

Q

Q, the initial of German *Quelle*, 'source', is the symbol used, in the comparative study of the synoptic Gospels, to designate a supposed Greek translation of a collection attributed to Matthew of the *logia* of Christ, from which the parts common to the Gospels of Matthew and Luke, but omitted from Mark, are derived. It is supposed to have contained certain narrative parts, but not the Passion.

'Q', see JERROLD, D. W., and QUILLER-COUCH.

Quadrivium, the higher division of the Seven Liberal Arts, comprising the sciences, arithmetic, geometry, astronomy, and music (as distinct from the methodological subjects of the *Trivium, grammar, rhetoric, and logic). Although the Liberal Arts in groupings of this kind were a staple of Greek and Roman education, the Quadrivium as such originates with *Martianus Capella (early 5th cent.), followed by *Boethius and his pupil Cassiodorus whose 6th-cent. *On the Arts and Disciplines of the Liberal Letters* was the definitive text for the Middle Ages. The Quadrivium had great importance for the writers of Chartres in the 11th-12th cents; it was neglected by the metaphysical synthesists of the 13th cent., and became associated thereafter with Oxford rather than with the Schools of continental Europe, which were less interested in the material sciences. (See BACON, R.) See G. Leff, *Medieval*

Thought: St Augustine to Ockham (1958), *passim*.

Quakers, members of the Society of *Friends.

QUARITCH, Bernard (1819-99), bookseller. At first employed by *Bohn, he started his own firm in 1847. He was the first to publish FitzGerald's *The Rubáiyát of *Omar Khayyam* (1859). He was the author of the valuable bibliographical work *A General Catalogue* (1887-97). His interests were wide and above all he was known as a collector of incunabula, fine manuscripts, Bibles, Shakespeariana, early English literature, and cartography.

QUARLES, Francis (1592-1644), born near Romford in Essex, was educated at Christ's College, Cambridge, and at Lincoln's Inn. He made his reputation in the 1620s by a series of biblical paraphrases (e.g. *A Feast for Wormes*, 1620), and in 1629 published a 'vain amatory poem', *Argalus and Parthenia*, based on an episode in Sidney's **Arcadia*. He is chiefly remembered for his extremely successful and popular **Emblems* (1635) and *Hieroglyphikes of the Life of Man* (1638). In 1639 he was appointed chronologer to the City of London. From 1640 he turned to prose, publishing pamphlets, some anonymous, holding a constitutionalist-royalist position. A petition circulated against him in 1644 accused him of popery, but A. * Wood declared that he was a Puritan. *Eclogues* (1646) and a comedy, *The Virgin Widow* (1649), were published posthumously. A nearly complete collection of his works was edited by *Grosart (3 vols, 1880-1) and additional poems by J. Hordern (1960).

Quarterly Review (1809-1967), founded by John *Murray as a Tory rival to the Whig **Edinburgh*

Review. Sir W. *Scott, who had been harshly reviewed in the *Edinburgh*, became an ardent supporter of the venture but refused the editorship. The journal stood for the defence of the established order, Church, and Crown; its unwavering adherence to the bishops and the Church was satirized by Peacock in **Melincourt*. Its tone was magisterial from the beginning, and its influence, both literary and political, was for the best part of the century matched only by that of the *Edinburgh*. The first editor, *Gifford, brought with him several clever writers from the **Anti-facobin*, including *Canning and *Frere, but the quality of his chief writers (largely Scott and *Southey) could not match that of the *Edinburgh*, who had *Hazlitt, *Macaulay, *Carlyle, and *Jeffrey, among many others. The *Quarterly's* enemies averred that its political bias strongly affected its literary criticism. However, unlike the *Edinburgh*, it supported the *'Lake school' and *Byron, although it fiercely condemned *Keats, *Hunt, Hazlitt, *Lamb, *Shelley, and later *Tennyson, Macaulay, *Dickens, and C. *Brontë. Two of its more famous early articles were those of Scott in praise of J. Austen's **Emma*; and *Croker's review of Keats's **'Endymion'*. Gifford was succeeded as editor in 1825 by *Lockhart, who was followed by a distinguished line, including members of the Murray family.

QUASIMODO, Salvatore (1901-68), Italian poet associated with *hermeticism, awarded the *Nobel Prize (1959). His main collections are *Acque e terre {Water and Land, 1930}*, *Oboe sommerso (Sunken Oboe, 1932)*, and *Ed è subito sera (And it's Suddenly Evening, 1942)*. After the Second World War his hermeticism yielded

to a more extrovert poetry of social conscience, as in *Con il piede straniero sopra il cuore (With the Alien Foot on Our Heart, 1946)*, *La vita non è sogno (Life Is Not Dream, 1949)*, and *Dare e avere (Giving and Having, 1966)*. He has been translated by R. *Wilbur.

Queen Mab, a visionary and ideological poem by P. B. *Shelley, written in England and Wales during his early period of political activism, published privately 1813, when he was 21.

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The poem is in nine cantos, using 'didactic and descriptive' blank verse greatly indebted to *Milton and to Southey's **Thalaba*. Despite its lyrical opening, invoking 'Death and his brother Sleep' and Mab the Fairy Queen in her time-chariot (Cantos I and II), the poem largely consists of attacks on Monarchy (III), War (IV), Commerce (V), and Religion (VI and VII). In place of these Shelley celebrates a future of Republicanism, Free Love, Atheism, and Vegetarianism. The verse is furious and polemical in style, with occasional passages of grandiloquent beauty, such as Canto VIII, presaging Asia's speeches in **Prometheus Unbound*. Seventeen remarkable prose *Notes* are attached as Appendices, many of them substantial essays, 'against Jesus Christ, & God the Father, & the King, & the Bishops, & Marriage, & the Devil knows what', as Shelley himself later put it. They are often better than the poetry: Note 9 on Free Love is especially striking, showing the influence of *Hume, *Godwin, *Wollstonecraft, and *Rousseau. The work was extremely popular among working-class radicals, and ran to 14 cheap editions by 1840.

Queen of Cornwall, The Famous Tragedy of the, a poetic drama by T. *Hardy, published 1923.

The play is a retelling of the old story of King Mark, the two Iseults, and Tristram. The events are conjured up by Merlin, and the Chanters perform as chorus.

Queen Iseult has been to seek her love Tristram in Brittany, but is told that he is dead. Tristram discovers that his wife, Iseult of Brittany, had deceived him in telling him that the queen would not come to him.

Disguised as a harper, he travels to Cornwall, followed by his wife. King Mark, the jealous husband of Queen Iseult, discovers his wife with Tristram and kills him.

The queen then stabs Mark and leaps over a cliff to her death. The play was first produced in 1923 by the Hardy Players in Dorchester.

Queen of the May, see MAY DAY.

Queen's Maries, or Marys, the, the four ladies named Mary attendant on *Mary Queen of Scots. The list is variously given, including: Mary Seton, Mary Beaton, Mary Livingstone, Mary Fleming, Mary Hamilton, and Mary Carmichael. They are frequently mentioned in Scottish ballads.

Queen's Wake, The, a poem by J. *Hogg, published 1813. Queen Mary of Scotland holds her 'wake' at Holyrood, during which seventeen bards, including Rizzio, sing their songs in competition. These are verse tales in various styles: martial, comic, horrible, or mystical. The most memorable is the tale of *Kilmeny, but 'The Witch of Fife' is also an effective work.

QUENNELL, Peter (1905-94), poet, biographer, and editor, and the son of social historians Marjorie and C. H. B. Quennell, educated at Berkhamsted Grammar

School and Balliol College, Oxford. He was editor of the **Cornhill Magazine* (1944-51). His first volume, *Masques and Poems* (1922), was followed by many other works, including *Four Portraits* (1945; studies of *Boswell, *Gibbon, *Sterne, and *Wilkes) and works on *Pope, *Byron, *Ruskin, and Dr *Johnson. *The Marble Foot* (1976) is a volume of autobiography. ***Quentin Durward,*** a novel by Sir W. *Scott, published 1823.

One of the most vigorous and readable of Scott's novels, *Quentin Durward* is set in 15th-cent. France and Burgundy. It was Scott's first venture onto the mainland of Europe, and his story of a young Scots soldier of fortune serving in the guard of Louis XI had an enthusiastic reception in Paris. As in many of Scott's novels, the plot deals with the breakdown of traditional chivalric values and the opposition (and here, the reconciliation) of romance and reality.

Querno, in Pope's **Dunciad* (II. 15), was an Apulian poet to whom the author compares C. *Cibber. According to Paulus Jovius, Querno, hearing that Pope Leo X patronized literature, set out for Rome where he recited some 20,000 lines of his *Alexias* and was made poet laureate as a joke.

Quest for Corvo, The: An Experiment in Biography, a life of Frederick *Rolfe by A. J. A. *Symons, published in 1934. This account dwells as much on the author's pursuit of his evasive and eccentric subject as on his findings, and was a pioneer in what was to be a new genre of biography, in which the biographer's difficulties and setbacks were to become part of the story: see Ian *Hamilton's life of *Salinger, and R. *Holmes,

Footsteps (1985).

Questing Beast, the, in *Malory, pursued by *Palomydes the Saracen. See GLATYSAUNT BEAST.

QUEVEDO Y VILLEGAS, Francisco de (1580-1645), great Spanish satirist, author of the picaresque novel *La vida del Buscón* (1626), translated into English (through a French intermediary) by John Davies of Kidwelly as *The Life and Adventures of Buscan* (1657), and later by J. Stevens as *The Life of Paul the Spanish Sharper* (1707). His *Sueños* (1627), which are biting satiric portraits of members of all classes of society, were translated by Richard Croshawe of the Inner Temple (from the French) as *Visions, or, Hels Kingdom* (1640), and later by *L'Estrange (1667). Quevedo also wrote political works, satirical poetry, etc.

Quickly, Mistress, in Shakespeare's 1 and 2 **Henry IV*, hostess of the Boar's Head Tavern in Eastcheap; *Falstaff is betrothed and in debt to her. In **The Merry Wives of Windsor* she is housekeeper to Dr Caius. In **Henry V* she is married to *Pistol and describes Falstaff's death (11. iii).

Quietism, a form of religious mysticism (originated before 1675 by *Molinos), consisting in passive devotional contemplation, with extinction of the will and withdrawal from all things of the senses [*OED*]. One of

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the best-known exponents of Quietist doctrines was *Fénelon, whose *Maximes des saints*, embodying his opinions, was condemned by Rome. Another noted Quietist was Mme Guyon (1648-1717).

QUILLER-COUCH, Sir Arthur Thomas (1863-1944), son of a Cornish doctor, educated at Clifton and Oxford,

where he began writing parodies under the pseudonym 'Q', which he used all his life. His prolific literary career opened with the publication of a novel of adventure, *Dead Man's Rock* (1887), after which followed a vast output of criticism, fiction, verse, anthologies, and literary journalism. In 1900 he edited the first *Oxford Book of English Verse*, which had considerable influence and large international sales. A knighthood in 1910 was followed in 1912 by the chair of English at Cambridge, where in 1917 he established the final honours school in that subject. Two influential volumes of lectures, *On the Art of Writing* and *On the Art of Reading*, appeared in 1916 and 1920, and his edition of the *New Cambridge Shakespeare* began to appear in 1921. In 1928 his collected novels and stories appeared in 30 volumes. The first volume of his unfinished autobiography, *Memories and Opinions* (1944), covers his early years. See a life by F. Brittain (1947).

Quilp, Daniel and Mrs, characters in Dickens's **The Old Curiosity Shop*.

QUILTER, Roger (1877-1953), English composer, remembered chiefly for his many songs, which were fluently and sensitively written and very popular in their day. His *Three Shakespeare Songs* (1905) are outstanding among his many Shakespeare settings, and songs like 'Love's Philosophy' (*Shelley) and 'Now sleeps the crimson petal' (Tennyson, **The Princess*) were staple recital diet during the first half of the 20th cent.

QUIN, Ann (1936-73), novelist, born in Brighton, Sussex. Her best-known novel is *Berg* (1964), the story of a young man who travels to an English seaside resort

in order to murder his father. Like *Three* (1966), *Passages* (1969), and *Tripticks* (1972), it is unorthodox in form, owing more to the French **nouveau roman* than the English social realist novel. Quin's lifelong struggle against depression ended in suicide at the age of 37.

QUIN, James (1693-1766), an actor who first made his name playing Bajazet in Rowe's **Tamerlane*. He took leading parts in tragedy at Drury Lane, Lincoln's Inn Fields, and Covent Garden. He was the last of the old school of actors, which gave place to that of **Garrick*. Smollett introduces him in **Humphry Clinker*.

Quinbus Flestrin, 'the Great Man-Mountain', the name by which Gulliver was known in Lilliput (**Gulliver's Travels*, ch. 2), and sometimes used as a pseudonym in magazines of the period.

Quince, Peter, in Shakespeare's **A Midsummer Night's Dream*, a carpenter, the stage manager of the interlude 'Pyramus and Thisbe'.

QUINE, Willard Van Orman (1908-), American mathematical logician and philosopher, born in Ohio and educated at Harvard, where he became Edgar Pierce professor of philosophy. He has defended a system of logic, inspired by B. **Russell*, where singular terms are eliminated in favour of general terms. He has argued against the existence of a sharp distinction between analytic truths (e.g. 'All bachelors are unmarried') and synthetic truths (e.g. 'Hume was a bachelor'). He has also doubted the extent to which translation is possible between languages. His slogan, 'To be is to be the value of a variable', is a logician's criterion of what it is for something to exist. Quine's

works include *Methods of Logic* (1950), *From a Logical Point of View* (1953), and *Word and Object* (1960).

QUINTILIAN (Marcus Fabius Quintilianus) (AD c.35-c.100), Roman rhetorician, educationist, and literary critic. His monumental *De Institutione Oratoria* (On the Education of an Orator) is not only a treatise on rhetoric, but discusses also the training of an ideal orator for whom Quintilian like Cicero advocates a wide general education; Book 10 contains a critical history of Greek and Roman literature. **Petrarch* lamented in his *Epistle to Quintilian* that 'he came torn and mangled into my hands'; the complete text of the *Institutio* became known only after Poggio Bracciolini unearthed a complete text in St Gall in 1416, after which it served the humanists as a guide on all literary and educational matters. Jonson excerpted it in **Timber*, Milton referred to it in the **Tetrachordon* sonnet, and **Dryden* cited it on a number of points. *Quinze Joyes de mariage, zes*, a French anti-feminist satire, of unknown authorship, dating from the early 15th cent. Several English versions of the work were made in the 17th and 18th cents, including one by **Dekker* entitled *The Batchelars Banquet* (1603), and a 1682 version called *The Fifteen Comforts of Rash and Inconsiderate Marriage*.

Quixote, see DON QUIXOTE.

