack \*Skinner. From 1638 to 1639 Milton travelled abroad, chiefly in Italy; he met \*Grotius in Paris and \*Galileo, still under official condemnation, at his villa just outside Florence. On his return he established himself in London and became tutor to his nephews Edward and John \*Phillips; he appears at this time to have been contemplating an epic on an Arthurian theme, which he mentions in his Latin epitaph on his friend Diodati, *Epitaphium Damonis*; Diodati died while Milton was abroad. The epitaph was written in 1639, and privately printed and distributed. His attentions were now diverted by historical events to many years of pamphleteering and political activity, and to a tireless defence of religious, civil, and domestic liberties. In 1641 he published a series of five pamphlets against episcopacy, engaging in controversy

with bishops \*Hall and \*Ussher, and displaying from the first (*Of Reformation in England and the Causes that Hitherto Have Hindered It*) a vigorous, colourful Ciceronian prose, and a keenly polemic spirit which could yet rise to visions of apocalyptic grandeur. *The Reason of Church Government* (1642) was the first to which he put his name; it was followed in the same year by *An Apology against a Pamphlet . . . against \*Smectymnuus*, which contains interesting autobiographical details. In July 1642 Milton married Mary Powell, daughter of Royalist parents; he was 33, she 17. Within six weeks he consented to her going home to her parents at Forest Hill, near Oxford (the Royalist stronghold), on condition that she returned by Michaelmas. She did not do so, for reasons perhaps connected with the outbreak of the Civil War as well as personal antipathy and sexual incompatibility. Taking advantage of the breakdown in censorship, Milton published in 1643 *The Doctrine and Discipline of Divorce*, arguing among other points that a true marriage was of mind as well as of body, and that the chaste and modest were more likely to find themselves 'chained unnaturally together' in unsuitable unions than those who had in youth lived loosely. This pamphlet made him notorious, but he pursued his arguments in three more on the subject of divorce in 1644-5, including *\*Tetrachordon*, and also published in his own support a translation of Martin Bucer's views on the same theme. *Of Education*, addressed to his friend \*Hartlib, appeared in 1644, as did his great defence of the liberty of the press, *\*Areopagitica*. During this period he became aware of his growing

blindness; by 1652 he was to be totally blind. His wife rejoined him in 1645, and their first daughter Anne was born a year later: a second daughter Mary was born in 1648 and Deborah in 1652. A son, John, born 1651, died in infancy.

After the execution of Charles I, Milton published *The Tenure of Kings and Magistrates* (1649), arguing in general terms that a people 'free by nature' had a right to depose and punish tyrants, and attacking the Presbyterians, whose belief in church discipline and state authority posed in his view a growing threat to freedom. He was appointed Latin secretary to the newly formed Council of State. He replied officially to *\*Eikon Basilike* in *Eikonoklastes* (i.e. Image Breaker, 1649), and to \*Salmasius in *Pro Populo Anglicano Defensio* ( 16 51, *A Defence of the English People*), a work which created a furore on the Continent and was publicly burned in Paris and Toulouse; also to Du Moulin's *Clamor* (which he attributed to Alexander More, or Morus) in *Defensio Secunda* (1654), which contains some self-defensive autobiographical passages and reflections on his blindness. He was now

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assisted in his secretarial duties successively by G. R. Weckherlin, Philip Meadows, and \*Marvell. His first wife died in 1652, three days after the birth of their third daughter, and in 1656 he married Katherine Woodcock, then aged 28, who died in 1658, having given birth to a daughter who survived only a few months. He retained his post as Latin secretary until the Restoration, having lived during most of this period at Petty France, Westminster. On the eve of the

Restoration, he boldly published *The Ready and Easy Way to Establish a Free Commonwealth* (1660), a lastminute attempt to defend the 'Good old Cause' of republicanism and to halt the growing tide of Royalism and the 'defection of the misguided and abused multitude'. At the Restoration he went into hiding briefly, then was arrested, fined, and released: \*D'Avenant and Marvell are said to have interceded on his behalf. He now returned to poetry and set about the composition of *Paradise Lost*; he had shown his nephews a sketch of lines from Book IV as early as 1642, and his notebooks show that he had earlier contemplated a drama on a similar theme. In 1663 he married his third wife, Elizabeth Minshull (who survived him by more than 50 years), and moved to what is now Bunhill Row, where he spent the remaining years of his life, apart from a brief visit to Chalfont St Giles in 1665, to avoid the plague, organized by his Quaker friend \*Ellwood. *Paradise Lost* is said by \*Aubrey to have been finished in 1663, but the agreement for his copyright was not signed until 1667. \**Paradise Regained* was published in 1671 with \**Samson Agonistes*: the composition dates of the latter have been much discussed, and the assumption that it was his last, or even one of his latest poems has been challenged. In these late years he also published various works written earlier in his life, including a *History of Britain* (1670), from legendary times to the Norman Conquest, and a compendium of \*Ramus' *Logic* (1672). In 1673 appeared a second edition of his *Poems*, originally published in 1645, including most of his minor verse. His *A Brief History of Moscovia*, drawn

from the \*Hakluyt and \*Purchas collections, appeared posthumously in 1682.

Of Milton's Latin poems, the finest is his epitaph to Diodati, but his epistle 'Ad Patrem' and his address to 'Mansus' (Giovanni Battista Manso, intimate friend of \*Tasso and \*Marino) also have great interest: the latter was probably written in 1639.

The State Papers that he wrote as Latin secretary (discovered in 1743) are mostly concerned with the routine work of diplomacy, but include an interesting series of dispatches, 1655-8, on the subject of the expulsion and massacre of the Protestant Vaudois by the orders of the prince of Savoy, who had commanded them to abandon their faith. These breathe the same indignation that found more impassioned expression in his sonnet 'Avenge O Lord thy slaughter'd Saints'. The canon of his prose writings long included *De Doctrina Christiana*, an unorthodox theological treatise first printed in 1825. His *Commonplace Book*, with interesting insights into his studies and plans for composition, came to light in 1874.

Milton died from 'gout struck in' (probably of renal failure associated with gout) and was buried beside his father in St Giles', Cripplegate. There are full biographies by D. \*Masson (1859-94) and W R. Parker (2 vols, 1968, rev. 1996 by G. Campbell); see also a *Chronology* (1997) by G. Campbell. His personality continues to arouse as much discussion as his works; as a man he has been variously presented as sociable, good-natured, and increasingly serene, as a domestic tyrant who bullied his daughters, as a strict Puritan, a misogynist, a libertine, and as a radical heretic. (See C.

\*Hill, *Milton and the English Revolution*, 1977.) As a writer, his towering stature was recognized early. Although appreciated as a master of polemical prose as well as of subtle lyric harmony, his reputation rests largely on *Paradise Lost*, which \*Dryden (who made a rhymed version of it) was describing by 1677 as 'one of the greatest, most noble and sublime poems which either this age or nation has produced'. Poets and critics in the 18th cent, were profoundly influenced by Milton's use of blank verse (previously confined largely to drama) and his treatment of the \*sublime, and he inspired many serious and burlesque imitations and adaptations. (See THOMSON, J., 1700-48; COWPER; PHILLIPS, J.; SOMERVILE.) But even at this period there were murmurs of dissent: Dr \*Johnson complained that Milton used 'English words with a foreign idiom'. He found *Lycidas* 'harsh', and noted Milton's misogyny. \*Addison, although greatly admiring, felt that 'our language sunk under him', and \*Bentley's revisions were notorious for their insensitivity. Blake's famous dictum from *The Marriage of Heaven and Hell* (1790) that Milton was 'a true Poet and of the Devils party without knowing it' preceded the Romantic version, disseminated principally by \*Shelley, which represented Satan the Arch-Rebel as the true hero of *Paradise Lost*, and its God as either dull or wicked; critics (and notably C. S. \*Lewis, *A Preface to Paradise Lost*, 1942) have endeavoured in vain to dismiss this notion, which continues to attract students and creative writers, including \*Empson (*Milton's God*, 1961). A different controversy, echoing the older complaints of Johnson and Addison, was brought into focus by T. S.

\*Eliot's attack, in 1936, in which he described Milton as one whose sensuousness had been 'withered by booklearning' and further impaired by blindness, who wrote English 'like a dead language'. He claimed that Milton's poetry 'could *only* be an influence for the worse'. He modified these views later, but they were endorsed by \*Leavis, who condemned the rhythmic deadness, mechanical externality, and Latinate syntax of the later works, praising in contrast the sensuous Spenserian richness of the earlier. The debate continued in e.g. *Milton's Grand Style* by C. Ricks (1963), which claims that Milton's verse, although powerful, is also subtle and suggestive. Modern readings have

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explored Milton's conflicting feelings in portraying gender (see J. Wittreich, *Feminist Milton*, 1987, and S. Davies, *John Milton*, 1991); and the complex stresses of his political affiliations (see *Surprised by Sin*, 1968; 2nd edn 1998, by Stanley Fish).

**mime**, in modern usage, a term used to describe a kind of theatrical performance without words, in which meaning is conveyed by gesture and movement. As an art form it flourishes more on the Continent, in the work of such performers and writer-performers as Marcel Marceau (1923- ) and Dario \*Fo, than in England.

The earliest form of mime was the dramatic scenes from middle-class life, realistic and often, though not invariably, obscene, first composed in the 5th cent. BC by the Athenian Sophron, who is said to have served \*Plato as a model for the writing of dialogue. His works have not survived, and the only known Greek mimes

(by \*Theocritus and Herodas) date from two centuries later. How they were presented is not known, but it seems probable that they were declaimed to a musical accompaniment by a single actor with appropriate gestures. Later still, in Rome, sketches of low life performed by several actors with masks and scenic effects became so popular that they drove both tragedy and comedy from the stage. After an interlude in the Middle Ages, the genre flourished again in the 16th cent, with the *\*commedia dell'arte* in which the actors relied mainly on dumb-show though they did extemporize snatches of dialogue. Divertissements with music, dancing, and mime were also much in fashion from the Renaissance onwards and contributed to the development of ballet, opera, and the English \*pantomime. **mimesis**, see POETICS, THE. See also under AUERBACH. **Minnesingers**, German lyric poets of the late 12th to the 14th cent., so called because love (*Minne*) was the principal subject of their poetry. They correspond to the Provençal troubadours (who influenced them) and the northern French trouvères. The Minnesang flourished at its best in the period called the Blütezeit, C.1200; after the first quarter of the 13th cent, it degenerated (as did the contemporary French lyric poetry), and the later Meistersang lacks the inspiration of the earlier singers (the theme of \*Wagner's *Die Meistersinger von Nürnberg*). Some of the greatest Minnesingers were also writers of epic: Hartmann von Aue, \*Wolfram von Eschenbach, and Gottlieb von Strassburg. The other most admired exponents of the *Minne* lyric are Reinmar von Hagenau, Heinrich von Morungen, and Walther von der Vogelweide. See Olive

Sayce (ed.), *Poets of the Minnesang* (1967).

**MINOT**, Laurence, probably a soldier, the author (of whom nothing is known) of a series of spirited and patriotic war songs, written about 1352, concerning events of the period 1333-52 in the English wars against the Scots and French. There are poems on Crécy, Halidon Hill, the sieges of Berwick and Calais, and such victorious topics. The poems give some suggestion of what medieval warfare was like, but they have little claim to literary distinction. They were edited by }. Hall (1897; 3rd edn rev. 1914).

*Minstrel, The*, see BEATTIE.

*Minstrelsy of the Scottish Border* (3 vols, 1802-3), a collection of \*ballads compiled by Sir W \*Scott, who divided them into three sections, Historical Ballads, Romantic Ballads, and Imitations of the Ancient Ballad. He was aided by various friends and advisers, who included \*Leyden, J. \*Hogg, R. \*Surtees, and many old women (including Hogg's mother) who kept alive the oral traditions. The extent to which Scott himself altered and improved on the texts has been much discussed; it appears to vary from minor adjustments to the insertion of whole lines and stanzas.

In his introduction Scott stated a patriotic intention: 'By such efforts, feeble as they are, I may contribute somewhat to the history of my native country; the peculiar features of whose manners and character are daily melting and dissolving into those of her sister and ally.' According to \*Motherwell, Scott later in life regretted the extent of his editorial work; 'In fact, I think I did wrong myself in endeavouring to make the best possible set of an ancient ballad out of several

copies obtained from different quarters, and that, in many respects, if I improved the poetry, I spoiled the simplicity of the old song.' The volumes contain many well-known ballads, including 'The Wife of Usher's Well' (its first printing) and 'The Twa Corbies', in a version that M. J. C. Hodgart (*The Ballads*, 1950) claims is 'largely of Scott's making'.

**Mirabell**, (1) the hero of J. Fletcher's *\*Wilde Goose Chase*; (2) in Congreve's *\*The Way of the World*, the lover of Millamant.

**Mirabilia Urbis Romae**, a medieval guidebook to Rome. Its first form probably dates from the 12th cent., and it was perhaps 'kept up to date' till the 15th. There is a translation by F. Nichols (1889).

**miracle plays**, see MYSTERY PLAYS.

**Miranda**, in Shakespeare's *\*The Tempest*, the daughter of Prospero. Her name means 'To be wondered at'.

**Mirour de l'Omme** (*Speculum Meditantis*), see GOWER, J.

**mirror** (mirour), as a literary term, based on the medieval Latin use of the word *speculum* (e.g. *Speculum Historiale* of Vincent of Beauvais or *Speculum Meditantis* of Gower, translated into French as *Mirour de l'ommé*) to mean a true reflection or description of a particular subject, hence compendium. Thus there are titles such as *Mirour of the Blessed Lyf of Iesu Christ* by N. Love, the *Mirour of the World* (translated by Caxton from French), the *Mirror of Fools* (translation of the late 12th-cent. *Speculum Sfiitorum* by Wireker), and, in the Renaissance, *\*A Mirror for Magistrates*.

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**Mirror for Magistrates, A**, a work planned by George

Ferrers, Master of the King's Pastimes in the reign of Henry VIII, and William Baldwin of Oxford. In it various famous men and women, most of them characters in English history, recount their downfall in verse. The book was originally begun as a continuation of Lydgate's *The Fall of Princes*, itself based on Boccaccio's *De Casibus*. After a suppressed edition of 1554 it first appeared in 1559, containing 20 tragedies by various authors. In the enlarged edition of 1563 T. Sackville contributed the 'Induction', set in deep winter, in which Sorrow leads the poet to the realms of the dead, and the *\*Complaint of Buckingham*. Further editions, with more tragedies added, were published in 1571, 1574, 1575, 1577, and 1609-10. John Higgins, compiler of the 1574-87 additions, added complaints by figures from early or mythical British history, such as Locrinus, Elstride, and Cordila, as well as Roman history, e.g. Julius Caesar, Nero.

Though the *Mirror* may not seem to offer much to a modern reader, it was one of the major achievements of what C. S. Lewis called the 'Drab Age', and provided source material for many major writers, including Spenser, Shakespeare, Daniel, and Drayton. The *Mirror* and its continuations were edited by L. B. Campbell (1938-46).

**Mirror of Fools** (*Speculum Stultorum*), see WIREKER. **MIRSKY, D. S.** (Prince Dmitry Petrovich Svyatopolk-Mirsky) (1890-1939), literary historian and critic, and in the inter-war period the most influential interpreter of Russian literature to the British. He left his native Russia in 1920 and taught Russian literature and literary criticism from 1922 at the University of



London, until he was dismissed in 1932, whereupon he returned to the Soviet Union. There he continued to publish on Russian and English literature, and to engage in literary polemics. His *The Intelligentsia of Great Britain*, including estimates of G. B. \*Shaw, \*Wells, B. \*Russell, D. H. ^Lawrence, A. \*Huxley, V. \*Woolf, W. \* Lewis, and others, caused a scandal on its London publication in 1935. In 1937 he was arrested and sent to Siberia, where he died in a prison hospital. ***Misfortunes of Elphin, The***, a satirical romance by \* Peacock, published 1829.

It is an ingenious blend of Welsh Arthurian legend, in which Peacock was learned, and current political debate about reform. Elphin is king of Ceredigion in western Wales, but the bulk of his territory has been engulfed by the sea, owing to the drunkenness of Seithenyn, who was in charge of the embankment to keep out the waves. The 'inundation of Gwaelod', in the generation before the main action, becomes an allegory for the French revolution. Elphin succeeds to the diminished kingdom and is imprisoned by a powerful neighbour, whereupon his bard Taliesin sets out to rescue him through the poetic gifts of divination, or, since Peacock remains a sceptic, truth-telling. In Seithenyn the book contains what is perhaps Peacock's finest political parody, the celebrated drunken speech about the wall ('the parts that are rotten give elasticity to those that are sound'), which imitates a speech made by \*Canning in 1822 in defence of the existing constitution. The book contains the celebrated 'War Song of Dinas Vawr', in context a sly comment on political opportunism, and a clever bardic contest in

which the current Romantic fashion for escapist themes is gently mocked.

**MISHIMA**, Yukio (1925-70), Japanese novelist. Although married, with children, Mishima's work is suffused with a strong homoerotic sensibility. His first—and some say his best—novel, *Confessions of a Mask* (1949), deals directly with homosexuality, as does *Forbidden Colours* (1954). Even his later, political activities, culminating in his ritual samurai-style suicide, reflect his aesthetic and sexual preoccupations.

**Misrule, King, Lord, or Abbot of**, at the end of the 15th and beginning of the 16th cents, an officer appointed at court to superintend the Christmas revels. At the Scottish court he was called the 'Abbot of Unreason'. Lords of Misrule were also appointed in some of the university colleges and Inns of Court.

**'Mistletoe Bough, The'**, see GINEVRA.

**MISTRAL**, Frédéric, see FÉLIBRIGE.

**MISTRY**, Rohinton (1952- ), Indian writer, born in Bombay but based in Canada since 1975. Mistry is a former bank clerk whose first book was *Tales from Firozsha Baag* (1987), a collection of linked short stories set among the Parsi residents of a Bombay apartment building. More the portrait of a whole community than a series of discrete narratives, it paved the way for the novel *Such a Long Journey* (1991) in which the hero, Gustad Noble, works in a Bombay bank and becomes unwittingly involved in a scheme to divert funds into an illegal government account. Set against the backdrop of the creation of Bangladesh, it shows history as a juggernaut destroying and sweeping aside the lives of ordinary people, a theme also

treated in the even more expansive *A Fine Balance* (1996). This heartbreaking account of poverty and thwarted ambition concerns two brothers working as tailors during the 1970s State of Emergency: by the end of the novel, official corruption and their own naivety have left them not just penniless but physically maimed. Unlike his countryman Salman Rushdie, Mistry eschews magical realism and instead favours traditional, 19th-cent. storytelling on a Dickensian scale. His attention to detail is delightful, the bleakness of his vision somewhat overwhelming.

**MITCHEL**, John (1815-75), Irish nationalist and solicitor, editor of the influential *Nation*, and later of the *United Irishman*. He was tried for sedition for his part in the rising of 1848, and transported to Tasmania to serve a 14-year sentence. In his *Jail Journal, or Five Years in British Prisons* (1854) he left a vivid account of

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his experiences. He escaped to America, where he again became editor of various journals. His work also includes a *Life and Times of Aodh O'Neill, Earl of Tyrone* (1845) and *The History of Ireland* (1869).

**MITCHELL**, Adrian (1932- ), poet, novelist and playwright, born in London and educated at Christ Church, Oxford. He was associated with the pacifism, social protest, and free verse forms of \*underground poetry; his collections of verse include *Out Loud* (1969), *Ride the Nightmare* (1971), and *For Beauty Douglas; Collected Poems and Songs* (1981). Other volumes: *On the Beach at Cambridge* (1986), *Love Songs of World War II* (1989), *Greatest Hits* (1991). His novels include *If You See Me Comin'* (1962) and *Wartime* (1973), and his

many plays and stage adaptations, which make considerable use of songs and lyrics, an adaptation of Peter \*Weiss's *Marat/Sade* (1966), *Tyger* ( 1971 ), based on the life and work of \*Blake, and *Man Friday* (1973). *Heart on the Left: Poems 1953-1984* appeared in 1997.

**MITCHELL**, Julian (1935- ), novelist, playwright, and screenwriter, educated at Winchester and Wadham College, Oxford. His novels include *Imaginary Toys* (1961), *The White Father* (1964, set in Africa), and the more experimental *The Undiscovered Country* (1968), in which a narrator, 'Julian Mitchell', in an apparently straight autobiographical mode, tells the story of his school and university days, and describes his relationship with 'Charles Humphries', a boyhood friend who, on his suicide, leaves Julian the manuscript of his novel *A New Satyricon*, which he proceeds to transcribe. Mitchell then turned to the theatre and television, adapting the novels of I. \*Compton-Burnett for the stage and achieving West End success with *Half Life* (1977), a play about an ageing archaeologist, and *Another Country* ( 1981, pub. 1982, filmed 1984), set in a public school, which examines the pressures and conflicts that turned some of the young intellectuals of the 1930s towards Marxism, and made one of them a potential spy. Later plays include *Francis* ( 1983), based on the life of Francis of Assisi, and *After Aida* (1986); screenplays include a study of Oscar \* Wilde, played by Stephen Fry (1998), and TV adaptations of Colin Dexter's 'Inspector Morse' Oxford \*detective stories.

**MITCHELL**, Margaret (1900-49), American novelist, whose one novel, the best-selling and Pulitzer Prizewinning *Gone with the Wind*, was published in 1936;

the equally popular film was released in 1939. Set in Georgia at the time of the Civil War, it is the story of headstrong Scarlett O'Hara, her three marriages, and her determination to keep her father's property of Tara, despite the vicissitudes of war and passion.

**MITCHISON**, Naomi Mary Margaret (1897-1999), novelist, and sister of J. B. S. \*Haldane, born in Edinburgh and brought up in Oxford. In 1916 she married the barrister and future Labour politician G. R. Mitchison. She began early to write both prose and verse, and her many works of fiction include *The Corn King and the Spring Queen* (1931), a historical novel set in Greece and the eastern Mediterranean countries in 228-187 BC, *The Blood of the Martyrs* (1939), and *The Big House* (1950). Her non-fiction works, including three volumes of autobiography (*Small Talk*, 1973; *All Change Here*, 1975; *You May Well Ask*, 1979), illustrate her own commitment to the progressive political and social causes of the intellectual circles in which she moved.

**MITFORD**, Jessica Lucy (1917-96), writer, journalist, and sister of Nancy \*Mitford. She early adopted leftwing views, and during the Spanish Civil War became a Republican sympathizer, eloped to Spain to join her cousin Esmond Romilly, and married him there in 1937: after his death (in 1941 in Hamburg) she married in 1943 American lawyer Bob Treuhaft, and settled with him in California. Together they joined the Communist Party, and maintained a lifelong support of civil rights and other radical and sometimes unpopular causes. Her vivid and entertaining account of her early family life, *Hons and Rebels* (1960), was

followed by many other works of polemic and biography, and by campaigning documentaries, ranging from *The American Way of Death* (1963), a spirited exposé of the funeral industry, to *The American Way of Birth* (1992), attacking childbirth technology.

**MITFORD**, Mary Russell (1787-1855), born of a father whose extravagance and gambling compelled her to try to earn a living as a writer. She published a volume of verse in 1810, and was encouraged to continue writing by \*Coleridge. Further volumes of poems appeared, and various essays in magazines, then in 1823 her drama *Julian*, with \*Macready in the title role, was produced successfully at Covent Garden, and was followed by the even more successful *Foscari* in 1826 and *Rienzi* in 1828. She wrote other historical dramas, but meanwhile, in 1824, she had begun a series of sketches and stories which made up *\*Our Village* (1832), the work by which she is justly remembered. This was followed by *Belford Regis* (1835), a portrait of Reading; *Country Stories* (1837); and *Recollections of a Literary Life* (1852); a novel, *Atherton, and Other Tales*, was published in 1854, but, as the author confessed, prose fiction was not her *métier*. Her fluent letters, to \*Lamb, \*Haydon, \*Horne, \*Ruskin, Elizabeth Barrett (\*Browning), W S. \*Landor, and many others, reveal an intense enjoyment of people and places and a sunny, affectionate nature: they were published in a selection ed. A. G. L'Estrange (*Life of M. R. Mitford in a Selection from Her Letters to Her Friends*, 3 vols, 1870) and in *Letters of M. R. Mitford, 2nd Series*, ed. H. Chorley (2 vols, 1872). See also a life by V. Watson (1949).

**MITFORD**, Nancy Freeman (1904-73), daughter of the

second Lord Redesdale, who appears in many of her novels as the eccentric 'Uncle Matthew'. She published three novels before her first popular success, *The Pursuit of Love* (1945), in which the sensible Fanny, **MO I MOCK BIBLICAL 680** daughter of the irresponsible Bolter, describes the affairs of her six Radlett cousins, and in particular the progress of the lovely Linda through several marriages and passions to a premature death. Subsequent works (*Love in a Cold Climate*, 1949; *The Blessing*, 1951; *Don't Tell Alfred*, 1960) accompany the family and its associates through various social and amatory trials and triumphs; the appeal of the novels lies in the reckless upper-class bohemianism of many of the characters, determined to find life 'amusing' at all costs, and in Nancy Mitford's sharp ear for dialogue. *Noblesse Oblige: An Enquiry into the Identifiable Characteristics of the English Aristocracy* (1956, with A. S. C. Rossetal.), also a manifestation of her sense of social nuance, provoked a debate on 'U' and 'Non-U' vocabulary, terms she had herself promoted in *\* Encounter* (1955). She also wrote several historical biographies (chiefly French), and edited two volumes of family correspondence (*The Ladies of Alderley*, 1938; *The Stanleys of Alderley*, 1939). Her *Letters* (1993), including many to her close friend and literary mentor Evelyn \*Waugh, were edited by Charlotte Mosley.

MO, Timothy (1950- ), novelist, born in Hong Kong, the son of a Chinese father and an English mother. His first novel was *The Monkey King* (1978), set in Hong Kong's business community; it was followed by *Sour Sweet* ( 1982), which describes the fortunes of a Chinese

family who emigrate to London in the 1960s to open a restaurant and become caught up with Triad criminals. It was shortlisted for the \*Booker Prize and subsequently adapted by Ian \*McEwan for a film (1988). His most ambitious work to date, *An Insular Possession* (1986), is set during the opium wars of the 19th cent, between Britain and China. *The Redundancy of Courage* (1991), also shortlisted for the Booker, is a powerful political thriller telling the story of a young Chinese hotelier, Adolph Ng, whose life is transformed by violent events.

*Moby-Dick, or, The Whale* (1851), a novel by H. \*Melville, first published in Britain, as *The Whale*, and slightly later in New York. It is made up of 135 chapters, written in an extraordinary variety of styles, from sailors' slang to biblical prophecy and Shakespearian rant.

Inspired by his friend \*Hawthorne to say 'NO! in thunder' to Christianity, Melville fused his original \* *Bildungsroman* with the tragic quest narrative of 'stricken' Captain Ahab seeking revenge on the white whale that has bitten off his leg. 'Call me Ishmael', is the striking opening phrase of a story that takes the young narrator to sea on the doomed whaler *Pequod*. Both Ahab and Ishmael seek knowledge, but while Ishmael learns love and humanity 'monomaniacal Ahab' pursues a demonic God behind the 'hooded phantom' or 'unreasoning mask' of the symbolic whale. The *Pequod* is a male microcosm with, among others, the 'soothing savage' harpooner Queequeg, 'right-minded' first mate Starbuck, jolly Stubb, and Pip the cabin boy, driven prophetically mad, all involved in the whale fishery

whose adventures and rituals Melville energetically describes. He interrupts the narrative with facts, tales, and soliloquies, including Father Mapple's sermon on the Leviathan, the Town-Ho's story, a dissertation on whales ('Cetology'), and a metaphysical dissertation on the ambiguous 'whiteness of the whale'. After a fierce three-day chase Moby-Dick destroys the *Pequod*. Ishmael survives the vortex, buoyed up on Queequeg's coffin: 'And only I am escaped alone to tell thee', begins his epilogue, citing the Book of Job.

*Moby-Dick* had some initial critical appreciation, particularly in Britain, but only since the 1920s has it been recognized as a masterpiece, an epic tragedy of tremendous dramatic power and narrative drive.

**mock-biblical**, a rhetorical strategy in which scriptural quotations, typologies, or tropes are used for satirical ends. Appropriating the Bible to satirize the maculate world of human vice and folly typically gives the mock-biblical a special sting because scriptural texts cannot be wholly divorced from their authoritative context. The Bible as the lingua franca of English culture provides a recognizable stock of images, catchphrases, and characters: two squabbling authors might be cast as Cain and Abel, or a foundering prime minister portrayed as Moses in the wilderness. Although the \*mock-epic also exploits disjunctions between text and context, mock-biblical satire differs significantly in that it rarely parodies the Bible itself. Mock-biblical satire may be traced back to medieval writings against ignorance and corruption in the Roman Catholic Church. \*Skelton's *Speak, Parrot* (1552) is one of the earliest instances in English of

biblical images directed towards satirizing secular affairs. During the Reformation Lucas Cranach ('the Elder'), working in consort with \*Luther, effectively deployed the mock-biblical against Rome in satirical woodcuts. It is during the 18th cent, that the genre reached its apogee as a mode of popular political satire. A cluster of writings surrounding the \*Popish Plot trials of 1679 and the Exclusion crisis of 1681—most notably Dryden's \**Absalom and Achitophel* (1681)—propelled the mock-biblical into the mainstream of partisan political writing. A flood of typological, political, and ecclesiastical satire followed Dryden's success, even as his \**Mac Flecknoe*, with its likening of \*Shadwell's success to that of Elisha (2 Kgs 2) highlighted the comic dimensions of the genre. That the Bible was satirically exploited by Anglicans, Dissenters, and Roman Catholics alike is evidenced by Swift's \**Tale of a Tub* (1704), \**Drapier's Letters* (1724), and other political pamphlets: \*Defoe's *True-Born Englishman* (1701) and *lure Divino* (1706); and \*Pope's 'First Psalm' (1716), *Epistle to Bathurst* (1733), and the conclusion of \**The Dunciad* (1728, 1742). The mock-biblical engravings of \*Hogarth, including *An Emblematical Print of the South Sea Scheme* (1721) and *The Harlot's Progress* (1732), gave popular English expression to a common feature of Dutch satirical prints. Mock-biblical satire became part of the 18thcent. journalistic stock-in-trade and figured prominently during the Excise crisis (1733), the 'Jew Bill' (1753), the 'prime ministry' of Bute (1761-3), the Westminster election of 1784, and other secular events.

Charles \*Churchill's *Prophecy of Famine* (1763) and Blake's *\*Marriage of Heaven and Hell* (1790-3) and *The Book of Los* (1793) testify to the ongoing vitality of this satirical species. The fashion for pseudo-biblical 'Chapters', 'Chronicles', 'Books', and 'Lessons' inspired by R.

\*Dodsley's *Chronicle of the Kings of England* (1740) and Horace \*Walpole's *Lessons for the Day* (1742) culminated in the publication of '\*The Chaldee MS' (1817) in *\*Blackwood's Magazine*, to a storm of controversy. In the Romantic period, many of the most vibrant mock-biblical satires were found in the political prints of \*Rowlandson, \*Cruikshank, William Dent, and James Gillray.

**mock-epic**, or **mock-heroic**, a satirical form that produces ridicule and humour by the presentation of low characters or trivial subjects in the lofty style of classical epic or heroic poems. The disjunction between matter and manner—as a sprig of common herbs is substituted for the golden bough that protected Aeneas in the underworld, or a petticoat is likened to a warrior's shield—both parodies the conventions of epic poetry and satirizes the people and events so depicted. Almost invariably a poem in heroic couplets, the mock epic typically employs elevated \*poetic diction (which \*Pope said should generate 'pompous expressions'), focuses on a single 'heroic' incident or action, and incorporates selected elements from the machinery of classical epic: the proposition, invocation, and inscription; the challenge; battles; the acclamation of the hero; games and other tests of prowess; perilous journeys; \*epic similes; prayers and sacrifices to gods and/or goddesses, and their subsequent

intervention; the visit to the underworld; and the vision of future glories.

Although the mock-epic satirical poem, which flourished in the later 17th and 18th cents, portrayed real characters and events (often thinly disguised) in contemporary and local settings, its literary ancestry may be traced back to classical antiquity. The pseudo-Homeric *\*Batrachomyomachia* ('Battle of the Frogs and Mice') and *Margites* (unfortunately lost), \*Virgil's mock-heroic aggrandizing of the bees ('little Romans') in *Geòrgie IV*, and the pseudo-Virgilian *Culex* (in which a shepherd kills a gnat that has saved his life), though lacking any satirical design, supplied precedents for the display of trivial subjects comically elevated by the heroic manner, and for the heroic manner comically debased by trivial subjects. More recent forebears include Vida's *Scacchia Ludus* (1537), which describes a game of chess between Apollo and Mercury with the pantheon as spectators; Tassoni's *Secchia rapita* (1622), in which the citizens of Modena and Bologna in the guise of epic heroes war over a stolen bucket; \*Scarron's *Virgile travesti* (1648-52), and Charles \*Cotton's creative adaptation, *Scarronides* (1664).

An accomplished medley of burlesque, farce, parody, satire, and moral seriousness in which two ecclesiastical dignitaries fight over the placement of a lectern, \*Boileau's *Le Lutrin* (1674, 1683) is a tour de force. Second only to the *\*Dunciad* in its adroit integration of mock-heroic elements, it was widely influential in England. Dryden's *\*MacHecfnoc* (1682), a pyrotechnic demolition of his rival \*Shadwell, and

\*Garth's *The Dispensary* (1699), which satirically chronicles a dispute between the College of Physicians and the Company of Apothecaries over the dispensing of medication, are the most important mock-heroic poems between Boileau and Pope. The two mock epics by the acknowledged master of the form, Pope's ingenious *\*Rape of the Lock* (1712, 1714) and the more satirically aggressive *Dunciad* (1728, 1742-3), are among the greatest comic poems in English.

Other noteworthy examples of the mock epic include Paul Whitehead's *The Gymnasiad: or, Boxing Match* (1744), R. O. Cambridge's *The Scribleriad* (1751), C. \*Smart's *The Hilliad* (1753), C. \*Churchill's *Rosciad* (1761), \*Chatterton's *Consulid* (1770), and *The Lousiad* (1785 *et seq.*) of 'Peter Pindar' (John \*Wolcot).

Generally speaking, mock-heroic poetry after Pope increasingly abandons its epic machinery, sacrificing its learned and comic qualities for a mode of personal and political satire that is more accessible and truculent, but less parodie and genuinely inventive. *The Eighteenth-Century Mock-Heroic Poem* (1990) by Ulrich Broich is the best guide to the genre, though R. P. Bond's *English Burslesque Poetry 1700-1750* (1932, repr. 1964) remains useful. See also G. C. Colomb, *Designs on Truth: The Poetics of the Augustan Mock-Epic* (1992).

**Modernism**, see overleaf.

*Modern Love*, a poem by G. \*Meredith, published 1862.

An intense, innovative work of 50 poems, each of 16 lines; spoken by a narrator who painfully discovers how unreal are his ideas of women, the verses are connected as much by theme as by direct sequence of

events. They unfold the disillusionment of passionate married love slowly giving place to discord, jealousy, and intense unhappiness, ending in the separation and wreck of two ill-assorted lives, and the death by poison of the wife, the 'Madam' who has given way to the narrator's mistress, the 'Lady'. The sequence clearly reflects Meredith's own unhappy experience in his first marriage to Mary Ellen Peacock, who died of kidney failure in 1861: some have read it as an exercise in confessional self-justification, but it also evidences a tortured sense of regret.

*Modern Painters*, by \* Ruskin, a work of encyclopaedic range which filled five volumes: i, 1843; ii, 1846; iii and iv, 1856; v, 1860. (*cont.onp.684*)

**M**odernism may be seen as a literary

movement, spanning the period from the last quarter of the 19th cent, in France and from 1890 in Great Britain and Germany to the start of the Second World War. It may also be viewed as a collective term for the remarkable variety of contending groups, movements, and schools in literature, art, and music throughout Europe over the same period: \*Symbolism, Post-Impressionism,

Decadence, Fauvism, Cubism, \*Expressionism, \*Imagism, \*Vorticism, \*Futurism, \*Dada, \*Surrealism, and so on. The period was a time of confrontation with the public, typified by the issuing of manifestos, the proliferation of 'little magazines', and the rapid dissemination of avant-garde works and ideas across national borders or linguistic barriers.

The Modernist novel is often non-chronological, with experiments in the representation of time such as sudden jumps, temporal juxtapositions, or 'spatialization of time', in Joseph Frank's phrase (in which many different moments of time are presented with an effect of simultaneity), or studies of duration (making a great deal occur within a small amount of text, or stretching a small amount of action over a large textual space). Instead of upholding the realist illusion, the Modernists break narrative frames or move from one level of narration to another without warning; the works may be reflexive, about their own writing, or they may place one story inside another (a device known as interior duplication or *mise-en-abyme*, placing into the abyss). Instead of plot events, there is an emphasis on characters' consciousness, unconsciousness, memory, and perception (after 1900, the ideas of the philosopher Henri \*Bergson and the psychoanalyst Sigmund \*Freud became important

tools and points of departure for writers and artists). Works are often oriented around a centre or centres of consciousness, and characterized by the use of such techniques as \*free indirect style and \*stream of consciousness. The narrators are often strangely limited third-person or unreliable first-person narrators, or there are multiple, shifting narrators.

Instead of using closure and the fulfilment of reader expectations, or following genre conventions and formulas, Modernists often work towards open endings or unique forms: they utilize enigma, the ellipsis, the narrative gap, and they value ambiguity and complexity. Modernist poetry follows similar lines, overthrowing the rhyme and traditional forms and moving towards fragmentation, juxtaposition of images from widely scattered times and cultures, complex intertextual allusion and patterning, and personal discourse, often purposefully obscure.

Each national experience of Modernism is unique. For English literature, the beginning of Modernism is associated with French-influenced *fin-de-siècle* movements such as \*naturalism, Symbolism, Decadence, and Aestheticism. Together with the aesthetic theories of Walter \*Pater, the work of \*Baudelaire, \*Laforgue, \*Mallarmé, Corbière, and \*Valéry had a profound influence on the British Decadent poets of the 1890s, Oscar \*Wilde,



Ernest \*Dowson, Arthur \*Symons, Lionel ^Johnson, and W B. \*Yeats. \*Flaubert, \*Huysmans, and the Russians \*Turgenev and \*Dostoevsky were important influences for such fiction writers as James \*Joyce, D. H. \*Lawrence, Virginia \*Woolf, Ford Madox \*Ford, and others, as well as the Americans Henry \*James and Stephen \*Crane, and the Polishborn Joseph \*Conrad, resident in England. Realistic fiction writers from the late 1890s to the Edwardian period wrote about modern life and often portrayed subjects such as extreme poverty, sexual misadventure, or the remote reaches of the British Empire (e.g. Arnold \*Bennett, John \*Galsworthy, H. Rider \*Haggard, Rudyard \*Kipling, \*Ouida, William Somerset \*Maugham, Edwin Pugh, and Arthur \*Morrison). But they were following the general lines of the Victorian novel and were neither innovative in technique nor experimental in language. Even a writer as self-consciously modern and future-oriented as H. G. \*Wells was traditional in his style and techniques, as well as outwardly focused in his fiction. But in the late 1890s the novels of Henry James signalled a new direction, becoming increasingly complex, dense, and ambiguous. In his 'late style', as it appears in \**The Wings of the Dove* (1902), \**The Ambassadors* (1903), and \**The Golden Bowl* (1904), with his convoluted, overly qualified sentences

filled with parenthetical statements, self-interruptions, and indirection, James achieves such nuance and subtlety that his writing takes on an overheated opacity, both gripping and enervating. James was a model for Crane, Conrad, and Ford Madox Ford, and certainly had an impact on Virginia Woolf. Of the writers who began their careers in the 1890s, Conrad appears now to be the most fully Modernist. His remarkable series of novels, especially \**Heart of Darkness*' (1899), ^*Nostramo* (1904), \**The Secret Agent* (1907), and *Under Western Eyes* (1911), constantly experiment with abrupt temporal and spatial shifts in the presentation of narrative information, with many long gaps in exposition or seeming digressions; they also employ a dense, nervous, and shifting prose style characterized by overdetermination, ambiguity, and repetition and by the use of multiple narrators and narrative frames. At the same time, the works are engaged with important areas of *fin-de-siècle* anxiety: the corruption of imperialism and colonialism, urban chaos, political extremism (whether extreme nationalism or anarchism), racism, the apparatus of secret police and surveillance, and the inability to discover the truth of events. James Joyce began with naturalism and urban realism in his story collection \**Dubliners* (1914), but in \**A Portrait of the Artist as a Young Man* {1916)

started to experiment with interior monologue and free indirect discourse (in which the style shifts to match the 'centre of consciousness' on that page, changing in complexity and reference as the character develops). *\*Ulysses* (1922) focuses on one day in the lives of two Dubliners, using a mixture of multiple narrators (including many different thirdperson narrative voices), interior monologue, stream of consciousness, literary parodies, constant stylistic and technical changes. *\*Finnegans Wake* (1939) takes experimentation to the extreme, providing a one-night study of a Dublin pub-owner and his family told in a multilingual, multiple-punning, endlessly intertextual dream-speech. Virginia Woolf and D. H. Lawrence, though very different in the milieux they depict, were psychological novelists much influenced by Freud. Woolf is experimental in technique and narrative structure, and focused in subject matter, in such novels as *\*Mrs Dalloway* (1925), *\*To the Lighthouse* (1927), *\*The Waves* (1931), *\*The Years* (1937), and *\*Between the Acts* (1941). Lawrence is traditional in narrative form but poetic and emotional in his style and daring in his subject matter, especially concerning sexual relations, in works like *\*Sons and Lovers* (1913), *\*The Rainbow* (1915), and *\*Women in Love* (1920).

Much British poetry of the modern period is selfconsciously traditional in form and subject matter, especially the \*Georgian poets just prior to the First World War (such as Rupert \*Brooke, Edward \*Marsh, J. C. \*Squire, Robert \*Graves, and John \*Drinkwater). The soldier-poets (Wilfred \*Owen, Isaac \*Rosenberg, Siegfried \*Sassoon, Ivor \*Gurney) who wrote at the front line about the horrors of war were far more striking, their work becoming increasingly horrific and disillusioned as the war went on. David \*Jones, in his long memoir-poems *In Parenthesis* (1937) and *The Anathemata* (1952), was the most experimental of these writers. But it was three outsiders to England who are the most important figures in Modernist poetry: the Irish W. B. Yeats and the Americans Ezra \*Pound and T. S. \*Eliot.

Yeats drew from mystical or occult traditions, Irish history and mythology, Japanese \*Nöh theatre, and his own life and passions. Pound was the greatest promoter of Modernism in London, where he lived from 1908 to 1920. He declared the start of Imagism with his own famous two-line poem 'In a Station of the Metro' and the publication of a group of poems by H.D. (Hilda \*Doolittle) and Richard \*Aldington. Pound's own poetry shifted from imitation of \*Browning and medieval forms, through

imitation of Japanese poetic structures and the minimalist writing of Imagism, to Vorticism and, with the *Cantos* (on which he worked from 1915 to 1969), the epic poem. This extremely complex 'poem with history' is almost 800 pages long, and has many sections of Confucianism, 18thcent. American history, Renaissance Italian portions, and elliptical personal memoirs. Making no concessions to the reader, it includes untranslated Chinese, Italian, Greek, Latin, French, and Provençal. T. S. Eliot arrived in London in 1914 and published *Prüf rock and Other Observations* in 1917. Eliot's poetry was marked by its juxtaposition of fragments, its humorous mixture of forms and linguistic registers, its \*intertextuality, and its use of personas and bleak, urban settings. His masterpiece was *\*The Waste Land* (1922), which utilized all of these features and, in both its sweep through time and space and in its indirection and ambiguity, captured the largest audience of any 20th-cent. English-language poem. Its despairing mood, gallows humour, and seemingly hopeful ending appealed to many readers just after the First World War.

The writers of the 1930s set themselves apart from the earlier Modernists by their involvement with political, especially left-wing, causes, in response to the threats of Fascism and Nazism and the

experience of the Spanish Civil War. W H. \*Auden, C. \*Day-Lewis, Christopher \*Isherwood, Stephen \*Spender, and Louis \*MacNeice are among the most important of these. Novelists Malcolm \*Lowry and Flann \*O'Brien, and the young Samuel \*Beckett, continued the experiments of Joyce.

See: M. \*Bradbury and J. McFarlan (eds), *Modernism 1890-1930* (1976); Michael H. Levenson, *The Genealogy of Modernism* (1984); W. R. Everdell, *The First Moderns* (1997).

#### MODEST PROPOSAL | MOLIÈRE 684

It began as a defence of contemporary landscape artists, especially \*Turner. Ruskin's plan was to show his artists' 'Superiority in the Art of Landscape Painting to all the Ancient Masters Proved by Examples of the True, the Beautiful and the Intellectual'. Volume i deals with the true. Turner had been accused of defying nature. For Ruskin he was the first painter in history to have given 'an entire transcript of the whole system of nature'. Knowledge is to be attained not from the traditions of 1/th-cent. landscape but from direct observation of the facts of nature.

In vol. ii the logical framework of ideas was rapidly constructed. Beauty is perceived by the 'theoretic', i.e. contemplative faculty (as opposed to the aesthetic, which is sensual and base). It consists of the varied manifestations, in natural forms, of the attributes of God. But Ruskin now wanted to write, not of 'party or person' but of the functions of all art. Two years' study of old art brought revelations: Tuscan painting and sculpture of the 13th and 14th cents, Venetian Gothic

architecture, and oil painting of the Renaissance. The outcome was that *Modern Painters* ii belies its title and exalts the 'great men of old time'.

In the third and subsequent volumes the earlier systematic treatment gives way to a looser structure. An unrelentingly detailed analysis of mountain beauty takes up most of *Modern Painters* iv, to Ruskin 'the beginning and the end of all natural scenery'. Part of Turner's greatness lies in his representation of the gloom and glory of mountains to express the wrath of God.

*Modern Painters* v is the work of a man embarking on a vital old age, not a little eccentric. He concludes his investigation of natural beauty. The volume reflects a new interest in myth as a source of wisdom and instrument of interpretation. A history of *Invention Spiritual* from ancient Greece to the present ends in the defeat of man's spiritual and intellectual powers by the 'deathful selfishness' of modern Europe. Turner's greatness is finally revealed in his mythological paintings, which express despair at the triumph of mortifying labour over beauty.

**Modest Proposal, A, for Preventing the Children of Poor People in Ireland, from Being a Burden to Their Parents or Country; and for Making Them Beneficial to the Publick** (1729), a satirical pamphlet by \*Swift in which he suggests that the children of the poor should be fattened to feed the rich, an offer he describes as 'innocent, cheap, easy and effectual'. It is one of his most savage and powerful tracts, a masterpiece of ironic logic.

**Modred**, in the Arthurian legends, the nephew of King

\*Arthur, the son of King Lot of Orkney and Arthur's sister \*Morgawse or Morcades (sometimes Anna; see PENDRAGON). \*Geoffrey of Monmouth makes him the son of Arthur and his sister by an illicit union; he is accordingly the brother or half-brother of Gawain and his brothers. During Arthur's absence on a Roman war he treacherously seizes the queen (with her compliance, according to Geoffrey of Monmouth and his followers, such as \*La3amon and \*Wace) and the kingdom. In the final battle in Cornwall he is slain by Arthur but deals the king his death blow. He is alluded to as a definitive traitor in the \**Divina commedia* (*Inferno*, xxxii. 61-2). The form of his name from \*Malory to Tennyson is Mordred.

**MOIR**, David Macbeth (1798-1851), a Scottish doctor, who signed himself A, Delta, published a number of volumes of poems, and contributed much prose and verse to \**Blackwood's Magazine* and to many other periodicals. He is chiefly remembered as the author of *Mansie Wauch, Tailor in Dalkeith* (1828), which is an imaginary autobiography, in the manner of Moir's friend, \*Galt, revealing a comically parochial view of the world, and satirizing the rising fashion for \*autobiography. Moir also published works on medicine, and in 1851 *Lectures on Poetical Literature*.

**MOLESWORTH**, Mary Louisa, née Stewart (1839-1921). She wrote novels under the pseudonym Ennis Graham, but is known for her much-loved children's books, fairy tales, including *The Cuckoo Clock* (1877) and *The Tapestry Room* (1879), an^ realistic studies of child psychology in everyday life such as *Carrots* (1876) and *Two Little Waifs* (1883). The

effect of her stories was much enhanced by illustrations by W. \*Crane. See Roger Lancelyn Green, *Mrs Molesworth* (1961).

**MOLESWORTH**, Robert, first Viscount (1656-1725), diplomatist and political writer, born and died in Dublin. His publication in 1694 of *An Account of Denmark as It Was in the Year 1692*, extolling the liberty of post-revolution England in comparison with political and clerical 'tyranny' in Denmark, brought him to the notice of \*Locke, led to a lifelong friendship with \*Shaftesbury, and caused a diplomatic storm. He was answered by W. \*King (1663-1712) in *Animadversions upon the Pretended Account of Denmark*. In a subsequent controversy in 1713 \*Steele wrote in his defence in *The Crisis* and \*Swift responded in *The Public Spirit of the Whigs*. Swift nevertheless admired him as an Irish patriot and later dedicated to him the fifth of *The Drapiers Letters*. As leading spokesman for the 'Old Whigs' or 'Commonwealth Men', Molesworth was the common patron of the different groups of Shaftesbury's followers among the English \*Deists (Anthony \*Collins, \*Toland), the Irish Presbyterians (\*Arbuckle, \*Hutcheson), and the Edinburgh \*Rankenian club (\*Turnbull, \*Wishart).

**MOLIÈRE**, pseudonym of Jean-Baptiste Poquelin (1622-73), French comic playwright and actor. Son of the court furnisher, he was educated at the Jesuit Collège de Clermont, but at the age of 21 abandoned his commercial prospects in order to found a professional theatre. From 1645 to 1658 he toured the provinces. Returning to Paris he was granted by royal favour the 685 **MOLINA I MONEY**

use of the Théâtre du Petit-Bourbon. For the next 15 years he played regularly before city and court audiences, his troupe being adopted by the king in 1665. He was at once enormously popular and the object of professional and ecclesiastical malice. Equally gifted as actor, director, and playwright, he was the creator of French classical comedy, bringing to a new synthesis the major comic traditions at his disposal: the high comedy of \*Corneille and Rotrou, the Latin comedy of \*Plautus and \*Terence, and the improvisatory farce of the *\*commedia dell'arte*. The 30 comedies that he composed after his return to Paris reveal an art capable of admitting serious and even tragic experience without sacrificing the laughter, gaiety, and exuberance proper to comedy. He has a profound understanding of the incongruities of human life. Whether dealing with the conflicts between husbands and wives (*L'École des maris*, 1661, and *L'École des femmes*, 1662), between youth and age (*L'Avare*, 1669), between artifice and nature (*Les Précieuses ridicules*, 1659, and *Les Femmes savantes*, 1672), between professional and domestic life (*Le Tartuffe*, 1664, and *Le Malade imaginaire*, 1673), between master and servant (*Sganarelle*, 1660, and *Le Bourgeois Gentilhomme*, 1660), between nobleman and peasant (*Don Juan*, 1665), or even between moral principle and relativism (*Le Misanthrope*, 1666), he shows an unwavering insight into human falsity and an equally undeviating delight in the generous virtues. He possessed an unrivalled knowledge of French society in the second half of the 17th cent, and has left a comprehensive gallery of portraits and types. He possessed an equally unrivalled ear for the rhythms of

dialogue, the flavours of patois, and the extravagances of jargon. His major plays show that he was saturated in \*Montaigne; and although he is less sceptical than Montaigne and more confident in man's powers of renewal, he has a similar capacity for reconciling the comic and the intellectual. His influence on English \* Restoration comedy exceeded that of \* Jonson: dramatists like \*D'Avenant, \*Dryden, \*Wycherley, \*Vanbrugh, and \*Shadwell quarried his plays for characters and situations.

**MOLINA**, Tirso de, see TIRSO.

**MOLINOS**, Miguel de (1628-96), priest, founder of \*Quietism. His *Guía espiritual (Spiritual Guide)* was published in 1675. It was proscribed in 1687 and Molinos was imprisoned for the rest of his life.

***Moll Flanders, The Fortunes and Misfortunes of the Famous***, a romance by \* Defoe, published 1722.

This purports to be the autobiography of the daughter of a woman who had been transported to Virginia for theft soon after her child's birth. The child, abandoned in England, is brought up in the house of the compassionate mayor of Colchester. The story relates her seduction, her subsequent marriages and liaisons, and her visit to Virginia, where she finds her mother and discovers that she has unwittingly married her own brother. After leaving him and returning to England, she is presently reduced to destitution. She becomes an extremely successful pickpocket and thief, but is presently detected and transported to Virginia in company with one of her former husbands, a highwayman. With the funds that each has amassed they set up as planters, and Moll moreover finds that she has

inherited a plantation from her mother. She and her husband spend their declining years in an atmosphere of prosperity and ostensible penitence.

***Molly Mog, or The Fair Maid of the Inn***, a \*crambo ballad probably by \*Gay, with \*Pope and \*Swift possibly as part authors. It first appeared in *Mist's Weekly Journal* in 1726, with a note to the effect that 'it was writ by two or three Men of Wit . . . upon the Occasion of their lying at a certain Inn at Ockingham, where the Daughter of the House was remarkably pretty, and whose Name is Molly Mog.'

**Moloch**, or **Molech**, the name of a Canaanite idol, to whom children were sacrificed as burnt offerings (Lev. 18: 21 and 2 Kgs 23: 10), represented by Milton (\**Paradise Lost*, I. 392) as one of the chief of the fallen angels. Hence applied to an object to which horrible sacrifices are made.

***Monastery, The***, a novel by Sir W. \*Scott, published 1820. *The Monastery* followed the success of *Ivanhoe*, but did not equal its sales. Set in the abbey of Melrose (renamed Kennaquhair) in the Scotland of the early Reformation, it gives a vivid picture of the decline of the unreformed Catholic Church, but was the first of Scott's novels to be considered a failure. A sequel, *The Abbot*, followed in 1820 with greater success.

**MONBODDO**, James Burnett, Lord (1714-99), a Scottish judge and pioneer in anthropology, who published *Of the Origin and Progress of Language* (1773-92) and *Ancient Metaphysics* (1779-99). An admirer of \*Rousseau, he was deeply interested in primitive societies; he himself lived an eccentrically austere life, believing civilization caused corruption and degeneracy. The

orang-utan for which he is remembered figures in both these works as an example of 'the infantine state of our species', who was gentle, sociable, and intelligent, could play the flute, but never learned to speak; he suggested to \*Peacock the character of Sir Oran Hautton in \**Melincourt*. Some writers consider Monboddo a precursor of C. \*Darwin, and although he was mocked in his day for his gullibility and his keen interest in whether or not primitive men possessed vestigial tails, he was a prominent member of Scottish literary and intellectual life, and a member of the \* Select Society. (See also PRIMITIVISM.)

**Money**, a comedy by \*Bulwer-Lytton, produced 1840. Alfred Evelyn, private secretary to the worldly-wise Sir John Vesey, loves Clara Douglas, as poor as himself. She refuses him, not wishing to involve him in her own poverty. Evelyn comes into a large fortune, and, stung

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by Clara's refusal, which he attributes to the wrong motive, proposes to the worldly Georgina, daughter of Sir John; but soon has reason to regret the step. To test her affection and her father's loyalty, he pretends to be ruined by gambling and the breaking of a bank.

Thereupon Georgina promptly transfers the promise of her hand to a rival suitor, while Clara comes forward to help Evelyn. Thus released, and earlier misconceptions removed, Evelyn marries Clara.

**Monimia**, (1) the heroine of Otway's \* *The Orphan*; (2) a character in Smollett's \* *Ferdinand Count Fathom*.

**Monitor**, a short-lived thrice-weekly folio half-sheet, which appeared in 1713, written entirely in verse (much of it by N. \*Tate) of a morally uplifting intent, on

themes such as 'The Upright Man', 'The Gamester', etc. The name was adopted by several equally short-lived successors. The *Monitor: or British Freeholder*, a weekly political paper founded in 1755 by Richard Beckford, a London merchant, and edited by John Entick, in the Whig interest, lasted for ten years; \*Wilkes contributed to it, and it was prosecuted for its attacks on Lord Bute's government.

**Monk, The**, a novel by M. G. \* Lewis, published 1796. Ambrosio, the worthy superior of the Capuchins of Madrid, falls to the temptations of Matilda, a fiend-inspired wanton who, disguised as a boy, has entered his monastery as a novice. Now utterly depraved, Ambrosio falls in love with one of his penitents, pursues the girl with the help of magic and murder, and finally kills her in an effort to escape detection. But he is discovered, tortured by the Inquisition, and sentenced to death, finally compounding with the devil for escape from burning, only to be hurled by him to destruction and damnation. Although extravagant in its mixture of the supernatural, the terrible, and the indecent, the book contains scenes of great effect. It enjoyed a considerable contemporary vogue.

'**Monk**' Lewis, the sobriquet of M. G. \* Lewis, author of \**The Monk*.

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

'**Monk's Tale, The**', see CANTERBURY TALES, 19.

**MONRO**, H(arold) E(dward) (1879-1932), chiefly remembered for his Poetry Bookshop which he founded in 1913 to publish poetry, to encourage its sale, and to promote poetry readings; and for publishing the series ^*Georgian Poetry*, edited by E. \*Marsh. He founded and

edited the *Poetry Review*, among other journals and broadsheets, and wrote poetry himself; his *Collected Poems*, introduced by T. S. \*Eliot, appeared in 1933. His poems 'Bitter Sanctuary' and 'Milk for the Cat' appear in many anthologies.

**MONROE**, Harriet, see POETRY: A MAGAZINE OF VERSE.

**MONSARRAT**, Nicholas John Turney (1910-79), novelist, best remembered for his highly successful novel *The Cruel Sea* (1951), based on his wartime experiences at sea; his other works include *The Tribe that Lost Its Head* (1956), about the struggle for independence in an African state, and two volumes of autobiography (1966-70).

*Monsieur D'Olive*, a comedy by \*Chapman, published 1606, acted a few years before. The plot is of little interest, but the play is enlivened by the remarkable character D'Olive, 'the perfect model of an impudent upstart', fluent, self-confident, good-humoured, witty, 'a mongrel of a gull and a villain'.

**MONTAGU**, Basil ( 1770-1851), the natural son of John, fourth earl of Sandwich, and his mistress Martha Ray, the singer. He met \* Wordsworth in 1795, and became friendly with him, \*Coleridge, and \*Godwin, sharing their youthful radical views; his young son, also Basil Montagu, lived with William and Dorothy Wordsworth during their West Country period, and inspired William's poem, 'Anecdote for Fathers'. Montagu became a successful barrister and author, published many legal and political works on such subjects as bankruptcy, copyright, the death penalty, etc.; edited F. \*Bacon (1825-37); and in 1846 published a little volume of mock-heroic couplets, *Railroad Eclogues*,

in which he describes the advent of the railways in rural England, the effects of speculation, and so on.

**MONTAGU**, Mrs Elizabeth, née Robinson (1720-1800), a celebrated member of the \*Blue Stocking Circle. She was an impressive woman, married to the wealthy grandson of the earl of Sandwich. After a markedly precocious childhood, she became a woman of great learning and wit. Dr \*Johnson was amazed by her 'radiations of intellectual excellence' and dubbed her 'Queen of the Blues'. Her receptions, begun in the early 1750s, were more formal than Mrs \*Vesey's, with the guests ranged in a half-circle around their hostess. She told \*Garrick that, whatever their birth, wealth, or fame, 'I never invite idiots.' F. \*Burney, a younger member of the circle, writing late in the century, found Mrs Montagu 'brilliant in diamonds, solid in judgement, and critical in talk'. She was generous and charitable, and deeply interested in literature; many young authors, such as \*Beattie and R. \*Price, were befriended with hospitality, encouragement, and gifts of money. Hannah \*More described her as 'the female Maecenas of Hill St'. She wrote the first three of George Lyttelton's \* *Dialogues of the Dead* ( 1760), but only one, between Mercury and Mrs Modish, reflects anything of her learning and wit. In 1769 appeared her *Essay on the Writings and Genius of Shakespeare*, refuting the strictures of \*Voltaire. It was received with general acclaim, Dr Johnson being apparently the only critic to perceive its weakness, and it made her a celebrity when she visited Paris in 1776. She retained her position as 'Queen of the Blues' for almost 50 years. Her sister,



Sarah \*Scott, was a novelist.

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**MONTAGU**, Lady Mary Wortley, née Pierrepont ( 1689-1762), daughter of the fifth earl and first duke of Kingston. Her mother died in 1694, and she early became acquainted with social and literary life; she wrote verses while young and taught herself Latin. In 1712 she secretly married Edward Wortley Montagu, and accompanied him in 1716 when he went to Constantinople as ambassador. She wrote there her celebrated 'Turkish Letters' (published in 1763 after her death), and introduced into England on her return in 1718 the practice of inoculation against smallpox, an illness by which she herself had been badly marked in 1715. For the next two decades she was a leading member of society, famed for her wit. In 1716 \*Curll piratically published some of her *Town Eclogues* and *Court Poems*; the *Eclogues* with other poems were republished in 1747. In 1737-8 she wrote an anonymous periodical, the *Nonsense of Common-Sense* (ed. R. Halsband, 1947), and in 1739 left England and her husband to live abroad for nearly 23 years in France and Italy, spending ten years near Brescia; during this period she wrote many letters, mostly to her daughter, Lady Bute. She returned to England shortly before her death. She is remembered principally for her letters, which are erudite as well as entertaining (though she disliked the label of \*Blue Stocking attached to Mrs E. \*Montagu and others); \*Voltaire praised them above those of Mme de \*Sévigné. But she is also known for her quarrels with \*Pope, with whom she was on terms of close friendship before her visit to Turkey, and for

some time after. The reasons for their rupture are not clear, but in later works he was to attack her viciously, and she unwisely joined with Pope's enemy \*Hervey in *Verses Addressed to the Imitator of Horace* (1733) which understandably increased Pope's animosity. Her *Letters and Works*, ed. Lord Wharncliffe, appeared in 1837; R. Halsband published a life (1956) and edited the *Complete Letters* (1965-7). *Essays and Poems and Simplicity, a Comedy* (1977) was edited by R. Halsband and Isobel Grundy.

**MONTAGUE**, C(harles) E(dward) (1867-1928), educated at Balliol College, Oxford. He joined the staff of the \* *Manchester Guardian* in 1890 and later became assistant editor. He earned a considerable reputation as a reviewer and dramatic critic, and wrote several novels, including *A Hind Let Loose* ( 19 io), *Rough Justice* (1926), and *Right off the Map* (1927). *Disenchantment* (1922) is his bitter account of the First World War in which he served as a private soldier.

**MONTAGUE**, John Patrick (1929- ), Irish poet, born in New York, and educated at St Patrick's College, Armagh, and University College, Dublin. His volumes of poetry include *Forms of Exile* (1958), *Poisoned Lands* (1961), *A Chosen Light* (1967), *Tides* (1970), *The Great Cloak* (1978), and *Selected Poems* (1982). *New Selected Poems* was published in 1990. Many of his short, intense lyrics evoke the landscapes and heritage of rural Ireland, in a fine, spare diction; other poems recall periods spent in France and America and personal moments of family history. He has also edited various anthologies of Irish literature, and published short stories and a play.

**Montagues**, the, in Shakespeare's *\*Romeo and Juliet*, see under CAPULETS.

**MONTAIGNE**, Michel Eyquem de (1533-92), French moralist and essayist. He is generally regarded as the inventor of the modern 'essay', a genre which he fashioned out of the late medieval 'compilation', transforming it into a personal test of ideas and experience. The first two books of his *Essais* appeared in 1580, the fifth edition, containing the third book, in 1588, and a posthumous edition in 1595, each successive version containing extensive additions to the existing material. The first English translator was \* Florio (1603). Traditionally the *Essais* are held to exhibit three stages of development, leading from an early Stoicism, under the influence of \* Seneca, to a philosophical scepticism (*Apologie de Raimond Sebond*, II. 12), and finally to a moderate Epicureanism, but such an outline does only partial justice to a complex process. The *Apologie*, his most sustained piece, is a comprehensive attack on reason as a source of presumption in man, and its challenge was taken up by a number of later thinkers, including \*Descartes, \*Pascal, and F. \*Bacon. Other notable readers of his work have been Robert \*Burton, Sir T \*Browne, \*Swift, and \*Peacock. His essay 'Des cannibales' (I. 31) was a source, via Florio, of Shakespeare's *\*The Tempest*.

**Montalban**, in *\* Orlando innamorato*, the home of \* Rinaldo, and the scene of a great battle, in which the Christians under Charlemagne are driven back by the Saracens under Marsilio. See *\*Paradise Lost*, I. 583.

**MONTALE**, Eugenio (1896-1981), the greatest Italian

poet of the 20th cent., recipient of the \*Nobel Prize (1975). He draws on an extreme range of language from the prosaic to the lyrical—from naval and biological terminology to the dialect of Genoa, his native city—and on all the strains in Italian literary tradition, recovering 'dead' words, coining new ones, and subjecting every word to intense multiplicity of meaning. This linguistic engagement means that he rejected the aloof 'Petrarchan' role for the poet, although his wariness of moral keys has often attracted the accusation of apoliticality. His main books of poems (now all included in the critical edn approved by him shortly before his death, *E. M.: l'opera in versi*, ed. F. Contini, 1980) are: *Ossi di seppia (Cuttle-Fish Bones*, 1925), *Le occasioni (Occasions*, 1932), *La bufera e altro (The Storm and Others*, 1943-54), *Satura* (1962), *Diario del '71 e del '72 (Diary of 1971 and 1972*, 1973). His translations of Shakespeare, G. M. \*Hopkins, \*Yeats, and T S. \*Eliot are in *Quaderno di traduzioni (Translator's Notebook*, 1975). He has been translated by R. \*Lowell and by E. \*Morgan.

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**MONTEMAYOR**, Jorge de (1519-61), a Portuguese poet and author who wrote mostly in Spanish. His chief work is *Diana* (?i559), a prose pastoral interspersed with verses, in which he transferred Arcadia to the heart of Spain. It was extremely popular and was translated into French, German, and English. The English translation was by B. \*Yonge (1598); the episode of Felix and Felismena in Yonge's version is almost certainly the direct source of much of the plot of Shakespeare's *\*The Two Gentlemen of Verona*. The

scene is laid at the foot of the mountains of León and the pastoral is occupied with the misfortunes of Sereno and Sylvanus, two shepherd lovers of the fair Diana, a shepherdess; and the loves, transfers of affection, and disguises of various other shepherds and shepherdesses. Happiness is finally restored by the agency of enchanted potions. A continuation (or, as has recently been argued, a rejoinder), *Diana enamorada* by Gaspar Gil Polo (c.1519-85), appeared in 1564, and was also very popular.

**MONTESQUIEU**, Charles-Louis de Secondât (1689-1755), French social and political philosopher. A member of the lesser nobility of Guyenne, he trained as a lawyer and served as president of the Bordeaux *Parlement*. He made his name as a writer with the publication of *Lettres persanes* (1721; English trans. Ozell, 1722), in which the correspondence of two Persian visitors to Paris occasions a satirical review of French legal and political institutions. His masterpiece, *De l'esprit des lois* (1748), is the first European work to employ a recognizable sociological method. It analyses a variety of political constitutions, and advocates a liberal constitutional monarchy on the English model. He lived in England during 1729-31, and he travelled in western Europe in the company of Lord \*Chesterfield.

**MONTGOMERIE**, Alexander (C.1545-C.1598), a Scottish poet, who held office in the Scottish court in 1578 and received a pension from James VI in 1583. He left to travel abroad in 1586, having got into trouble. His principal work is *The Cherry and the Slae*, a long allegorical poem on the contrast between the cherry growing high up and valued, and the sloe growing close

at hand and despised, in which Hope, Experience, Cupid, etc., take part in the conversation. It was published twice in 1597, the first edition being unfinished and corrupt. He also wrote a *Flyting of Montgomerie and Polwart* (pub. 1621), sonnets, and miscellaneous poems.

**MONTHERLANT**, Henry de (1896-1972), French novelist and dramatist. Born of an aristocratic and Roman Catholic family, he showed himself receptive to the ideas of \*Barrès, M'Annunzio, and \*Gide, evolving in his early novels—notably *Les Célibataires* (1934)—an ideology of chivalric ardour and masculine disdain. His major plays, which include *La Reine morte* (1942), *Le Maître de Santiago* (1947), *La Ville dont le prince est un enfant* (1951), and *Port-Royal* (1954), exhibit his gifts for mordant writing and heroic intensity. His culminating work, the novel *Le Chaos et la nuit* (1963), evokes the proud and austere isolation of an exiled Spanish anarchist. He travelled widely and sometimes dangerously during his early life. An extreme right-winger in politics, he consistently rejected modern French democracy. His work has been translated into English by T. Kilmartin and J. Griffin.

*Monthly Magazine*, an influential radical publication founded in 1796 by Richard Phillips, a Jacobin and a supporter of \*Paine. Contributors included \*Godwin, \*Malthus, \*Hazlitt, \*Southey, and W. \*Taylor. The magazine had an encyclopaedic range, covering literature (including German, Spanish, and oriental literature), science, politics, philosophy, etc. Its first editor was Dr J. \*Aikin (to whom \*Coleridge originally intended to send the \**Ancient Mariner*); its last (in

1825) was \*Thelwall. Both the \**Anti-Jacobin* and the \**New Monthly Magazine* were founded to oppose the views of the *Monthly*.

**Monthly Review**, (1749-1845), founded by the bookseller Ralph Griffiths, began as a series of digests of miscellaneous matters, but about 1780 became the first of the influential literary reviews. It was liberal in outlook, and its standard of contributions, from \*Sheridan, Dr C. \*Burney, \*Goldsmith, and others, was very high. Its attempt, by 1790, to review all publications in each month gives it considerable bibliographical interest. The term 'autobiography' seems first to have appeared in its columns, in Dec. 1797.

**MONTROSE**, James Graham, fifth earl and first marquis of ( 1612-50), Royalist and general, is remembered as a poet for a few songs and epigrams ( printed in Mark Napier's *Memoirs of Montrose*, 1856, and since much anthologized), including 'My dear and only love' and lines said to have been written on his prison window the night before his execution in Edinburgh.

**MOODY and SANKEY**, Dwight Lyman Moody (1837-99) and Ira David Sankey (1840-1908), American evangelists. After undergoing 'conversion' as a young man, Moody began his evangelizing activities by starting a Sunday school in Chicago. He devoted himself to missionary work there and among soldiers during the American Civil War. With Sankey as singer and organist, they carried on a revival campaign in America and England. The compilation of the *Sankey and Moody Hymn Book* (1873) and its many subsequent editions (as *Sacred Songs and Solos*, etc.) was due to

Sankey.

**Moonstone, The**, a novel by Wilkie \*Collins, published 1868. The moonstone, an enormous diamond originally stolen from an Indian shrine, is given to an English girl, Rachel Verrinder, on her 18th birthday, but disappears the same night. Under suspicion of

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**MOORCOCK**, Michael (1939- ), one of the most prominent of the 'New Wave' \*science fiction writers of the 1960s, part of whose aim was to invest the genre with literary merit. He edited *New Worlds* from 1964 to 1971, and has also edited many collections of short stories. A prolific and versatile writer, his own works include the Cornelius Quartet (*The Final Programme*, 1969; *A Cure for Cancer*, 1971; *The English Assassin*, 1972; *The Condition of Muzak*, 1977), whose central character, Jerry Cornelius, was described by Brian

\*Aldiss as the meeting point of 'the world of Ronald \*Firbank and Ian \*Fleming'. An omnibus edition was published in 1993. The Colonel Pyat books (three novels of a projected quartet, *Byzantium Endures*, 1981; *The Laughter of Carthage*, 1984; *Jerusalem Commands*, 1992) explore the development of Fascism and the Jewish Holocaust through the unreliable memoirs of a self-deceiving Russian émigré snob, racist, charlatan, and cocaine addict: they take Pyat from childhood in pre-revolutionary Russia to bitter exile in 1970s London. The poignant and optimistic *Mother London* (1988) celebrates the adaptability and vitality of London's people, landscape, history, and mythology through a dense non-linear narrative tracking the stories of a group of psychiatric outpatients from the Blitz to the 1980s. Other works of note include *The Brothel in Rosenstrasse* (1982), *Blood: A Southern Fantasy* (1995), and *War amongst the Angels* (1996). **MOORE**, Brian (1921-99), novelist, born and educated in Belfast, the son of a Roman Catholic surgeon of strong Irish nationalist views. He emigrated in 1948 to Canada and subsequently moved to the USA. Some early pot-boilers were published pseudonymously. The first serious work under his own name was *Judith Hearne* (1955; published in the USA as *The Lonely Passion of Judith Hearne*, 1956), a poignant story of a lonely Belfast spinster who takes refuge in alcohol. His subsequent works, many of which deal with transatlantic migrations, include *The Feast of Lupercal* (1957', set in Belfast); *The Luck of Ginger Coffey* (1960, describing the misfortunes and daydreams of an Irish immigrant in Canada); / *am Mary Dunne*

(1968, a first-person female narration set in America), *Catholics* (1972, a papal representative visiting an Irish religious community some time in the future), and *The Mangan Inheritance* (1979, an American journalist in search of his Irish heritage and the *poète maudit* J. C. \*Mangan). Other works include *The Black Robe* (1983), a violent historical novel set in 17th-cent. Quebec; *Lies of Silence* (1990), a novel of the \*Troubles, in which a hotel manager finds himself in the hands of gunmen; and *The Magician's Wife* (1997), a historical novel set in France and Algeria in the 1850s. Critics have praised both the versatility of his subject matter and the economy and understatement of his style. **MOORE**, Edward (1712-57), a linen draper turned author, who contributed to the *Gentleman's Magazine* and other periodicals, wrote poems and fables which show a debt to \*Gay, and edited the *World*, 1753-6, which included \*Walpole and \*Chesterfield among its contributors. Though himself a contributor to \*Dodsley's *Collection of Poems* (1748-58), he is best remembered as a dramatist. His first comedy, *The Foundling* (1748), may owe something to Richardson's *Pamela*, and was warmly praised by \*Fielding. *Gil Bias* (1751) is a lively comedy of intrigue, the plot of which is taken from \*Lesage's *Gil Bias of Santillane* (iv. iii *et seq.*) where a lady masquerades as a student in order to get acquainted with a young man who has taken her fancy, maintains by a series of quick changes the dual role of lady and student, and achieves her object of winning the young man's heart. His most successful play, however, was a domestic prose tragedy, *The Gamester* (1753), an exposure of the vice of gambling, through

which the weak creature Beverley is lured to ruin and death by the villain Stukeley; this play was widely translated, and was described by Moore's biographer J. H. Caskey (*The Life and Works of Moore*, 1927) as 'the most modern English tragedy written in the eighteenth century'. It was adapted by \*Diderot.

**MOORE**, Francis, see OLD MOORE.

**MOORE**, George Augustus (1852-1933), Anglo-Irish novelist, born at Moore Hall in Co. Mayo; his father's racing stables provided background for his most successful novel, *\*Esther Waters*. He studied painting in Paris for some years and the knowledge of French writing he gained there stood him in good stead when, returning to England c.1880, he set about revitalizing the Victorian novel with naturalistic and, later, realistic techniques borrowed from \*Balzac, \*Zola, and the \*Goncourts. His first novel, *A Modern Lover* (1883), set in artistic bohemian society, was banned by the circulating libraries, a circumstance which confirmed Moore in his outspoken battle against prudery and censorship. It was followed by *A Mummer's Wife* (1885, set in the Potteries, which influenced Arnold \*Bennett); *Esther Waters* (1894); *Evelyn Innes* (1898) and its sequel *Sister Teresa* (1901). *The Untilled Field* (1903) is a collection of short stories strongly influenced by \*Turgenev and \*Dostoevsky. In his later novels, e.g.

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*The Brook Kerith* (1916), which unfolds the interwoven lives of Christ (who survives the Cross), St Paul, and \*Joseph of Arimathea, and *Heloïse and Abelard* (1921), he aimed at epic effect. *Confessions of a Young Man* (1888), *Memoirs of my Dead Life* (1906), and *Hail and*

*Farewell* (3 vols, 1911-14) are all autobiographical; the last is an important though unreliable source for the history of the \*Irish Revival. Moore collaborated in the planning of the Irish National Theatre (see ABBEY THEATRE), a work which, in the words of \*Yeats, 'could not have been done at all without Moore's knowledge of the stage'. His collection of short stories *Celibate Lives* (1927) shows the influence of \*Flaubert, not only in subject (all five tales deal with the state of celibacy) but also in their careful reworking and publishing of earlier material. The Ebury edition of Moore's works (20 vols, 1936-8) owes its name to 121 Ebury Street ('that long, lack-lustre street', in his own words), where he lived from 1911 until his death, an object of pilgrimage for many younger writers and admirers. See J. M. Hone, *The Life of Moore* (1936). (See VIZETELLY.)

**MOORE**, G(eorge) E(dward) (1873-1958), brother of T. Sturge \*Moore, educated at Dulwich College and Trinity College, Cambridge. He was professor of philosophy in the University of Cambridge, 1925-39. His *Principia Ethica* (1903) inaugurated a new era in British moral philosophy, and also had great influence outside academic philosophy, particularly on the \*Bloomsbury Group, who adopted its emphasis on 'the pleasures of human intercourse and the enjoyment of beautiful objects'. His other writings, which include *Philosophical Studies* (1922) and *Some Main Problems of Philosophy* (1953), have had a great, but more narrowly confined, influence. For an account of his personal influence (which, despite his modest nature, was profound) see P. Levy, *G. E. Moore and the*

*Cambridge Apostles* (1979). (See also APOSTLES.)

**MOORE**, John (1729-1802). He studied medicine at Glasgow, and practised in the army and in London as a surgeon until 1772. He then travelled in Europe for several years, publishing accounts of his journeys in 1779, 1781, and 1793. In 1786 he published a successful novel, *\*Zeluco*, the history of a wicked man; *Edward* (1796), in sharp contrast, redressed the balance by telling the story of a thoroughly good one, and was clearly influenced by *\*Marivaux's Vie de Marianne*. In 1797 he produced a collected edition of *\*Smollett*, who had been a friend and patient, and provided a brief biography. *\*Mordaunt*, an *\*epistolary* novel of some quality, was published in 1800. Moore was the father of Sir John *\*Moore* of Corunna.

**MOORE**, Sir John (1761-1809), lieutenant-general, son of the above. He became commander-in-chief in the Peninsula on the recall of Sir Harry Burrard (1808). He led the historic retreat to Corunna during the winter of 1808-9 and began the embarkation of the British force on 13 Jan. The French, who now appeared, were repulsed, but Moore was mortally wounded, and buried at midnight of 16 Jan. 1809, in the citadel of Corunna. He is the subject of the famous elegy by C. *\*Wolfe*.

**MOORE**, Marianne Craig (1887-1972), American poet, born in Missouri. From 1925 to 1929 she was editor of the *\*Dial*, and contributed greatly to its distinction. Her first volume, *Poems* (1921), was followed by *Observations* (1924), *Selected Poems* (1935, with an introduction by T. S. *\*Eliot*), *The Pangolin, and Other Verse* (1936), and other collections; her *Collected Poems*

appeared in 1951. Her early work was well known in Britain, admired by I. A. *\*Richards*, and anthologized by Michael *\*Roberts*. Her tone is characteristically urbane, sophisticated, and conversational, her observations detailed and precise, and her poems are composed for the page with a strong sense of visual effect. Her subject matter—animals, both homely and exotic, baseball matches, art galleries, catalogues, etc.—is idiosyncratic and has been described as 'incontrovertibly American'.

**MOORE**, Thomas (1779-1852), born in Dublin, the son of a grocer. He was educated at Trinity College, Dublin, and entered at the Middle Temple. In 1801 he published a collection of indifferent poems, *The Poetical Works of the Late Thomas Little*, under which pseudonym Byron refers to him in *\*English Bards and Scotch Reviewers*. In 1803 he was appointed admiralty registrar in Bermuda, a post which he briefly occupied before transferring it to a deputy. In 1806 appeared *Epistles, Odes, and Other Poems which \*Jeffrey* brought to general notice by his strictures in the *\*Edinburgh Review*. From 1808 to 1834 Moore continued to add to his *Irish Melodies*, which established him as the national bard of Ireland. He was a good musician and a skilful writer of patriotic and often nostalgic songs, which he set to Irish tunes, mainly of the 18th cent. He himself felt he had 'an instinctive turn for rhyme and song'. Among his more famous songs are 'The Harp that once through Tara's Halls', 'The Minstrel Boy', and 'The Last Rose of Summer'. In 1813 he issued *The Twopenny Post Bag*, a collection of satires directed against the prince regent. He acquired fame

and a European reputation with the publication of *\*LallaRookh* (1817). In 1818 appeared the satirical and entertaining *\*The Fudge Family in Paris*. His deputy in Bermuda then defaulted, leaving Moore to meet a debt of £6,000. He left England for Italy, returning in 1822 when the debt had been paid. *\*The Loves of the Angels* (1823) enjoyed a considerable vogue and caused some scandal. In 1824 he was prevailed upon to permit the burning of *\*Byron's Memoirs*, which Byron (a close friend) had given to him. In 1825 there appeared a life of Sheridan; in 1827 *The Epicurean*, a novel about a Greek philosopher; in 1830 a life of Byron; and in 1831 a *Life of Lord Edward Fitzgerald*. He was awarded a 691 MOORE I MORDAUNT

literary pension in 1835, and in the same year published *The Fudges in England*, a light satire on an Irish priest turned Protestant evangelist and on the sentimental literary absurdities of the day. His *History of Ireland* (1835-46) was not a success. He was awarded a Civil List pension in 1850.

Moore's *Letters* were edited by W. S. Dowden (2 vols, 1964); see also *The Journal of Thomas Moore*, ed. P. \*Quennell (1964).

**MOORE**, T(homas) Sturge (1870-1944), poet, woodengraver, and illustrator, and brother of G. E. \*Moore; he was a friend of \*Ricketts and Shannon, and also of \*Yeats, his correspondence with whom was published in 1953, and for whom he designed several books. His first volume of verse, *The Vinedresser and Other Poems* (1899), was followed by several others, and by various verse dramas, including *Tragic Mothers: Medea, Niobe, Tyrfin* (1920).

**Mopsa**, a character in Sidney's *\*Arcadia*.

**MORAES**, Dom (1938- ), prolific and widely travelled Indian poet and writer, now living in India. He was born in Bombay and read English at Jesus College, Oxford. *A Beginning* (1957), his first book of poems, made him the youngest poet to win the Hawthornden Prize. His other volumes of poetry include *John Nobody* (1965) and *Bedlam and Others* (1967); his autobiographical memoir *My Father's Son* (1968) was hailed as a minor classic by S. \*Spender. Moraes also co-translated with Aryeh Sivan an anthology of *Modern Hebrew Peace Poetry* (1998).

**Moral Essays**, four ethical poems by \*Pope, published 1731-5; the collective title was added later by Pope's editor \*Warburton. Pope himself called the poems 'Epistles to Several Persons', for each work is a familiar letter in verse addressed to someone he knew well and admired.

They were inspired by \*Bolingbroke and take the form of four epistles. Epistle I (1734), addressed to Viscount Cobham, deals with the knowledge and characters of men; it sets forth the difficulties in judging a man's character and finds their solution in the discovery of the ruling passion, which 'clue once found unravels all the rest'. Epistle II (1735), addressed to Martha \*Blount, deals with the characters of women. Atossa was intended either for Sarah, duchess of Marlborough, or for Katherine, duchess of Buckinghamshire; \*Chloe for Lady Suffolk; Philomodé for Henrietta, duchess of Marlborough. These three portraits were suppressed at the last moment, and withheld until 1744; it was rumoured that Pope received



£1,000 for the suppression. Epistle III (1733), to Lord Bathurst, deals with the use of riches, which is understood by few, neither the avaricious nor the prodigal deriving happiness from them. The Epistle contains the famous characters of the 'Man of Ross' (see KYRLE) and 'Sir \*Balaam'. Epistle IV ( 1731 ), to Lord Burlington, originally subtitled 'Of False Taste', deals with the same subject as Epistle III, giving instances of the tasteless use of wealth, particularly in architecture and gardening; where nature should be followed, and ending with advice on the proper use of wealth. Pope told his friend \*Swift that he intended the four poems to comprise the last part of his 'opus magnum', a 'system of ethics in the Horatian way', but this ambitious project was never completed. See Miriam Leranbaum, *Alexander Pope's 'Opus Magnum', 1729-1744* (1977)-

**morality plays**, medieval allegorical plays in which personified human qualities are acted and disputed, mostly coming from the 15th cent. They developed into the interludes, from which it is not always possible to distinguish them and hence had a considerable influence on the development of Elizabethan drama. They lost popularity with the development of naturalistic drama, but interest in them revived in the 20th cent., prompted by a new interest in more mannered, pageant-like theatre, such as the Japanese \*Nöh theatre and the plays of \*Yeats and \*Brecht. Among the most celebrated English examples are \* *Everyman*; *Ane \*Pleasant Satyre of the Thrie Estaitis* by Sir D. Lindsay; \**Magnyfycence* by Skelton; *King John* by \*Bale; \* *Mankind*; \**The Castle of Perseverance*. See P.

Happé (ed.), *Four Morality Plays* (1979); G. Wickham (ed.), *English Moral Interludes* (1976).

*Moral Ode, The*, see POEMA MORALE.

**MORAVIA**, Alberto, pseudonym of Alberto Pincherle (1907-90), Italian novelist. He played a major part in shaping \*neo-realism in Italian fiction after the Second World War. His first novel, *Gli indifferenti* (*The Time of Indifference*, 1929), portrayed a middle-class society sick with a moral inertia which favoured the rise of Fascism. *La ciociara* (*Two Women*, 1957), the most lyrical and complex of his novels, deals with the close of the war, when Italy was occupied by both Germans and Allies. *La romana* (*The Woman of Rome*, 1947) and *Racconti romani* (*Roman Tales*, 1957) draw on the language and culture of Roman plebeians in order to criticize middle-class values. Other full-length novels, notably *Il conformista* (*The Conformist*, 1951) and *1934* (1983), explore the psychosexual basis of politics.

**Mordaunt**, a novel by J. \*Moore, published 1800.

This \*epistolary novel, of considerable quality, falls uneasily into three parts; in the first the cool but kindly Mordaunt describes his travels through Europe; in the second a French marquise relates her fearful experiences during the Terror; and in the third various friends and acquaintances of Mordaunt reveal their lives and characters in correspondence. The hypocrite Mrs Demure and her friend the spiteful countess, the charming spinster Lady Franklin and her young friend Horatia Clifford, together with Mordaunt himself, are the chief letter writers. To his own amused surprise, Mordaunt falls in love with Miss Clifford and the novel ends with their betrothal.

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**Morddure**, in Spenser's *\*Faerie Queene* (11. viii. 20-1), the name of the sword made by Merlin for Prince Arthur. Its more general name is *\*Excalibur*.

**Mordred**, see MODRED.

**MORE**, Hannah (1745-1833), an eminent member of the *\*Blue Stocking Circle*. She was educated at her sister's boarding school in Bristol: there, and at home, she acquired French, Italian, Spanish, Latin, and mathematics. In 1773 she published *The Search for Happiness*, a pastoral play for schools. She came to London in 1774, where she became very friendly with *\*Garrick* and his wife, who in 1776 offered her a suite of rooms in their house. She became the friend of *\*Burke*, Dr *\*Johnson*, S. *\*Richardson*, J. *\*Reynolds*, *\*Percy*, Mrs *\*Montagu*, and all the Blue Stocking ladies. She was greatly esteemed by Horace *\*Walpole*, who honoured her in 1781 by printing her *Bishop Bonner's Ghost* on his press at *\*Strawberry Hill*. Her tragedy *Percy* was produced by Garrick in 1777, and established her as a social as well as a literary success. It was followed by another tragedy, *The Fatal Falsehood* (1779). Her poem *Bas Bleu*, written some years earlier, was published in 1786, and vividly describes the charm of Blue Stocking society. Meanwhile she had begun to write tracts directed towards the reform of the conditions of the poor; *Village Politics* appeared in 1793, and in 1795-8 *Cheap Repository Tracts* (of which the best known is *The Shepherd of Salisbury Plain*), which sold 2 million copies in four years and led to the formation of the Religious Tract Society in 1799. Her *Thoughts on the Importance of the Manners of the Great* (1788) also

went into many large editions. In 1809 she published an immensely successful novel, *\*Coelebs in Search of a Wife*, the sale of which was not apparently affected by the strictures of Sydney *\*Smith* in the *\*Edinburgh Review*. She was a lively letter writer, and her letters give a full and entertaining picture of the intellectual and social world she frequented. See M. G. Jones, *Hannah More* (1952).

**MORE**, Henry, see CAMBRIDGE PLATONISTS.

**MORE**, Sir Thomas (St) (^1477-1535), son of Sir John More, a judge, educated at St Antony's School, Threadneedle Street, London, and at Canterbury College (now Christ Church), Oxford. He was for a time in youth in the household of Cardinal Morton, and it was probably from Morton's information that he derived his account of Richard III's murder of the princes, etc. He was called to the bar, where he was brilliantly successful. He devoted his leisure to literature, becoming intimate with *\*Colet*, *\*Lily*, and, in 1499, *\*Erasmus*, who afterwards stayed frequently at his house. He entered Parliament in 1504. During an absence as envoy to Flanders he sketched his description (in Latin) of the imaginary island of *\*Utopia*, which he completed and published in 1516. He became master of requests and privy counsellor in 1517, being treated by *\*Henry VIII* with exceptional courtesy during his residence at court. He was present at the Field of the Cloth of Gold, 1520, where he met *\*Budé*, the greatest Greek scholar of the age. He completed his *Dialogue*, his first controversial book in English (directed mainly against *\*Tyndale's* writings), in 1528. He succeeded Wolsey as lord chancellor in 1529, but

resigned in 1532 and lived for some time in retirement, mainly engaged in controversy with Tyndale and Frith. Although willing to swear fidelity to the new Act of Succession, More refused to take any oath that should impugn the pope's authority, or assume the justice of the king's divorce from Queen Catherine, 1534; he was therefore committed to the Tower of London with John \*Fisher, bishop of Rochester, who had assumed a like attitude. During the first days of his imprisonment he prepared a *Dialoge of Comfort against Tribulaci3n* and treatises on Christ's passion. He was indicted of high treason, found guilty, and beheaded in 1535. His body was buried in St Peter's in the Tower and, according to Thomas Stapleton, his head exhibited on London Bridge. The head was later buried in the \* Roper vault in St Dunstan's, Canterbury.

More was a critic and a patron of art, and \*Holbein is said to have stayed in his house at Chelsea, and painted portraits of More and his family during his first English visit in 1526-8. More's other chief English works are his *Lyfe offohan Picus Erie of Mirandula* (printed by John \*Rastell, c.1510), his *History of Richard the Thirde* ( printed imperfectly in Grafton's *Chronicle* 1543, used by \*Hall, and printed fully by William Rastell in 1557), *Supplycacyon of Soulyls* (1529), *Confutacyon of TyndalesAnswere* (1532), and *TheApologyeofSyrThomas More* (1533). His English works were collected in 1557. His Latin publications (collected 1563, etc.) included, besides the *Utopia*, four dialogues of \*Lucian, epigrams, and controversial tracts in divinity. There is a pleasant description of More in his Chelsea home in the epistle of Erasmus to Ulrich Hütten, 23 July 1519. He

was beatified by the Church of Rome in 1886, and canonized in 1935. \*Bolt's play about More, *A Man for All Seasons* ( 1960), was also made into a successful film. There is a life by P. \*Ackroyd (1998).

*More, Sir Thomas*, a play based on \*Hall's Chronicle and biographies of \*More, surviving in an incomplete transcript with additions in various hands (British Library, Harley MS 7368) which was submitted to Sir Edmund Tilney, master of the revels, probably about 1593. The scribe, \*Munday, is likely to have been at least part-author of the original play. Tilney required major changes before granting permission to perform. The revisions (which may date from 1593-4 or 1603-4) are in five different hands, probably including those of \*Chettle, \*Heywood, \*Dekker, and a playhouse scribe known to have worked for both Strange's Men and the Admiral's Men. The fifth ('Hand D') has been claimed, with strong support, as Shakespeare's. If so, this is his only surviving literary manuscript. A scene of three pages, it depicts More, as sheriff of London, pacifying

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apprentices in a May Day rebellion against foreigners. *More* was first printed in 1844; there is a scholarly transcript in the \*Malone Society reprints (1911, repr. 1961) and an edition by V. Gabrielli and G. Mechiori (1990). The first known professional performance was in London in 1954; it was seen at the Nottingham Playhouse in 1964, directed by Frank Dunlop, with Ian McKellen as More.

**MORGAN**, Charles Langbridge (1894-1958), novelist and dramatist, and from 1926 to 1939 dramatic critic of \**The Times*. His novels include *The Fountain* (1932),

*Sparkenbroke* (1936), *The Judge's Story* (1947), and *The River Line* (1949, dramatized 1952). The last is set against a background of the French Resistance; Morgan's status as a writer has been and remains significantly higher in France than in Britain.

**MORGAN**, Edwin George (1920- ), Scottish poet and translator, educated at the University of Glasgow and professor of English there from 1975. He has published several volumes of poetry, from *The Vision of Cathkin Braes* (1952) onwards, in which he mingles traditional forms with experimental and \*concrete poems such as 'The Computer's First Christmas Card, December 1963'; many of his poems, such as *Glasgow Sonnets* (1972), evoke Scottish urban landscape. He has also translated the poetry of \*Montale, \*Mayakovsky, \*Neruda, and others. Other volumes include *Sonnets from Scotland* (1984), *From the Video Box* (1986), *Collected Poems* (1990), and *You: Anti-War Poetry* (1991). *Crossing the Border* (critical essays) was published in 1990. He has adapted Edmond \*Rostand's *Cyrano de Bergerac* into Glaswegian demotic (1992). Poems set to music by jazz musician Tommy Smith include 'Beasts of Scotland' (1996), 'Planet Wave' (1997), and 'Monte Cristo' (1998).

**MORGAN**, Lady, née Sydney Owenson (1776-1859), a prolific and popular writer, who published ten novels, as well as volumes of poetry, biography, and memoirs. She made her name in 1806 with a work of historical fiction, *The Wild Irish Girl*, and was paid £1,200 (a huge sum) by her publisher for *Florence Macarthy* in 1818. *France* (1817) and *Italy* (1821) were both highly successful.

**MORGAN**, William De, see DE MORGAN.

**Morgan le Fay**, queen of \*Avalon, the daughter of Arthur's mother Igerne and therefore his half-sister; she is derived from a figure in Welsh and Irish (the Morrigan) mythology, and has a curiously ambivalent attitude to Arthur. In \*Malory she attempts to kill Arthur through the agency of her lover Sir Accolon, but she is also the leader of the queens who carries him away to cure his wounds. She is sometimes represented as the bitter enemy of Guinevere (a tradition indicated by the end of *Sir \*Gawain and the Green Knight*, where it is said that she instigated the beheading game to frighten Guinevere to death). \*Geoffrey of Monmouth calls the fairy lady who takes Arthur off to Avalon Argante, but all later accounts (such as \*Giraldus Cambrensis and the prose Vulgate cycles) call her Morgan. A related figure occurs in the \* *Orlando innamorato* and \**Orlando furioso*, called 'Morgana' there and being a \*Lady of the Lake. The term *Fata Morgana* (*fata* means 'fairy' in Italian) is given in Sicily to a vision traditionally seen at sea from the Calabrian coast. See MORGAWSE.

**MORGANN**, Maurice (1726-1802), secretary to the embassy for peace with America in 1782, and author of various political pamphlets. He is remembered chiefly as the author of an *Essay on the Dramatic Character of Sir John Falstaff* (1777) in which he defends \* Falstaff from the charge of cowardice, and points to 'a certain roundness and integrity in the forms of Shakespeare, which give them an independence'. A. C. \*Bradley said of it: 'There is no better piece of Shakespeare criticism in the world.'

**Morgante maggiore**, a poem by \* Pulci which recast, with humorous additions and alterations, the popular epic *Orlando* (see ROLAND). Orlando (Roland) encounters three giants. He slays two and subdues the third, Morgante, converts him, and makes him his brother in arms. \*Byron translated the first canto.

**Morgawse**, or **Morcadés**, half-sister of Arthur, the wife of King Lot of Orkney, and mother of \*Modred, \*Gawain, \*Agravain, \*Gareth, and \*Gaheris. She seems to be in some ways identical in origin with \*Morgan le Fay; in later versions Arthur sleeps with her in disguise, thus begetting Modred. She is called 'Anna' in \*Geoffrey of Monmouth, though Anna is otherwise attested as Arthur's full sister.

**Morglay**, the name of the sword of \*Bevis of Hampton, sometimes used allusively for a sword in general.

**Moriaity**, Professor, the enemy of Sherlock \*Holmes, a character created by A. C. \*Doyle.

**MORIER**, James Justinian (1780-1849), born in Smyrna, educated at Harrow. He joined the diplomatic service in 1807. He became attached to Sir Harford Jones's mission to Persia, during which he collected valuable information about a country little known at that time. His account of these travels appeared in *A Journey through Persia, Armenia and Asia Minor to Constantinople in the Years 1808-1809* (1812); *A Second Journey through Persia* appeared in 1818. He retired from the foreign office in 1817 to devote his time to literature. He published a number of \*Oriental romances including the popular *The Adventures of Hajji Baba of Ispahan* (1824), a picaresque tale (the hero undergoes amusing vicissitudes, becoming successively

barber, doctor, and assistant executioner) which gives a colourful and accurate presentation of life in Persia during the early 19th cent. Its sequel *The Adventures of Hajji Baba in England* (1828) was less successful. His later works, including *Ayesha* (1834) MORLAND I MORRELL 694

which introduced the Turkish word 'bosh' into the English language, did not reach the level of his earlier ones.

**Morland**, Catherine, a character in J. Austen's *\*Northanger Abbey*.

**MORLEY**, Henry (1822-94). He turned from medicine to journalism, joined the staff of *\*Household Words* at Dickens's invitation, edited the *\*Examiner*, and devoted much of his career to the development of English literature as an academic subject. He published biographies of Palissy the Potter (1852), Cardano (1854), and \*Agrippa (1856), wrote *A First Sketch of English Literature* (1873), 1x volumes of *English Writers* (1887-95), and edited cheap editions of English classics in Morley's Universal Library (1883-8) and Cassell's National Library (1886-92).

**MORLEY**, Henry Parker, Lord (1476-1556), a successful courtier and diplomat under Henry VIII. His *Exposition and Declaration* of Psalm 94 was really a defence of Henry's position as head of the Church of England; better known now is his other published work, a translation of \* Petrarch's *Trionfi* (ci 55 3), which has been edited by D. Carnicelli (1971).

**MORLEY**, John, first Viscount Morley of Blackburn (1838-1923), educated at Cheltenham College and Lincoln College, Oxford. He began his literary career

as a journalist, writing chiefly for the *\*Fortnightly Review*, of which he was editor (1867-82), and became a friend of \*Meredith and J. S. \*Mill; he was editor of the *\*Pall Mall Gazette* 1881-3. His literary achievements, chiefly biographical, include *Edmund Burke: An Historical Study* (1867), *Voltaire* (1872), *Rousseau* (1873), *On Compromise* (1874), *Burke* (1879), *The Life of Richard Cobden* (1881), *Oliver Cromwell* (1900), *Life of Gladstone* (1903), and he edited the English Men of Letters series. He was a Liberal MP (1883-1908) and a close supporter of \*Gladstone; he was chief secretary for Ireland (1886 and 1892-5) and secretary of state for India (1905-10). From 1910 he was lord president of the council but resigned at the outbreak of war.

**MORLEY**, Thomas (1557/18-1602), English composer, organist, and writer. He studied under \*Byrd, to whom he later dedicated his successful treatise *A Plaine and Easie Introduction to Pratical Musicke* (1597), the first work of its kind in the English language and still one of the most famous. He became organist of St Paul's and a gentleman of the Chapel Royal, and in his later years was much involved in the printing and publishing of music. Morley's historical importance stemmed from his championship of the Italian \*madrigal, and his role in the development of its English counterpart. His first two publications, the *Canzonets, Or Little Short Songs to Three Voyces* (1593) and the first book of *Madrigalls to Foure Voyces* (1594), contain the best of his own work in this form, brightly Italianate in style yet finished with the seriousness proper to a pupil of Byrd. The famous 'Aprili is in my mistris face' (1594) is characteristic.

The two volumes of *Balletts and Canzonets* which followed in 1595 were largely free transcriptions of pieces by contemporary Italian composers, and were printed in both Italian and English—'Now is the month of maying', for example, appearing also as 'Se ben mi ch'ha bon tempo' (after Orazio Vecchi). He was the moving spirit behind *The Triumph of Oriana* (1601), a collection of madrigals by 24 English composers in honour of \*Elizabeth I. Most of Morley's madrigal texts are either from Italian originals or from anonymous sources. His own book of *Ayres . . . to the Lute* (1600), however, contains a setting of 'It was a lover and his lass' which is apparently the earliest Shakespeare setting to survive, though it is not known whether it was ever used in a production of *\*As You Like It*. Shakespeare and Morley lived for some time in the same London parish and the possibility of a connection between the two men has been much debated.

*Morning Chronicle*, a Whig journal founded by the printer William Woodfall (1746-1803) in 1769, and successfully conducted by him for 20 years. It rose to importance when James Perry became chief proprietor and editor in 1789. Its staff then included \*Sheridan, \*Lamb, T \*Campbell, Sir J. \*Mackintosh, \*Brougham, T. \*Moore, and \*Ricardo. Perry was succeeded by John Black (1783-1855), scholar, Scotsman, and friend of James \*Mill; J. S. \*Mill described Black as 'the first journalist who carried criticism and the Spirit of Reform into the details of English institutions . . . Black was the writer who carried the warfare into those subjects, and by doing so he broke the spell.' Both Mills

were among his contributors, \*Dickens was one of his reporters, and Thackeray his art critic. The *Morning Chronicle* came to an end in 1862.

***Morning Herald and Public Advertiser, a London***

newspaper that ran from 1780 to 1869; it published the mock criticisms of the mock epic \**The Rolliad* in 1784.

One of its special features for a time was a selection of reports of police cases, illustrated by \*Cruikshank.

***Morning Post***, a London daily newspaper founded in 1772. Under the management of D. \*Stuart, Sir J.

^Mackintosh and S. T. \*Coleridge were enlisted in its service, and \*Southey, \*Wordsworth, and A. \*Young

were also contributors. After a period of decline, it recovered its position under the direction of Peter

Borthwick and his son Algernon Borthwick (Lord Glenesk, 1830-1908). It was amalgamated with the

\**Daily Telegraph* in 1937.

**Morose**, in Jonson's \**Epicene*, a crabbed old bachelor who hates noise.

**MORRELL**, Lady Ottoline (1873-1938), daughter of Lieutenant-General Arthur Bentinck and half-sister of the duke of Portland. She married Philip Morrell,

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shortly to become a Liberal MP, in 1902. From 1908 she entertained a wide circle of political and literary

celebrities at her Thursday evening gatherings at

44 Bedford Square, and continued her career as hostess and patron of the arts at \*Garsington Manor, Oxfordshire,

between 1915 and 1927. Her friends and guests

included Asquith, H. »James, L. »Strachey, B. »Russell,

V. »Woolf, T. S. »Eliot, \*Yeats, D. H. »Lawrence, and A.

»Huxley. Tall, striking, and eccentric, she appeared as a

character in several works of fiction by her protégés, most memorably in Lawrence's \**Women in Love* and Huxley's *Crome Yellow*. Both portraits caused considerable offence. Her *Memoirs*, edited by Robert Gathorne-Hardy, appeared in two volumes in 1963 and 1974.

**Morrice**, Gil, see GIL MORRICE.

**Morris**, Dinah, a character in G. Eliot's \**Adam Bede*.

**MORRIS**, Jan, formerly James (1926- ), travel writer and novelist, born in Somerset of Anglo-Welsh descent, educated at the Cathedral Choir School, Oxford,

Lancing College, and Christ Church, Oxford. As James Morris, Morris served in the army with the 9th Lancers,

then travelled widely while working (until 1961) as a foreign correspondent. Her many travel books range

from the Middle East, Everest, Hong Kong, Sydney, Venice, Oxford, and Spain to Manhattan and beyond:

the 'Pax Britannica' trilogy (*Pax Britannica*, 1968;

*Heaven's Command*, 1973, *Farewell the Trumpets*,

1978) chronicles with elegiac sympathy the decay of British imperialism. *Conundrum* (1974) is an account

of her transsexuality, her happy marriage as a man, and her journey towards and after the surgery that enabled

her to become a woman. *Last Letters from Hav* ( 1985) is a novel, and *Fisher's Face* (1995) an idiosyncratic

biography of the charismatic J. A. Fisher, admiral of the fleet.

**MORRIS**, Sir Lewis (1833-1907), born at Carmarthen and educated at Oxford. He contributed actively to the establishment of the University of Wales. He published several volumes of mediocre verse, imitative of

»Tennyson; the most popular were *Songs of Two Worlds*

(1871) and *The Epic of Hades* (1876-7). The latter, which consists of monologues by various characters from Greek mythology, owes much to Tennyson's *A Dream of Fair Women*.

**MORRIS**, William (1834-96), the son of a successful business man, educated at Marlborough School and Exeter College, Oxford. He was articled to the architect G. E. Street, and in 1858 worked with »Rossetti, »Burne-Jones, and others on the frescos in the Oxford Union. He was one of the originators of the *\*Oxford and Cambridge Magazine* (1856), to which he contributed poems, essays, and tales. In 1858 he published *The Defence of Guenevere and Other Poems*, which contains much of his best work, including 'The Haystack in the Floods', 'Concerning Geffray Teste Noire', 'Shameful Death', and 'Golden Wings', poems marked by a striking mixture of beauty and brutality, all with medieval settings. In 1859 he married Jane Burden, one of the most painted Pre-Raphaelite 'stunners'; their home, Red House at Bexley, was designed by Philip Webb, and was an important landmark in domestic architecture, adapting late Gothic methods to 19thcent. needs; it was described as 'grand and severely simple'. The failure to find suitable furniture for it strengthened Morris's growing hatred of industrial 'shoddy', and led to the founding, together with Rossetti, Burne-Jones, Webb, Madox Brown, and others, of the firm of Morris, Marshall, Faulkner and Co. This firm produced furniture, printed textiles, tapestries, wallpapers, and stained glass; its designs brought about a complete revolution in public taste, though Morris was well aware of the irony that only the

rich could afford its products. In 1867 he published *The Life and Death of Jason*, a poem in heroic couplets based on the story of Jason, Medea, and the Argonauts; in 1868-70 appeared *\*The Earthly Paradise*, which established him as one of the most popular poets of the day, though critics now condemn its verse as archaic and escapist, compared with the freshness of his early work. In 1871 he took a joint tenancy of Kelmscott Manor with Rossetti, wrote the poem *Love is Enough* (1872), and visited Iceland, which stimulated his interest in the heroic themes of Icelandic literature. His epic *\*Sigurd the Volsung* appeared in 1876. In 1877 he founded the Society for the Protection of Ancient Buildings (the 'Antiscrape Society') in protest against the destruction being caused by the restorers. From this time on he turned increasingly towards political activity; in 1883 he joined the Social Democratic Federation, the doctrine of which, largely under his leadership, developed into socialism. On its disruption in 1884 he became head of the seceders, who organized themselves as the Socialist League, and was to lecture and write for the cause with great energy. The verse tale 'The Pilgrims of Hope' appeared in the League's magazine *Commonweal* in 1885. His later works, with the exception of *Poems by the Way* (1891) and *Chants for Socialists* (1884-5), were mainly in prose, and most remarkable among them were *\*A Dream of John Ball* (1888) and *\* News from Nowhere* (1891), both socialist fantasies cast in a dream setting. He also wrote several historical romances set in the distant past of northern Europe. These include *The House of the Wolfings* (1889), which he said was 'meant to illustrate



the melting of the individual into the society of the tribes', *The Roots of the Mountains* (1890), *The Story of the Glittering Plain* (1890), *The Wood beyond the World* (1894), and the work which he completed just before his death, *The Sundering Flood* (1898). All were published by the Kelmscott Press, which he had founded at Hammersmith in 1890, and for which he designed founts of type and ornamental letters and borders. The Press also published other works by Morris, reprints of English classics (including »Caxton's *The Golden Legend* and the Keimscott \*Chaucer), and various smaller books by other authors, including poems by \*Blunt. Morris's later romances were described by G. B. \*Shaw as 'a startling relapse into literary Pre-Raphaelitism', but they were admired by \*Yeats, who was much influenced in his early years by Morris. On his death Morris was widely mourned as 'our best man' by his fellow socialists, by whom he was deeply revered; his view that 'the true incentive to useful and happy labour is, and must be, 'pleasure in the work itself links his political and artistic aspirations, both of which have remained profoundly influential. Morris published many other works, including lectures on art, architecture, and politics, and various translations, including the *Aeneid* (1875) and the *Odyssey* (1887); he collaborated with E. Magnusson in translations from the Icelandic. See F. MacCarthy, *William Morris: A Life for Our Time* (1994). E. P. \*Thompson's *Morris: Romantic to Revolutionary* (1961) gives a detailed appraisal of his political development. His letters were edited by P. Henderson (1950).

**morris dance**, an English form of folk dance associated since at least the 15th cent, with seasonal festivities such as May Day and Christmas, but now commonly performed throughout the summer months. Morris, or 'morisco' ('Moorish') dancers dress in striking, sometimes grotesque, uniforms, usually with bells attached to legs or arms; the name may refer to the habit of some traditions of blackening the face. Dances often involve the waving of handkerchiefs or clashing of sticks. See under KEMP, and *The Morris Book* by Cecil J. Sharp and H. C. MacIlwaine (1907).

**MORRISON**, Arthur (1863-1945), novelist, whose 'realist' tales of East End life in London were first published in \**Macmillan's Magazine* and later collected as *Tales of Mean Streets* (1894). He is chiefly remembered for his novel \**A Child of the fago* (1896). He devoted the latter part of his life to the study and collection of oriental art.

**MORRISON**, (Philip) Blake (1950- ), journalist and poet, born in Skipton, Yorkshire, and educated at Nottingham University. He worked as poetry and fiction editor of the \**Times Literary Supplement* from 1978 to 1981, before joining the staff of the ^*Observer*, where he became literary editor, a post he took over in the *Independent on Sunday* in 1990. During this time he published two collections of poetry, *Dark Glasses* (1984) and *The Ballad of the Yorkshire Ripper* (1987), and edited *The Penguin Book of Contemporary British Poetry* (1982) with Andrew \*Motion. His first book of narrative writing, *And when did you last see your father?* (1993), a candid and moving memoir of his father and his responses to his death,

launched a genre of ^confessional autobiography. This was followed in 1997 by *As If* a personal response to the murder trial of two 10-year-old boys, drawing on his own experience of parenthood as well as the month he spent covering the trial for an American magazine. He has also published critical studies of Seamus Heaney (1982) and *The Movement: English Poetry and Fiction of the 1950s* (1980) (see MOVEMENT), and a book for children, *The Yellow House* (1987).

A selection of his short fiction and journalism has been collected in *Too True* (1998).

**MORRISON**, Toni (Chloe Anthony), née Wofford (1931- ), American novelist, born in Lorain, Ohio, educated at Howard University, where she later taught, and at Cornell. She married Howard Morrison, a Jamaican architect, but separated from him in 1964. Before becoming a professional writer she worked in publishing, as an editor for Random House. Her novels deal with the historical experiences of black Americans within a white social and cultural environment. *The Bluest Eye* (1970) recounts a year in the life of Pecola Breedlove, a victim of rape by her father. Succeeding novels included *Sula* (1974), the story of two young black girls, one of whom leaves the small Ohio community of their birth and returns ten years later; *Song of Solomon* (1977); and *Tar Baby* (1981). *Beloved* (1987) was set in the 19th cent, and is the story of a runaway slave who kills her daughter rather than see her brought up to slavery. (See SLAVERY, LITERATURE OF.) Her other work includes *Jazz* (1992) and a study of the significance of African-Americans in American literature, *Playing in the Dark: Whiteness and*

*the Literary Imagination* (1992). She was awarded the Nobel Prize for literature in 1993.

**Morte Arthure**, *The Alliterative*, a 14th-cent. poem of 'the Alliterative Revival' in 4,346 alliterative long lines, used as a source by Malory in his Book I, the story of Arthur and Lucius. It used to be identified wrongly as 'the gret Gest off Arthure' by Huchown. Correspondences with the *Roman de Brut* by Wace suggest that, directly or indirectly (perhaps mediated through Mannyng), this may have been the poet's principal source. The poem has claims to be regarded (as it was by R. W. Chambers) as the most powerful epic narrative in Middle English. Its material corresponds roughly to Malory's first, second, and eighth romances (in Vinaver's numbering): the early exploits of Arthur, his European ventures, and the final battle with Modred. The obscurity of its dialect makes it somewhat forbidding (though it is less difficult than the popular *Sir Gawain and the Green Knight*). At any rate it is one of the most important and influential Middle English poems, the influence of which has been detected in Malory, *Cleanness*, *The Awntyrs of Arthur*, *Henry the Minstrel's Wallace*, and elsewhere.

Selections ed. J. Finlayson (1967); ed. L. D. Benson in *King Arthur's Death* (1976). For discussion, see J. L. N. O'Loughlin in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), 522-6, and T. Turville-Petre, *The Alliterative Revival* (1977).

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**Morte Arthur**, *Le* (The Stanzaic Morte Arthur), a late 14th-cent. poem from the north-west Midlands in 3,834 lines of eight-line rhyming stanzas surviving in

one manuscript, and the source (directly or indirectly) for the sections in \*Malory leading up to and dealing with the death of Arthur (i.e. the last two *Works* in Vinaver's edition; though in these it is clear that Malory was also using a French text). It deals with Launcelot's love affairs with Guinevere and the Maid of Astolat, with Arthur's last battles, and with the king's being borne away to \*Avalon.

Ed. L. D. Benson in *King Arthur's Death* (1976); J. D. Bruce, EETS ES 88 (1903).

***Morte D'Arthur, Le***, the title generally given to the lengthy cycle of Arthurian legends by \*Malory, finished in 1470 and printed by \*Caxton in 1485, divided into 21 books. But in 1934 W. F. Oakeshott discovered in Winchester College Library a manuscript of the same period as Caxton's but without his division into 21 books and without several of his colophons. This superior manuscript, dividing the whole into eight parts, was used by Vinaver as the basis of his new standard edition of Malory. Though Malory refers throughout to a 'French book' as his source, it is clear that his sources were more various than this implies. Vinaver divides the cycle into eight *Works* which he wishes to treat as separate romances: (1) The Tale of Arthur and Lucius, based principally on the Alliterative English \**Morte Arthure*; (2) The Book of King Arthur, based largely on the *Suite du Merlin* (Huth Merlin) (see MERLIN). The *Suite* is believed to be a later rewriting of part of the 13th-cent. prose Vulgate cycle; (3) The Tale of Sir Launcelot du Lake, mostly from two sections of the prose *Lancelot* in the Vulgate cycle; (4) Sir Gareth of Orkney, the precise source of which is not

known; (5) Tristram de Lyones, thought to be a translation of part of a lost 13th-cent. prose *Tristan* in French; (6) The Quest of the Holy Grail, principally from the prose Vulgate *Queste del Saint Graal* (see GRAIL); (7) Launcelot and Guinevere; and (8) The Morte Arthur, both based to a considerable degree on the French Vulgate *Mort Artu*, and the 15th-cent. English stanzaic *Le Morte Arthur* (above). Since the publication of Vinaver's three-volume edition in 1947 criticism of Malory has concentrated on the rather terminological matter of whether his work is to be regarded as a single 'whole Book' (see Lumiansky and Moorman below) or as eight *Works* (Vinaver), a middle position being taken by C. S. \*Lewis and by D. S. Brewer (see Bennett below). Although Vinaver's edition is now regarded as authoritative, the traditional view of Malory as a single whole, compounded of disparate parts, is the prevailing one.

*The Works of Sir Thomas Malory*, ed. E. Vinaver (2nd edn 1968); in one volume as *Malory: Works* (2nd edn 1971). Caxton's edition, ed. J. Cowen (Penguin, 2 vols, 1969); J. A. W. Bennett (ed.), *Essays on Malory* (1963); R. M. Lumiansky (ed.), *Malory's Originality* (1964); C. Moorman, *The Book of Kyng Arthur* (1965); T. Takimaya and D. S. Brewer (eds), *Aspects of Malory* (1982); E. Archibald and A. S. G. Edwards, *A Companion to Malory* (1996).

'**Morte d'Arthur**', a poem by \*Tennyson, written 1833-4, published 1842, subsequently incorporated in 'The Passing of Arthur' (1869), preceded by 169 lines and followed by 29, where it formed one of the \**Idylls of the King*, though it continued to be published separately as

well. Tennyson's first major Arthurian work, it describes the last moments of Arthur after the battle with Mordred's forces, and includes his elegy on the Round Table, delivered to Sir Bedivere: 'The old order changeth, yielding place to new . . .'.

**Mortimer**, a character in Marlowe's *\*Edward II*.

**MORTIMER**, John Clifford ( 1923- ), novelist, barrister, and playwright, formerly married to novelist Penelope \*Mortimer. Well known in the legal and literary worlds for his stand against censorship, he gained a wide readership for his stories, many of which were adapted for television, about an eccentric defence barrister, Horace Rumpole, who appears in *Rumpole of the Bailey* (1978) and many subsequent volumes. Other works of fiction include *Paradise Postponed* (1985), a comic saga of English life from 1945 to the 1980s which charts the rise of the odious Tory politician Leslie Titmuss, and its sequel, *Titmuss Regained* (1990); *Dunster* (1992), and *Under the Hammer* (1994), stories set in a London auction house. *In Character* ( 1983) and *Character Parts* (1986) are collections of interviews, mainly from the *Sunday Times*. His plays include *The Dock Brief* (produced for both radio and television in 1957, pub. 1958) and the autobiographical *A Voyage Round My Father* (perf. 1970, pub. 1971), a powerful and poignant portrait of his blind and histrionic barrister father. A volume of autobiography, *Clinging to the Wreckage*, appeared in 1982 and *Murderers and Other Friends* (further recollections) in 1994.

**MORTIMER**, Penelope Ruth, née Fletcher (1918- ), novelist, born in north Wales and educated at London University: her works, with their emphasis on frankness

about female experience, contributed to the development of the woman's novel in the 1960s.

They include *The Pumpkin Eater* (1962, her seventh book: filmed 1964, script by \*Pinter), *My Friend Says It's Bulletproof* (1967, which tackled the taboo subject of breast cancer), *The Home* (1971), *Long Distance* (1974), and *The Handyman* (1983). A volume of autobiography, *About Time*, appeared in 1979.

**Mortimer His Fall**, fragments of a tragedy by \* Jonson, printed in 1640, concerning the earl of Mortimer, the murderer of Edward II. Only the Argument and the opening speeches survive.

**MORTON**, John Maddison (1811-91), son of the dramatist T. \*Morton, educated in France. He wrote \*farces and showed a special gift for adaptations from MORTON I MOTION 698

the French. His most successful piece was *\*Box and Cox* (1847); *Done on Both Sides* appeared in the same year.

**MORTON**, Thomas (71764-1838). He entered Lincoln's Inn in 1784, and was the author of three successful comedies, *The Way to Get Married* (1796), *A Cure for Heartache* (1797), and *Speed the Plough* (1798). The last of these introduced the name and character of 'Mrs Grundy', and the conception of Grundyism as the extreme of moral rigidity.

**Mosca**, Volpone's parasite in Jonson's *\*Volpone*.

**MOSCHUS** (fi. e. 150 BC), a pastoral poet of Syracuse. The beautiful *Lament for Bion*, doubtfully attributed to Moschus, is a dirge for the author's friend and teacher. There is an echo of it in \*Milton's Latin *Epitaphium Damonis*, in his *\*Lycidas*, in Shelley's *\*Adonais*, and in M. Arnold's *\*Thyrsis*'.

**MOSELEY**, Humphrey (fl. 1627, d. 1661), a London bookseller and the chief literary publisher of his time, who published the first collected edition of \*Milton's *Poems* (1645) which contains the unflattering portrait engraved by William Marshall. Moseley also published the 1647 folio of \*Beaumont and \*Fletcher, and work by \*Crashaw, \*D'Avenant, \*Denham, \*Donne, \*Waller, and many others.

**MOSLEY**, Nicholas, third Baron Ravensdale (1923- ), novelist and biographer, educated at Eton and Balliol College, Oxford. His highly intellectual, experimental, and metaphysical novels include *Accident* (1964) and *Impossible Object* (1968), both of which were filmed; *Natalie Natalia* (1971); and *Catastrophe Practice* (1979), a complex network of three plays with prefaces and a short novel, built on the mathematical 'catastrophe theory' of the 1970s, applied here to human relationships and identity. Other novels: *Imago Bird* (1980), *Serpent* (1981), *Judith* (1986). His biographies include a life of J. \*Grenfell (1976) and a two-volume study of his father, *Rules of the Game: Sir Oswald and Lady Cynthia Mosley 1896-1933* (1982) and *Beyond the Pale: Sir Oswald Mosley 1933-1980* (1983). He won the Whitbread Prize for his much-praised panoramic novel *Hopeful Monsters* (1990).

**Mosses from an Old Manse**, published 1846, a collection of tales and sketches by N. \*Hawthorne. The Old Manse itself is the author's Concord home, and best known among the book's contents are 'Young Goodman Brown', 'Rappaccini's Daughter', and 'Roger Malvin's Burial'.

**Moth**, (1) in Shakespeare's \* *Love's Labour's Lost*,

\*Armado's page; (2) in his \**A Midsummer Night's Dream*, one of the fairies. The name, interchangeable aurally with 'mote', suggested diminutive size.

**Mother Goose**, a traditional name for a narrator of nursery rhymes and \*fairy stories. She came into the English language through the frontispiece of \*Perrault's tales in 1729: the name was taken up by children's publisher John \*Newbery and others in various collections of rhymes and tales, and she became a well-known figure of folklore in both Britain and North America, appearing as a comic, wise, and occasionally bawdy old crone with a witch's hat and hooked nose and chin.

**Mother Hubbard**, the subject of a nursery rhyme attributed to Sarah Catherine Martin (1768-1826) and published in 1805, but probably based on oral tradition. '**Mother Hubberds Tale**', or '*Prosopopoia*, a satire in rhymed couplets, by \*Spenser, included in the volume of *Complaints* published in 1591. The ape and the fox, 'disliking of their evill I And hard estate', determine to seek their fortunes abroad, and assume the disguises first of an old soldier and his dog, then of a parish priest and his clerk, then of a courtier and his groom; their knaveries in these characters are recounted. Finally they steal the lion's crown and sceptre and abuse the regal power, until Jove intervenes and exposes them. The poem is a satire on the abuses of the Church and the evils of the court.

**MOTHERWELL**, William (1797-1835), a native of Glasgow, who became editor of the *Paisley Advertiser* and *Glasgow Courier*. In 1827 he published a collection of ballads, *Minstrelsy Ancient and Modern*, and in 1832

*Poems Narrative and Lyrical*, of which the best known and least characteristic is 'Jeanie Morrison', addressed to a childhood sweetheart. With \*Hogg he issued an edition of \*Burns's works in 1834-5.

**motion**, the name given to puppet-plays in the 16th and 17th cents. These dealt originally with scriptural subjects, but their scope was afterwards extended. Shakespeare in \**The Winter's Tale* (IV. iii) refers to a 'motion of the Prodigal Son', and there are references to 'motions' in Jonson's \**Bartholomew Fair*, \**A Tale of a Tub*, and \**Every Man out of His Humour*.

**MOTION**, Andrew ( 1952- ), poet, novelist, and biographer, born in London, educated at Radley College and at University College, Oxford, where he won the \*Newdigate Prize. His first collection, mostly lyrical in character and showing the influence of \*Larkin, *The Pleasure Steamers* (1978), was a great critical success. *Independence* ( 19 81 ) uses the device of a narrator both to evoke the ending of British rule in India and to tell the story of a relationship cut short by death. His next collection, *Secret Narratives* (1983), contains a sequence of short narrations told within an enigmatic context. *Dangerous Play* (1984) brought together selections from his first three volumes with new poems and an autobiographical prose piece, 'Skating'. This was followed by *Natural Causes* (1987); *Love in a Life* (1991), a narrative in which the stories of two marriages gradually emerge and are brought together; and *Salt Water* (1997). *The Price of Everything* (1994) contains two long poems, 'Lines of Desire' and 'Joe Soap'. He is the author of two major literary biographies,

of Larkin ( 1993) and \* Keats (1997). He has also published two novels, *The Pale Companion* (1989) and *Famous for the Creatures* (1991). He was appointed \*poet laureate in 1999.

MOTLEY, John Lothrop (1814-77), born in Massachusetts, educated at Harvard, Göttingen, and Berlin (where he formed a lifelong friendship with Bismarck). He was American minister to Austria, 1861-7, and to Great Britain, 1869-70. He is chiefly remembered as a historian and author of *The Rise of the Dutch Republic* (1855). This was followed by the *History of the United Netherlands* (1860-7) a n ^ *The Life and Death of John Barneveld* (1874).

MOTTEUX, Peter Anthony ( 1660-1718). He was born at Rouen and came to England after the revocation of the Edict of Nantes (1685). He edited and wrote much of the \* *Gentleman's Journal*, completed Sir T. \*Urquhart's translation of Rabelais (1693-4), a nd published a free translation of \**Don Quixote* (1700-3).

MOTTLEY, John (1692-1750), author of several plays and lives of Peter the Great and Catherine I, remembered as having published \**Joe Miller's Jests: or The Wit's Vade-Mecum* (1739).

MOTTRAM,R(alph)H(ale) (1883-1971), novelist, born in Norwich, where his family had long worked for Gurney's Bank; he himself worked as a bank clerk before establishing himself as a novelist with, principally, *The Spanish Farm Trilogy* (1927), a sequence of novels based on his own experiences in France and Flanders while serving in the First World War. It consists of *The Spanish Farm* ( 1924), *Sixty-Four, Ninety-Four* (1925), and *The Crime at Vanderlynden's* (1926),

and is set in northern France on the 'Ferme Espagnole' of Flemish-speaking, French-writing farmer Jerome Vanderlynden and his daughter Madeleine.

Mouldy, Ralph, in Shakespeare's 2 \**Henry IV* (in. ii), one of Falstaff's recruits.

*Mourning Bride, The*, a tragedy by \*Congreve, produced 1697. This was the author's only attempt at tragedy, and was received with enthusiasm.

Almería, daughter of Manuel, king of Granada, has secretly married Alphonso, prince of the enemy state of Valencia. He becomes a captive of Manuel. The discovery of his marriage to Almeria infuriates the king, who orders the immediate murder of Alphonso and, further to punish his daughter, decides to impersonate the captive in his cell, so that when she comes to save him he may mock her disappointment.

As a result he is by mistake killed instead, and decapitated. Zara, a Moorish queen, a fellow captive in love with Alphonso but repulsed by him, finding the headless body, takes poison in despair. A revolt against Manuel releases the true Alphonso, and he and Almeria are reunited.

The play contains lines that are widely known, such as the first in the play:

Music has charms to soothe a savage breast,  
and those which close the third act:

Heaven has no rage, like love to hatred turned,  
Nor hell a fury, like a woman scorned.

'Mouse, To a' ('Wee, sleekit, cow'rin', tim'rous beastie . . .'), a poem by \*Burns, published in 1786; one of a small group of tender, unsentimental poems about animals, which include 'Poor Mailie's Elegy', 'The Twa

Dogs', and 'The Auld Farmer's. . . Salutation to his. . . Mare, Maggie'.

Movement, the, a term coined by J. D. Scott, literary editor of the \**Spectator*, in 1954 to describe a group of writers including K. \*Amis, \*Larkin, \*Davie, \*Enright, \*Wain, E. \*Jennings, and \*Conquest. Two anthologies (Enright's *Poets of the 1950s*, 1955, and Conquest's *New Lines*, 1956) illustrate the Movement's predominantly anti-romantic, witty, rational, sardonic tone; its fictional heroes (e.g. Larkin's John Kemp in *Jill*, 1946, and Amis's Dixon in *Lucky Jim*, 1954) tended to be lowermiddle-class scholarship boys. Definitions of its aims were negative (Conquest: 'a negative determination to avoid bad principles') and by 1957 its members began to disown it, claiming, in Wain's words, 'its work is done'. See Blake \*Morrison, *The Movement* (1980). Mowcher, Miss, in Dickens's *David ^Copperfield*, a humorous and good-hearted dwarf, a hairdresser and manicurist.

Mowgli, the child brought up by wolves in R. Kipling's \**The Jungle Book*.

MOXON, Edward (1801-58). He became a distinguished London publisher and bookseller, and a less distinguished poet: Leigh \*Hunt described him as 'a bookseller among poets, and a poet among booksellers'. Various volumes of his poems were published between 1826 and 1835, and his chief interest in publishing was in poetry. He became a close friend of \*Lamb, who introduced him to many of the writers of his day and whose 'adopted' daughter, Emma Isola, he married. He set up his own business in 1830, when he proceeded to build a remarkable

list which included \* Shelley, \*Clare, \* Wordsworth, \*Coleridge, Lamb, Hunt, \*Keats, \*Southey, R. \*Browning, \*Patmore, and \* Longfellow, as well as Tennyson, whose close friend he became and whose work he continued to champion and publish until his death. Hunt wrote that 'Moxon has no connection but with the select of the earth.' In 1831 he established the \**Englishman's Magazine*, in which he published much of the work of the writers he supported, and in which he defended them against the attacks of \**Blackwood's*, and the \* *Edinburgh* and \* *Quarterly Reviews*. Apart from their literary qualities, his publications were famed for a high standard of typography and binding.

#### **MOXON I MR SLUDGE 700**

**MOXON**, Joseph (1627-91), maker of globes and mathematical instruments, printer and typefounder, born in Wakefield, the son of a printer. He wrote *Mechanick Exercises; Or, The Doctrine of Hand-Works Applied to the Art of Printing* (1683-4; ed. Herbert Davis and Harry Carter, 1958), the first manual of printing and typefounding in any language, and probably the first book to be published serially.

**MOZART**, Wolfgang Amadeus (1756-91), Austrian composer. He visited London with his parents and sister when he was 8: he was received three times by George III, and was later systematically 'tested' by \*Barrington, whose 'Account of a Very Remarkable Young Musician' appeared in the *Philosophical Transactions* of the \*Royal Society, 1770. The first two Mozart symphonies were written in Ebury Street (then Ebury Row), and before he left London in July 1765 he composed and presented to the British Museum his

first vocal work, the unaccompanied motet 'God is our refuge'. Mozart never came to England again, nor did he set any more music to English words. He certainly knew some Shakespeare, but does not seem to have considered him as an operatic source until the end of his life, when he is said to have accepted a libretto based on \**The Tempest* by F. H. von Einsiedel, with revisions by F. W. Götter. The text, which \*Goethe called a masterpiece, was eventually set by no fewer than four composers in 1798. Mozart and his contemporary Salieri appear as the principal characters in *Amadeus* by P. \*Shaffer.

'**Mr Gilfil's Love-Story**', see SCENES OF CLERICAL LIFE.

**Mr Limberham**, or *The Kind Keeper*, a comedy by \*Dryden, produced 1679, published 1680.

The play was banned by royal decree after three performances and has been execrated since, but Dryden nonetheless thought highly of it. The title role is possibly based on \* Shaftesbury. Limberham is an impotent masochist, who is cuckolded by the oversexed hero Woodall, to whom every woman in the play succumbs. In this Woodall (who has been brought up abroad and is under an assumed name) is enthusiastically abetted by his unknowing father, Aldo. By implication the play attacks the patriarchy of a sexually corrupt court, the blind hedonism of the nobility, and the hypocrisy of Dissenters.

**Mr Scarborough's Family**, a novel by A. \*Trollope, published 1883.

John Scarborough has gone through two marriage ceremonies, and by producing the certificate of either earlier or later date can pronounce his eldest son and



heir Mountjoy legitimate or illegitimate as he pleases. When he hears that Mountjoy has been passing postobits on his estate, Scarborough takes a summary revenge: Mountjoy is declared illegitimate and his younger brother Augustus is named as heir. Augustus, however, begins to show an ill-concealed impatience to inherit, and, by now on his deathbed, Scarborough again alters the will. At first Augustus is to keep the entail, the moveable property reverting to Mountjoy; then the fatal first marriage certificate is produced, and Augustus is completely disinherited. In the last pages of the novel Mountjoy returns to the moneylenders, and sets about mortgaging the property to the hilt.

*Mrs Caudle's Curtain Lectures*, see JERROLD, D. W  
*Mrs Dalloway*, a novel by V. \*Woolf, published 1925.

The action is restricted to the events of one day in central London, punctuated by the chimes of Big Ben; it opens on a June morning in Westminster as Clarissa Dalloway, wife of Richard Dalloway MP (both had appeared briefly and enigmatically in an earlier novel, *The Voyage Out*), sets off to buy flowers for her party that evening, the party which provides the culmination and ending of the book. Her interior monologue, interwoven with the sights and sounds of the urban scene, is handled with a technical confidence and bravura that herald a new phase in Woolf's mastery of the novel. Clarissa herself—51 years old, fashionable, worldly, wealthy, the 'perfect hostess' who possesses a Virginity preserved through childbirth—is captured in her many shifting moods and recollections, and contrasted with and seen through the eyes of many other characters, including her one-time suitor Peter

Walsh, returned after five years in India; her girlhood friend Sally Seton; her daughter Elizabeth and her dowdy and envious spinster tutor, Miss Kilman; the political hostess, Lady Bruton. Her day is also contrasted with that of the shell-shocked Septimus Warren Smith, who hears the sparrows sing in Greek in Regent's Park, and who at the end of the day commits suicide by hurling himself from a window; news of his death intrudes upon Clarissa's party, brought by the Harley Street doctor whom he had uselessly consulted. Woolf insisted upon the mutual dependence of these two characters, noting in her workbook, 'Mrs D. seeing the truth. SS seeing the insane truth.' Accused by some (including \*Strachey) of triviality, the novel was generally well received, and sold well; it succeeds as a richly textured impression of the cross-currents of sophisticated social life, as a celebration of the mysterious growth and change of human relationships and personality (for so brief a work its sense of the passage of time is remarkable), and as a portrait of a type of society woman who both fascinated and alarmed her creator. Woolf's doubts that she was making Clarissa 'too stiff, too glittering and tinsely' have not been reflected in its popularity as one of her most accessible works.

*Mrs Lirripefs Lodgings and Mrs Limpet's Legacy*, Christmas stories by ^Dickens, which appeared in *All the Year Round*, 1863 and 1864. Mrs Lirriper lets lodgings in Norfolk Street, Strand, and her lodgers and past lodgers tell their stories.

'Mr Sludge, the "Medium" ', a poem by R. \*Browning, included in *\*Dramatis Personae*.

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***Mucedorus, A Comedie of***, a play of uncertain authorship, published 1598, and included in the Shakespeare apocrypha.

Mucedorus, prince of Valencia, in order to discover the virtues of Amadine, the daughter of the king of Arragon, assumes the disguise of a shepherd, saves her from a bear, and falls in love with her. Banished from her father's court, he next appears as a hermit, saves Amadine from a 'wild man', reveals his identity to her father, and is now successful in his suit.

**Much**, in the \*Robin Hood legend, a miller's son, one of the outlaw's companions. He figures in *A Lytell Geste of Robyn node* (\*Ritson's collection of ballads).

*Mucedorus*, a comedy by \*Shakespeare, written probably 1598-9, first printed 1600. Its chief sources are a novella by \*Bandello and an episode in Ariosto's \**Orlando furioso*. The play has always been a popular one in performance.

The prince of Arragon, with Claudio and Benedick in his suite, visits Leonato, duke of Messina, father of Hero and uncle of Beatrice. The sprightly Beatrice has a teasing relationship with the sworn bachelor Benedick. Beatrice and Benedick are each tricked into believing the other in love, and this brings about a genuine sympathy between them. Meanwhile Don John, the malcontented brother of the prince, thwarts Claudio's marriage by arranging for him to see Hero apparently wooed by his friend Borachio on her balcony—it is really her maidservant Margaret in disguise. Hero is publicly denounced by Claudio on her wedding day, falls into a swoon, and apparently dies. Benedick

proves his love for Beatrice by challenging Claudio to a duel. The plot by Don John and Borachio is unmasked by the 'shallow fools' Dogberry and Verges, the local constables. Claudio promises to make Leonato amend for his daughter's death, and is asked to marry a cousin of Hero's; the veiled lady turns out to be Hero herself. Benedick asks to be married at the same time; Beatrice, 'upon great persuasion; and partly to save your life, for I was told you were in a consumption', agrees, and the play ends with a dance.

**MUDDIMAN**, Henry (b. 1629), a pensioner at St John's College, Cambridge. He was authorized as a journalist by the Rump Parliament, at the request of General Monck, in 1659, in which year he started the *Parliamentary Intelligencer* and *Mercurius Publicus*. He became the most famous of the 17th-cent. journalists, and his Newsletters in manuscript, sent twice a week to subscribers all over the kingdom, were an important political feature of the day. One of his principal rivals was \*L'Estrange, whose papers, however, he drove from the field. In 1665, under the direction of his patron, Sir J. Williamson (1633-1701), he started the \**Oxford Gazette* (the predecessor of the *London Gazette*), the court being then at Oxford on account of the great plague. (See also GAZETTE and NEWSPAPERS, ORIGINS OF.)

**MUDIE**, Charles Edward (1818-90), the founder of Mudie's Lending Library (see LIBRARIES, CIRCULATING), the son of a bookseller. He embarked on a career as bookseller, stationer, and lender of books in Bloomsbury; the lending proved so successful that he opened premises in Oxford Street in 1852, where the business

prospered for many years, despite frequent complaints about Mudie's moral scruples in selecting his stock, which amounted, some claimed, to a form of censorship. G. A. \*Moore was a particularly outspoken adversary.

**MUGGERIDGE**, Malcolm (1903-90), journalist and broadcaster, born in Croydon and educated at Selwyn College, Cambridge. He published novels, plays, reportage, and memoirs, and from 1953 to 1957 was a successful editor of \**Punch*, but is principally remembered as a pundit and controversialist. In his youth he shocked liberals and the left by his exposé of the Soviet Union (*Winter in Moscow*, 1934) and in later years, while remaining iconoclastic, he became a well-known television performer and an outspoken Christian apologist.

**Muggletonians**, a sect founded c.1651 by Lodowicke Muggleton, a tailor (1609-98), and his cousin John Reeve (1608-58), who claimed to be the 'two witnesses' of Rev. 11:3-6. They denied the doctrine of the Trinity, and taught that matter was eternal and reason the creation of the devil.

***Muiopotmos***, or *The Fate of the Butterflie*, a mythological poem by \* Spenser published among his *Complaints* (1591). It describes the destruction of the butterfly Clarion by the jealous spider Aragnoll, and contains the lines:

What more felicitie can fall to creature,  
Than to enjoy delight with libertie?

**MUIR**, Edwin (1887-1959), poet, son of a tenant farmer, born in Orkney, where he spent his childhood. His family moved to Glasgow when he was 14, and

within five years both parents and two of his brothers were dead; he himself suffered poor physical and mental health, and while working as office boy and clerk he turned to socialism (through the writings of \*Blatchford) and to the works of \*Nietzsche. He began to write, contributing to \*Orage's *New Age*, and in 1919 married Willa Anderson (1890-1970); they moved to London, where Muir became assistant to Orage, and underwent a course of psychoanalysis which profoundly affected his writing. In 1921 the Muirs went to Prague, and remained in Europe for four years, a period that later produced their collaborative translations from the German (notably of \*Kafka, 1930-49). More importantly, it freed Muir's imagination as a poet. *First Poems* (1925) was followed by several other collections, including *Chorus of the Newly Dead* (1926), *The Labyrinth* (1949), and *Collected Poems 1921-1951* (1952). Muir's poetry is traditional rather than experi

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mental in form, and much of his imagery is rooted in the landscapes of his childhood; a recurrent theme is the dream journey through time and place, and the narrative of the poet's own life lends itself naturally to the myth of an Eden threatened by various forms of catastrophe or expulsion. A sense of subdued menace lies beneath many of his quiet and orderly poems, which sometimes (as in his well-known piece 'The Horses') achieve the \*apocalyptic. Muir also published three novels, a number of critical works, and a highly evocative autobiography (again with much emphasis on the significance of dreams), published in 1940 as *The Story and the Fable* and revised as *An Autobiography*

in 1954. See also P. H. Butter, *Edwin Muir: Man and Poet* (1966), and *Belonging: A Memoir* (1968) by Willa Muir.

**MUIR**, Kenneth (1907-96), professor of English literature at Liverpool University (1951-74). As well as \*Wyatt's poems and letters, he edited many of Shakespeare's plays and did much work on their sources.

**MULCASTER**, Richard (c.1531-1611), educated at Eton, King's College, Cambridge, and Christ Church, Oxford. He was the first headmaster of Merchant Taylors' School, London, where his pupils included \*Spenser, \*Kyd, \*Lodge, and \*Andrewes, and he was later high master of St \*Paul's. He wrote two books on education, *Positions* (1581), dedicated to ^Elizabeth I, and *The Elementarie* (1582). Both books show his humanist interests and ideals, such as his suggestion that gentlewomen should be educated in school, though only up to the age of 13 or 14, and his stress on physical exercise, music, and vernacular literature, including the writing of English verse. Presumably the future poets who attended his school benefited from this last. He also published Latin and English verses on the queen's death (1603), and helped devise City shows and pageants.

**MULDOON**, Paul (1951- ), poet, born in Moy, Co. Armagh, educated at the Queen's University, Belfast. He worked for the BBC in Northern Ireland, resigning in 1985. He now lives in America and teaches at Princeton University. *New Weather* (1973), his first volume of poems, marked him out as a distinctive and important new voice: ironic, allusive, technically

adept, and verbally inventive. This was followed by the enigmatically entitled *Why Brownlee Left* (1980) and by *Quoof* (1983), which firmly established his reputation. His *Selected Poems 1968-1983* appeared in 1986. In the first work published after his move to America, *Madoc: A Mystery* (1990), a poem in 247 chapters, the idealistic social philosophy of \*Pantisocracy, as expounded by Samuel Taylor ^Coleridge and \*Southey (whose poem \**Madoc* is referred to in the title), inspires a dazzling, though ultimately baffling, mélange of allusions, correspondences, and fragmented storylines. His most substantial and important work to date, *The Annals of Chile* (1994), contains a number of poems, including 'Yarrow' and 'Incantata', an elegy for the artist Mary Fari Powers, that confirm and extend Muldoon's position as one of the most original poetic talents of his generation. A new collection, *Hay*, was published in 1998.

**MULGRAVE**, earl of, see SHEFFIELD.

**Mulla**, frequently referred to in \*Spenser's poems, is the river Mulla or Awbeg, a tributary of the Blackwater in Ireland, near which stood Kilcolman Castle, his residence when he composed much of \**The Faerie Queene*.

**MÜLLER**, Friedrich Max, see MAX MÜLLER.

**Mulliner**, Mr, (1) in Mrs Gaskell's *Cranford*, the Hon. Mrs Jamieson's butler; (2) the teller of some of the stories by P. G. \*Wodehouse.

**MULOCK**, Dinah Maria, see CRAIK.

**MULSO**, Hester, see CHAPONE.

*Mum and the Sothsegger*, an alliterative poem of c. 1403-6, bewailing the follies of Richard II and

offering advice to Henry IV. Two sections survive with a gap between them: the first of 857 lines (the Cambridge manuscript) was previously called *Richard the Redeless* and edited by \*Skeat with \**Piers Plowman* which it resembles in language and in its division into prologue and four *passus*; the second of 1,751 lines (in a British Library manuscript). Skeat and Jusserand believed, probably wrongly, that the poem was by \*Langland. Mum (as in 'keep mum') remains silent in evil days, such as those of Richard II, while the Truth-teller is ignored as he speaks the unwelcome truth. Ed. M. Day and R. Steele (EETS OS 199, 1936; repr. Kraus 1971).

**MUMBY**, Frank A. (1872-1954), journalist and historian of the British book trade, whose *Romance of Bookselling* (1910) was the basis of *Publishing and Bookselling: A History from the Earliest Times to the Present Day* (1930). This became a standard work and was revised by Ian Norrie, who wrote a new second section, 1870-1970, which was itself revised as *Mumby's Publishing and Bookselling in the Twentieth Century*. Mumby, who also wrote a history of Routledge and Kegan Paul and other volumes of publishing history, was on the staff of the *\*Times Literary Supplement* from 1923 to 1940.

**mummers' play**, or **St George play**, a folk play evolved from the \*sword-dance, widespread through England, Scotland, Ireland, and Wales. The play, in its characters and detailed action, varies in different localities, but the main lines are as follows. The principal characters are St George (Sir George, King George, Prince George), the Turkish knight, Captain Slasher, and the Doctor.

Minor personages bear, according to the different versions, a great variety of names. After a brief **703 MUNBY I MURDOCH** prologue, the fighting characters advance and introduce themselves, or are introduced, in vaunting rhymes. A duel or several duels follow, and one or other of the combatants is killed. The Doctor then enters, boasts his skill, and resuscitates the slain. Supernumerary grotesque characters are then presented, and a collection is made. The central incident of the play is doubtless connected with the celebration of the death of the year and its resurrection in the spring. See E. K. \*Chambers, *The English Folk-Play* (1933).

A celebrated description of mumming occurs in Bk II, ch. 4-6 of Hardy's *\*The Return of the Native*, in which Eustacia Vye disguises herself as the Turkish knight, in the place of the young lad Charley, in order to engineer a meeting with Clym Yeobright.

**MUNBY**, Arthur Joseph (1828-1910), educated at Trinity College, Cambridge. He published various volumes of verse, including *Verses New and Old* (1865) and *Relicta* (1909), but is now chiefly remembered for his diaries and notebooks, used by Derek Hudson as the basis of his *Munby: Man of Two Worlds* (1972). These give an interesting picture of Victorian literary and social life; they also reveal Munby's obsession with working women and the story of his secret marriage to a maidservant, Hannah, which explain some of the allusions in his poems. *Munchausen, Baron, Narrative of His Marvellous Travels*, by Rudolf Erich Raspe, published 1785. The original Baron Münchhausen is said to have

lived 1720-97, to have served in the Russian army against the Turks, and to have been in the habit of grossly exaggerating his experiences. Raspe (1737-94) was a Hanoverian who, when librarian at Cassel, stole gems from the Landgrafs collection, fled to England to escape the consequences, and added to his resources by publishing in English a version of the baron's narratives. They include such stories as that of the horse who was cut in two, drank of a fountain, and was sewn up again; of the stag that the baron shot with a cherrystone, and afterwards found with a cherry-tree growing out of its forehead; and so forth.

**MUNDAY**, Anthony (1560-1633), hack-writer. He wrote or collaborated in a number of plays, and was ridiculed by \*Jonson as Antonio Balladino in *\*The Case Is Altered*. Among his plays are *John a Kent and John a Cumber* (written c. 1589-90, dealing with a conflict between two wizards of those names): he also collaborated in the writing of *Sir Thomas \*More* and in *The Downfall of Robert, Earle of Huntington* (printed 1601), followed by *The Death* of the same, of which the subject is the legend of \*Robin Hood, with whom the earl is identified. Munday wrote ballads, which are lost, and as 'Shepherd Tonie' contributed several poems to *\*Englands Helicon* (1600). He also translated popular romances, including the \*Palmerin cycle (1581-1602), *Palladine of England* (1588), and *\*Amadis of Gaul* (71590), and wrote City pageants from 1605. His experiences as a student at the English College in Rome during 1579 are the basis for his *The English Romayne Lyfe* (1582).

**Mundungus**, the ill-tempered author (possibly Dr

Sharp) of a travel book satirized by Sterne in *\*A Sentimental Journey*.

**Muñera**, the Lady, in Spenser's *\*Faerie Queene* (v. ii), the daughter of the Saracen Pollente, the personification of ill-gotten wealth, whom Sir \*Artegall besieges and whom \*Talus drowns in the moat of her castle after chopping off her golden hands and feet.

**Mungo**, see Bickerstaffe's PADLOCK, THE.

**MUNGO, St**, see KENTIGERN.

**MUNRO**, Alice (1931- ), Canadian short story writer, born in Wingham, Ontario, where she grew up. She spent two years at the University of Ontario, married, and moved to British Columbia. Each of her collections, *Dance of the Happy Shades* (1968), *Who Do You Think You Are?* (1978), published in Britain as *The Beggar Maid*, and *The Progress of Love* (1986), won the Governor General's Award. Her other collections include *Friends of My Youth, Lives of Girls and Women* (1973), and *Open Secrets* (1994). Munro describes herself as writing about 'places where your roots are', in her case, small-town southern Ontario, whose texture and unremarkable lives engage her imaginative sympathy. Her writing is characterized by, above all, superb and precise mastery of the short story form; both lucid and compellingly mysterious, the stories combine poetic intensity and economy with the surprising scope and depth of a novel.

**MUNRO**, H(ector) H(ugh), see SAKI.

**MURASAKI**, Lady, see TALE OF GENJI, THE.

*Murder in the Cathedral*, a verse drama by T. S. \*Eliot, written for performance at the Canterbury Festival, June 1935, and published the same year. Drawing on

Greek tragedy, Christian liturgy, and biblical imagery, it is based on the martyrdom of St Thomas Becket, who returns to Canterbury after a seven-year absence: he receives visits from four Tempters, the last of whom tempts him to spiritual pride ('to do the right deed for the wrong reason'). In an interlude he preaches to the people (Christmas Morning, 1170) and in Part II he is murdered by four knights, who later prosaically justify their actions. A chorus of townswomen opens and closes the drama, and comments on the action: these speeches contain some of Eliot's most memorable and haunting dramatic verse.

**MURDOCH**, Dame Iris Jean (1919-99), novelist and philosopher, born in Dublin of Anglo-Irish parents, and educated at Badminton School and Somerville College, Oxford. She worked for some time in the civil service, then lectured in philosophy in Oxford and London; her works on philosophy include *Sartre*,

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*Romantic Rationalist* (1953) and *The Sovereignty of Good* (1970). In 1956 she married the literary critic John Bayley. Her first novel, *Under the Net* (1954), a first-person male narration, was followed by many other successful works, including *The Bell* (1958, set in a lay community in a country house); *A Severed Head* (1961, dramatized 1963 by J. B. Priestley); *The Red and the Green* (1965, set in Ireland); *The Time of the Angels* (1968, set in a murky vicarage in the City, dominated by a satanic priest); *Bruno's Dream* (1969); *The Black Prince* (1973, with an unreliable 58-year-old male narrator, in love with a 20-year-old, who becomes involved in scenes of domestic violence and tragedy); A

*Word Child* (1975); *The Sea, the Sea* (1978, a novel about a theatre director and his childhood love, with strong echoes of *The Tempest*, which won the Booker Prize); and *The Philosopher's Pupil* (1983, her 21st novel). She also wrote three plays. Her novels, which have been described as psychological detective stories, portray complicated and sophisticated sexual relationships (usually, but not exclusively, amongst the professional classes), and her plots have an operatic quality, combining comic, bizarre, and macabre incidents in a highly patterned symbolic structure. Though clearly not intended as strictly realistic, her portrayal of 20th-century middle-class and intellectual life shows acute observation as well as a wealth of invention, and has baffled critics by its evasion of recognized fictional genres. Her narrative skill conceals (or effortlessly conveys) the seriousness and abstraction of her preoccupations—with the nature of good and evil, the religious life, the sacred and the taboo, the nature of sexuality and Freudian determinism—and has brought her a wide readership. She herself several times declared her allegiance to the large, realistic tradition of the Anglo-Russian novel; in 'Against Dryness' (*Encounter*, Jan. 1961) she distinguished between the 'crystalline' novels which exhibit 'smallness, clearness, self-containedness', and the 'large, shapeless, quasi-documentary' novel, and her own works may be seen as an attempt to resolve the contradictions between the 'fantasy-myths' of the one form, and the 'unfashionable naturalistic idea of character', which brings vitality to the other. Later novels include *The Good Apprentice* (1985), *The Book*

*and the Brotherhood* (1987), *The Message to the Planet* (1989), and *The Green Knight* (1993), a dense allegory based on the medieval poem *Sir Gawain and the Green Knight*. *Metaphysics as a Guide to Morals* (1992) is a survey of ethics in an age of religious decline and technological advancement.

**Murdstone**, Edward and Jane, characters in Dickens's *David Copperfield*.

**MURPHY**, Arthur (1727-1805), barrister, journalist, actor, and playwright. He wrote over 20 farces, comedies, and tragedies, including adaptations of *Molière* and *Voltaire*; his better-known pieces include *The Way to Keep Him* (1760), *Three Weeks after Marriage* (1764), and *Know Your Own Mind* (1777). He also wrote lives of *Fielding* (1792), *Dr Johnson* (1792), and *Garrick* (1801). He and Johnson became lifelong friends after their first meeting in 1754, which arose from Murphy's inadvertent borrowing of a tale from the *Rambler*, Murphy was later responsible for introducing Johnson to the *Thrales*.

**MURPHY**, Richard (1927- ), Irish poet, born in Co. Mayo, who spent his early childhood in Ceylon, and was educated at Magdalen College, Oxford, and the Sorbonne. Much of his poetry portrays the landscapes, and more particularly the seascapes, of Ireland; his publications include *The Archeology of Love* (1955), *Sailing to an Island* (1963, which contains his long narrative poem about a fishing tragedy, 'The Cleggan Disaster', and other sea tales), *The Battle of Aughrim* (1968), a poetic non-partisan evocation, interweaving past and present, of the battle of 1691, first broadcast in 1968 with *Ted Hughes* and *Day-Lewis* among its

readers; *Selected Poems* (1979); *The Price of Stone* (1985); and *New Selected Poems* and *Mirror Wall* (both 1989).

**MURPHY**, Tom (1935- ), Irish playwright, born Tuam, Co. Galway. When Murphy submitted his first full-length play, the ferocious *A Whistle in the Dark* (1961), to the *Abbey Theatre*, he was told that such people as the violent family of the play did not exist in Ireland. Since then, Murphy has continued to create the kind of characters that are not supposed to exist. Angry and hilarious portraits of small-town hypocrisy make up a realistic strain of social drama in *A Crucial Week in the Life of a Grocer's Assistant* (1969) and *Conversations on a Homecoming* (1985). But the work that places Murphy in the front rank of modern dramatists fuses these elements of realism with baroque dialogue, surreal comedy, and a yearning for transcendence. In at least two plays, *The Gigli Concert* (1983) and *Bailegangaire* (1985), Murphy's extraordinary ambition is completely and vividly fulfilled.

**MURRAY**, (George) Gilbert (Aimé) (1866-1957), perhaps the most brilliant Greek scholar of his generation in England and the model for *Adolphus Cusins* in Shaw's *Major Barbara*. Born in Sydney, New South Wales, he became professor of Greek at Glasgow in 1889 and was *Regius* professor of Greek at Oxford 1908-36. Although he possessed a thorough mastery of the techniques of Greek scholarship fashionable in his day, his claim to brilliance lay rather in his ability to make the ancient world sensitively real to his contemporaries; and while he produced influential studies in Greek epic and drama, he is best remembered for his



translations of \*Euripides, which, by romanticizing their originals, appealed to a wide, if unacademic, public. Murray had, however, many interests beyond scholarship and the stage. Always an eloquent champion of women's rights and other liberal causes, he devoted his energies after 1918 to the furtherance of

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peace, and as chairman of the League of Nations Union (1922-38) he struggled without much hope to save Europe from war.

**MURRAY**, Sir James Augustus Henry (1837-1915), the son of a clothier from Hawick. He was educated at Cavers School, near his native village of Denholm, and at Minto School, but his great philological and antiquarian knowledge was acquired largely through his own studies. He became a schoolmaster and moved to London in 1864, where he worked for some years as a bank clerk before returning to his earlier profession at Mill Hill. Throughout these years he pursued his philological interests and made the acquaintance of many scholars with similar preoccupations, including \*Skeat, \*Sweet, and \*Furnivall; he became a member of the \*Philological Society, to which he delivered in 1868 papers later printed as *The Dialect of the Southern Counties of Scotland* (1873) which were received with much respect. In 1879, after lengthy negotiation and much hesitation, he was appointed editor of the \**Oxford English Dictionary*, a monumental work which was to occupy the rest of his life. He laid down the lines on which the work was to be compiled, and persevered through many difficulties (some financial), resisting suggestions that the work be completed

more rapidly. There is a detailed account of the dictionary's composition in *Caught in the Web of Words* (1977) by his granddaughter K. M. E. Murray, which also gives a vivid portrait of his industrious personality, his high moral standards and sense of responsibility, and his happy family life. He was the father of 11 children, several of whom aided him considerably in the great work that dominated their early lives.

**MURRAY**, John (1778-1843), the son of John Murray I (1745-93), who founded the publishing house still in existence. The second John Murray was one of those who, together with the reviews such as the \**Edinburgh* and the \**Quarterly*, began to substitute for the dying system of personal patronage his own personal encouragement and commercial expertise. His publishing house became a social meeting place for many of the literary figures of his time, and it is probable that the plan for the founding of the Athenaeum club was devised in his rooms. With the help and encouragement of Sir W \*Scott he established the Tory *Quarterly Review* in 1809, and took a close interest in its management. He gave up the London agency of ^*Blackwood's* in protest at its attacks on the \*Cockney School. He was the friend and publisher of \*Byron, who was his single most important author. \**Childe Harold* appeared under his imprint, as did most of Byron's other work. But he was so apprehensive of the public reception of \**Don Juan* that he published only the early cantos, and those without his imprint; the later cantos were published by John \*Hunt, who also produced \**The Vision of Judgement*, which Murray had refused. Murray bought Byron's memoirs of 1818-21

from T \*Moore, and reluctantly consented to having them burned in his grate at Albemarle Street. His other authors included J. \*Austen, \*Crabbe, \*Coleridge, \*Southey, Leigh \*Hunt, and \*Borrow. Mariana Starke's *Guide for Travellers on the Continent* (1820) led to a long and profitable series of guidebooks, several of which were written by John Murray III (1808-92). In the publishing slump of the late 1820s and 1830s Murray noted, 'the taste for literature is ebbing', and he sold his copyright of Jane Austen's novels.

The John Murray succession, and the firm's independence, continues.

**MURRAY**, Les(lie) Allan (1938- ), Australian poet, born in Nahiatic, in the Manning River area of New South Wales, who spent his childhood and adolescence on his grandfather's dairy farm. He attended the University of Sydney, though he left without taking a degree, and, after marrying in 1962, worked as a translator. His first published work as a poet, *The Ilex Tree* (1965), was written in collaboration with Geoffrey Lehmann. For a time he lived with his wife and two children in England and Europe, returning eventually to Sydney to pursue a career as a full-time writer. From 1973 to 1979 he was editor of *Poetry Australia*, during which time he attempted to hold out against the inroads of the postmodernistic New Poetry, his instincts being always for poetry that communicated to a broad readership rather than to coteries of intellectuals. He was appointed writer-in-residence at the University of New England in 1978 and over the next decade established himself as one of Australia's leading poets and literary personalities. From 1976 to 1991

he was poetry editor for the publishers Angus & Robertson and in 1990 became literary editor of the magazine *Quadrant*. In 1975 he had bought back part of his family's former farm in the Bunyah district of NSW and in 1985 returned to live there permanently. At the heart of Murray's poetry is a profound response, expressing itself through a rich visual imagination and meticulously crafted language, to the Australian bush and the ideals and values of the pioneer settlers. His many volumes include *The Weatherboard Cathedral* (1969), *Poems against Economics* (1972), *Lunch and Counterlunch* (1974), *Ethnic Radio* (1977), *The Boys Who Stole the Funeral* (1980, a novel-in-verse comprising 140 sonnets), *The People's Otherworld* (1983), *Dog Fox Field* (1990), and *Translations from the Natural World* (1992). His reviews and articles have been collected in *The Peasant Mandarin* (1978), *Persistence in Folly* (1984), *Blocks and Tackles* (1990), and *The Paperbark Tree* (1992). He is the editor of *The New Oxford Book of Australian Verse* and an anthology of Australian religious poetry (both 1986).

**MURRAY**, Lindley (1745-1826), Quaker grammarian, born in Pennsylvania, who came to England in 1784 and settled in York. He published an English grammar in 1795, a reader in 1799, and a spelling book in 1804, which were widely used in schools and earned him the title of 'the father of English grammar'. He wrote many MURRY I MUSIC 706

other educational works, and his *Memoirs*, in epistolary form, were published in 1826.

**MURRY**, John Middleton (1889-1957), born in Peckham of ambitious lower-middle-class parents. He made

his mark while still an Oxford undergraduate as editor of the \*Modernist periodical \**Rhythm* (1911-13), through which he met in 1912 Katherine \*Mansfield, whom he was later (in 1918) to marry. In 1914 he met D. H. \*Lawrence, who greatly influenced him; the relationship of the Lawrences and the Murrys was intense and tempestuous, particularly during the war years, and is reflected in \**Women in Love*. From 1919 to 1921 Murry was editor of the \**Athenaeum*, in which he published an impressive range of writers, including V. \*Woolf, T. S. \*Eliot, and \*Valéry, and in which he himself attacked \*Georgian poetry. In 1923, the year of his wife's death, he founded the \**Adelphi*; although he was to marry again three times, he continued to dwell on her memory, editing her works, publishing reminiscences, letters, etc. His many critical works include *Fyodor Dostoevsky* (1916), *The Problem of Style* (1922), *Countries of the Mind* (1922, 1931), *Keats and Shakespeare* (1925), and *Son of Woman: The Story of D. H. Lawrence* (1931). He also wrote many works of a semimystical nature, and became deeply interested in the concept of an ideal community (a concern dating back to the days when he and Lawrence had planned the Utopian community of 'Rananim') and in pacifism. Throughout his turbulent emotional and professional life he was attracted to the extreme and the romantic, seeing life as a spiritual search; his reputation as a critic declined in a new age of specialization and professionalism, but he remains an important figure in literary history. See his autobiography, *Between Two Worlds* (1935), and the standard life by F. A. Lea (1959). **MUSAEUS**, (1) a legendary Greek poet, said to have

been a pupil of \*Orpheus; (2) a Greek poet, who perhaps lived about AD 500, the author of a poem on the story of \*Hero and Leander which provided the groundwork for \*Marlowe's poem.

**Muses *Lookinge-Glasse, The***, a defence of the drama, in the form of a play, by \*Randolph, printed 1638.

'The scene lies in the playhouse at Blackfriars. Bird and Mistress Flowerdew, two Puritans, who serve the theatre with feathers and other small wares, enter; they express their abhorrence of playhouses; Roscius joins them; he prevails on them to see the representation of the play; Roscius explains the drift of it to them as it proceeds. This play has no plot; the object of it is to show that all virtues, and every commendable passion, proceed from mediocrity or a just medium between two extremes. At the conclusion Bird and Mistress Flowerdew agree that a play may be productive of moral good' (\*Genest).

**Musgrove**, Mr and Mrs, their son Charles and his wife Mary (née Elliot), and their daughters Henrietta and Louisa, characters in J. Austen's \**Persuasion*.

**musk**, literature of. The first important English contribution to musical literature is T. \*Morley's *Plaine and Easie Introduction to Practicall Musicke, Set Down in Forme of a Dialogue* (1597), for many years the standard work in its field. There is a chapter on music in \*Peacham's *Compleat Gentleman* (1622), but on the whole the musical writings of the 17th cent, were technical and instructional, rather than literary, as in the publications of John Playford, whose *Breefe Introduction to the Skill of Musicke* (1654) continued to appear in new editions until well into the 18th cent. An

exception, of somewhat idiosyncratic literary charm, is Thomas Mace's *Musick's Monument; or, A Remembrancer of the Best Practical Musick, both Divine, and Civil, that Has Ever been Known, to Have Been in the World* (1676).

An interesting figure in the early 18th cent, is R.

\*North, whose treatises *The Musicali Grammarian* and *Mémoires of Musick* remained in manuscript at his death in 1734 and have been collected in a modern edition (1959): his personal approach to the theory and aesthetics of music was carried on, almost to excess, in Charles Avison's controversial *An Essay on Musical Expression* (1752). The later 18th cent, produced the two great histories of music by Dr C. \*Burney and Sir J. \*Hawkins. Burney published the first volume of *A General History of Music from the Earliest Ages to the Present Period* in 1776, only to see it followed some nine months later by Hawkins's *A General History of the Science and Practice of Music* complete in five volumes (also 1776); Burney's remaining three volumes came out in 1782 and 1789. Hawkins is stronger on the earlier periods, while Burney is more personal and readable: it was preceded by much travelling to collect material, recounted with perspicacity and humour in *The Present State of Music in France and Italy* (1771) and *The Present State of Music in Germany, the Netherlands and the United Provinces* (1773). Addison's essays on opera in the early issues of the \* *Spectator* are among the first of interest in any language, but the polemics that flourished later in the century in France and Italy had little counterpart in England, where the best writing in this field was more personal: the

*Musical Reminiscences* of Lord Mount-Edgumbe (1825), the *Reminiscences* of the Irish tenor Michael Kelly (1826), George Hogarth's *Memoirs of the Opera* (1838), and the chronicles of theatrical managers like Ebers, Lumley, Mapleson, etc.

The first monograph devoted to a single composer was by an Englishman, John Mainwaring's *Memoirs of the Life of the Late George Frederic Handel* (1760). Hawkins and Burney also made contributions in this field, the former on *Corelli* (1777) and the latter on *Handel* (1785, in connection with the \*Handel commemoration in Westminster Abbey in the previous year). Occasional works of this kind appeared during the next half-century, including Edward Holmes's still valuable *Life of Mozart* (1845) and the monumental *Life of Beethoven* by the American Alexander Wheelock Thayer, begun in 1849 but not published in England until 1921. Most of the important biographical work in the 19th cent, was done outside England, but growing interest in musical scholarship produced the four volumes of George Grove's *Dictionary of Music and Musicians* (1879-89), not the first compilation of its kind but by far the most comprehensive—as, in the 20 volumes of the sixth edition (*The New Grove*, 1980), it remains. The same stimulus inspired *The Oxford History of Music* (6 vols, 1901-5), now superseded by *The New Oxford History of Music* (designed in 11 volumes, of which nine appeared 1954-90). Both of these were collaborative efforts: Percy Scholes's *Oxford Companion to Music* (1938; 11th edn, the *New Oxford Companion to Music*, ed. Denis Arnold, 1983) remains

an unrivalled personal lexicographical tour de force. The conclusion of Grove's great enterprise saw the rise of G. B. Shaw as music critic. His work in this field was collected as *London Music in 1888-89 as Heard by Corno di Bassetto* (1937) and *Music in London* (3 vols, 1932), and provides some of the most stimulating reading in all musical literature; his major essay, *The Perfect Wagnerite*, came out in 1898. Another Wagnerian landmark, *A Study of Wagner*, appeared the following year by a young critic writing under the pseudonym of Ernest Newman (William Roberts, 1868-1959); this was the first of his several treatments of the subject which culminated in the four-volume *Life of Richard Wagner* (1933-47), the most important of many books written by Newman in his long and active career. The 20th cent, saw a vast increase in books on every aspect of musical activity, from which one might select Edward Dent's *Mozart's Operas* (1913) and his study of Scarlatti (1905); Edmund Fellowes's pioneering biographies of native composers, *Orlando Gibbons* (1925), *William Byrd* (1936), the *English Madrigal Composers* (1921); Frank Walker's *Hugo Wolf* (1951) and *The Man Verdi* (1962); the seven volumes of Donald Tovey's *Essays in Musical Analysis* (1933-9); and even such an occasional squib as *Music Ho!* (1934) by Constant Lambert.

**Musidorus** ('gifted by the Muses'), the young duke of Thessalia in Sidney's *Arcadia*.

**MUSIL**, Robert Elder von (1880-1942), born in Klagenfurt of Austrian and partly Czech descent, best known for his massive (and unfinished) novel, *Der Mann ohne Eigenschaften* (1930-2), which appeared in

an English translation by E. Wilkins and E. Kaiser as *The Man without Qualities* (1953-60). He trained as an engineer and then had a brief career in the army before turning to writing. His first novel *Young Torless* (1906) was followed by various short works of fiction and two plays, but Musil then devoted the rest of his life to his great work. Despite its daunting scale, *The Man without Qualities* is witty and approachable: its main narrative strands concern Ulrich, the indecisive hero, and his bestial counterpart, the murderer Moosbrugger. A new translation by Sophie Wilkins and Burton Pike, published in 1995, included a vast amount of previously unseen, incomplete, and fragmented material, which confirmed the novel's stature and enduring relevance.

'**Musophilus**, or A Generali Defence of Learning', a verse dialogue in six- and eight-line stanzas by S. Daniel, dedicated to his friend Fulke Greville, published 1599.

Musophilus defends the claims of culture against the worldly arts practised by Philocosmus, the unlettered man of action. The poem shows at its best Daniel's gift for moral reflection in dignified but plain language, and his faith in a poetic vocation independent of worldly recognition: neglect cannot undo 'The love I beare unto this holy skill; I This is the thing that I was borne to do, I This is my Scene, this part must I fulfill' (ll. 576-9). The poem also contains a notable description of Stonehenge (l. 337 ff.) and ends with a fine invocation of 'heavenly Eloquence' and the prophetic lines:

And who in time knowes whither we may vent  
The treasure of our tongue, to what strange shores

This gaine of our best glorie shal be sent,  
T'inrich unknowing Nations with our stores?  
What worlds in th'yet unformed Occident  
May come refin'd with th'accents that are ours?  
**MUSSET**, Alfred de (1810-57), French poet and playwright.

His first published work was a free translation of \*De Quincey's *Opium Eater* (1828). His career as a *littérateur* was enlivened by a notorious liaison with G. \*Sand (1833-5). His most famous poems, *Souvenir* (1841), occasioned by a chance meeting with Sand in a theatre foyer, and *Les Nuits* (1835-7), rehearse the central Romantic motif of lost love. His most original achievements are his plays, in particular *Fantasio*, *On ne badine pas avec l'amour*, and *Lorenzaccio* (all 1834), which blend irony, fantasy, and psychological penetration. Even his liveliest work is seldom free from the melancholy and anxiety known as the *mal du siècle*. *Mustapha*, ( 1) a tragedy (1609) by Sir F. \*Greville; (2) a heroic play (1665) by R. \*Boyle, based on *Ibrahim* by Mlle de Scudéry.

'**Mutabilitie Cantos**', name given to the fragmentary 'Book VII' of Spenser's *Faerie Queene*: two cantos only, first published with the folio edition of *The Faerie Queene* in 1609. They describe the challenge of the Titaness Mutabilitie to the cosmic government of Jove. (The first canto includes the charming topographical fable of Faunus and Molanna, which reflects Spenser's affection for his Irish home.) The goddess Nature vindicates Jove's rule, displaying its orderly beauty in a procession of Seasons and Months, asserting finally that natural things 'are not changed from their first estate I But by their change their being doe dilate'. The

cantos can be seen as an epilogue to *The Faerie Queene*, ending with the poet's prayer:

MYERS I MYSTERY PLAYS 708

O! that great Sabaoth God, graunt me that  
Sabaoths sight.

**MYERS**, F(rederic) W(illiam) H(enry) (1843-1901), poet and inspector of schools, educated at Cambridge, where he spent much of his life. He published several volumes of poetry and critical essays; his essay on G. \*Eliot, first published in the *Century Magazine* in 1881 (and reprinted in *Essays Classical and Modern*, 1883), describes the celebrated incident in which she spoke to him of '*God, Immortality, Duty*', and declared 'how inconceivable was the *first*, how unbelievable the *second*, and yet how peremptory and absolute the *third*'. Myers's own childhood obsession with the possibility of survival after death led to his involvement with the ^Society for Psychical Research, of which he was a founder; he was joint author (with E. Gurney and F. Podmore) of *Phantasms of the Living* (1886), a two-volume work dealing largely with telepathy, which embodied the first considerable results of the society's labours.

**MYERS**, L(eopold) H(amilton) (1881-1944), novelist, the son of F. W. H. \*Myers. His novels are concerned with the problem of how human beings can live rightly in society if they exclude spirituality, which, to his mind, was an activity as natural as sex. In his troubled personal life he failed to reconcile the flesh and the spirit, but he believed deeply that society would find a way to transcend itself. Here he was in violent opposition to humanism and to the values of the

\*Bloomsbury Group, which he thought were a denial of life. After trying several political solutions he became a communist. Apart from the *Orissers* (1922), *The 'Clio'* (1925), and *Strange Glory* (1936), the novels are set in an imaginary 16th-cent. India: *The Near and the Far* (1929), *Prince [ali* (1931), *The Root and the Flower* (1935), and *The Pool of Vishnu* (1940); all collected under the title *The Near and the Far* (1943). He died from an overdose of veronal.

'**My Mind to me a Kingdom is**' the first line of a poem on contentment which was first printed in \*Byrd's *Psalmes, Sonets, & Songs* (1588). It was frequently referred to in the 16th and 17th cents, and often attributed to Sir E. \*Dyer. It is more probably by the earl of \*Oxford.

*Mysteries of Udolpho, The*, a novel by A. \*Radcliffe, published 1794.

The orphaned Emily St Aubert is carried off by her aunt's villainous husband Montoni to a remote castle in the Apennines, where her life, honour, and fortune are threatened and she is surrounded by apparently supernatural terrors. These are later explained as due to human agency and Emily escapes, returns to France and, after further mysteries and misunderstandings, is reunited with her lover Valancourt. The book plays an important part in J. Austen's *\*Northanger Abbey*.

*Mysterious Mother, The*, a tragedy in blank verse by Horace \*Walpole, printed at \*Strawberry Hill in 1768. It deals with the remorse of a mother (the countess of Narbonne) for an act of incest committed many years before. Under the calamity of the marriage of her son Edmund, who had been the unwitting partner of her

crime, with the girl Adeliza (brought up as her ward, but in fact the fruit of their union) she takes her own life. The theme of incest shocked many of his admirers but greatly interested \* Byron, who described the play as 'a tragedy of the highest order, and not a puling loveplay'.

**mystery plays**, biblical dramas popular in England from the 13th to the later 16th cent., take their name from the *mestier* (*métier* or trade) of their performers; they were previously called 'miracle plays' which, strictly, are enactments of the miracles performed by the saints. The mysteries enact the events of the Bible from the Creation to the Ascension (and in some cases later). Their origin is much disputed; one of the earliest is the Anglo-Norman *[eu d'Adam* (see ADAM), and there were cycles in many countries: France, Italy, Ireland, and Germany (surviving in the Oberammergau Passion Play). Though it is clear from their archives that many English towns had them, only four complete cycles survive: York, Chester, Wakefield (also called Towneley from the owners of the manuscript), and the *Ludus Coventriae*, also called the Hegge cycle, and Ntown because it is not known where it comes from. The argument over their origins is whether they were derived from Latin liturgical pageants or developed as new vernacular drama. They are connected with the feast day of Corpus Christi (the Thursday after Trinity Sunday) which was declared in 1264 and first observed as a holy day in 1311. The various pageants (whose number varies from 25 in Chester to nearly 50 in York) were each assigned to a particular trade-guild, often with a humorous or macabre connection between the *métier* and the play: the York Shipwrights enact the

story of Noah, for instance. Their great popularity in England from the time of \*Chaucer to Shakespeare is repeatedly attested by those writers, among others. Their end was no doubt mainly caused by Reformation distaste for idols and religious pageantry (an attitude occasionally manifested earlier), though there are some signs of decadence, in the later Digby plays, for example (see MARY MAGDALENE). Their great interest is as an early, popular form of theatre, manifesting energy, humour, and seriousness; it is not accurate to think of their composers as unlearned, as is clear from the group of six plays in the Towneley cycle assigned to a presumed author known as 'the Wakefield Master'. The latter's most celebrated play is the Second Shepherd's Play in which the Nativity is parodied by and collocated with a contemporary case of sheep stealing. It was not these plays, so much as the moralities and interludes, which affected the development of Elizabethan drama. But they had a considerable vogue in the 20th cent., with its interest in popular, less articulated forms of drama (such as \*Nöh plays from Japan); evidence of this is \*Britten's *Noye's Fludde*, and revivals of performances of the cycles, most notably at York.

There are editions of the Cycles in EETS ES Chester, nos. 62 and 115, éd. H. Deimling and J. Matthews (1892 and 1914); Wakefield, no. 71 (1897, reprinted 1973), ed. G. England and A. W. Pollard; *Ludus Coventriae*, no. 120 (1917), ed. K. S. Block. L. Toulmin Smith (ed.); *The York Plays* (1885, repr. 1963). See also E. K. \*Chambers, *The Mediaeval Stage* (2 vols, 1903); V. A. Kolve, *The Play*

*Called Corpus Christi* (1966); R. E. Woolf, *The English Mystery Plays* (1972). For a very useful selected edition, see P. Happé, *The English Mystery Plays* (1975).

**Mystic**, Mr, a character in Peacock's *\*Melincourt*, a caricature of \*Coleridge.

**myth criticism**, an area of literary investigation and commentary that deals with the relations between 'myth'—in the positive sense of a traditional story—and literature, often drawing upon anthropology, psychology, and studies of folklore. Myth criticism is usually concerned to demonstrate that literary works draw upon a common reservoir of \*archetypes or recurrent images, or that their narrative patterns repeat those of ancient myths or religious rituals, as in quests for sacred objects, or cycles of death and rebirth. Much \*psychoanalytic criticism overlaps with myth criticism, not just in the tradition of \*Jung but in that of \*Freud, who interpreted literary texts as well as dreams and neurotic symptoms as echoes of the Oedipus myth. Jung, however, is the principal founder of the school of myth critics which flourished from the 1930s to the 1960s. An early study in this vein is Maud Bodkin's *Archetypal Patterns in Poetry* (1934); other notable works are Richard Chase's *Quest for Myth* (1946), Robert \*Graves's *The White Goddess* (1948), W. H. \*Auden's *The Enchafèd Flood* (1951), and C. L. Barber's *Shakespeare's Festive Comedy* (1959). A more elaborate theoretical foundation for myth criticism was proposed by \*Frye in his *Anatomy of Criticism* (1957). This tradition of literary study came under repeated attack for dealing only with the 'contents' of literary works and ignoring all questions of language



and style; and it declined in the 1960s as new theoretical agendas redefined the relations between anthropological and literary study (see **STRUCTURALISM AND POST-STRUCTURALISM**). Some of its concerns survive in the writings of the American critic Leslie Fiedler (1917- ), and in the questions posed by the French anthropologist René Girard (1923- ), whose studies of scapegoating and sacrificial victims have excited interest among students of dramatic tragedy.

