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RABAN, Jonathan (1942-), travel writer, sailor, and novelist, born in Norfolk, the son of an Anglican clergyman, and educated at the University of Hull; he subsequently lectured at the universities of Aberystwyth and East Anglia. His works include *Soft City* (1974), a study of London life; *Arabia through the Looking Glass* (1979); and *Old Glory* (1982), an account of a voyage down the Mississippi. *Coasting* (1986) is an account of a 1982 journey by ketch round the British Isles, which combines autobiography, marine scholarship, and sharp political commentary. *Foreign Land* (1985) is a novel which also returns to England, seen through the eyes of a returning exile. *For Love and Money* (1987) combines essays and autobiography. *Hunting Mister Heartbreak* (1990) is a journey exploring American emigration and identity, and *Bad Land: An American Romance* (1996) is an account of the settling of Montana by aspiring immigrant farmers and homesteaders, and of the disillusionment that overcame so many of them when beset by drought. Both are characteristic mixtures of a first-hand exploration and reading of the landscape, interviews, personal encounters, and imaginative interpretation of documentary sources: they manifest Raban's understanding of adventurers and loners, pitted against

powerful natural forces. Raban edited *The Oxford Book of the Sea* (1992).

RABELAIS, François (C.1494-C.1553), French physician, humanist, and satirist. The son of a Touraine lawyer, he became successively a Franciscan monk, the secretary of the bishop of Maillezais (c.1524), and a bachelor of medicine from Montpellier (1530). He published various works on archaeology and medicine in Latin, and in French the satirical entertainments with the popular giants *Gargantua and Pantagruel for which he is remembered. He travelled regularly in France and Italy, and acquired a widespread reputation for his erudition and medical skill. For much of his life he enjoyed the patronage of Cardinal Jean du Bellay and the protection of Francis I, but he was subject to frequent proscriptions and condemnations. Rabelais' great prose work is a unique expression of Renaissance energy and plenitude. His comic inventiveness, ranging from obscenity, wit, and jokes to parody, invective, and fantasy, is inexhaustible. His intellectual curiosity, which encompasses virtually all the sciences and techniques of his age—theology, law, medicine, natural science, politics, military art, navigation, botany, Hebrew, Basque, etc.—is insatiable. His knowledge of contemporary life and society, from rustics, artisans, and monks to merchants, landowners, and academics, is without rival. His command of the vernacular, sustained by an encyclopaedic vocabulary and a virtuoso's rhetorical repertoire, and extending beyond French and its dialects to a dozen contemporary languages, remains unique in French literature. His realism recognizes the physical functions of

mankind, affirms its uncorrupted origins, trusts in the effectiveness of virtuous action, and urges gaiety of mind as a supreme good. Although he was known to G. *Harvey and F. *Bacon, he was not translated into English until *Urquhart's magisterial version of 1653 (Books I and II) and 1693-4 (Book III together with *Motteux's translation of Books IV and V). Thereafter his influence on English literature was widespread, though particularly marked on S. *Butler, *Swift, *Sterne, *Peacock, and *Joyce.

RACINE, Jean (1639-99), French tragic dramatist. He was informally educated by the Jansenists of Port-Royal, but was estranged from them between 1666 and 1677, during which time he wrote the majority of his plays. His tragedies derive from various sources: from Greek and Roman literature, *Andromaque* (1667), *Iphigénie* (1674), and *Phèdre* (1677); from Roman history, *Britannicus* (1669), *Bérénice* (1670), and *Mithridate* (1673); from recent Turkish history, *Bajazet* (1672); and from the Bible, *Esther* (1689) and *Athalie* (1691). He also wrote one comedy, *Les Plaideurs* (1668), drawn from *Aristophanes. Central to the majority of the tragedies is a perception of the blind folly of human passion, continually enslaved to the pursuit of its object and destined always to be unsatisfied. The plays were extensively translated into English from the 1670s, but differences in national tastes and dramatic conventions have rendered most English versions wildly unfaithful to their originals. The most famous of these versions was *The Distrest Mother*, an adaptation of *Andromaque* by A. *Philips, which ran to many editions between 1712 and the 1820s. There are

modern versions of *Phèdre* by R. *Lowell (1961) and T. *Harrison (1975).

RACKHAM, Arthur (1867-1939), children's book illustrator. Amongst his most successful works are *Fairy Tales of the Brothers Grimm* (1900), *Rip Van Winkle* (1905), which established him as the fashionable illustrator of his time, and *Peter Pan in Kensington Gardens* (1906). Rackham's vein of fantasy is Nordic—he created a sinister world, full of the twisting roots and tendrils of gnarled trees with gnome-like faces, and peopled by goblins, birds, mice, and monsters. Rackham believed passionately in 'the stimulating and educative power of fantastic and playful pictures and

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writings for children in their impressionable years'.

See also FAIRY STORIES.

RADCLIFFE, Mrs Ann (1764-1823), daughter of a London tradesman, William Ward; she married in 1786 William Radcliffe, manager of the *English Chronicle*. In the next twelve years she published five novels, *The Castles of Athlin and Dunbayne* (1789), *A Sicilian Romance* (1790), *The Romance of the Forest* (1791), *The Mysteries of Udolpho* (1794), and *The Italian* (1797), and a description of journeys to Holland, Germany, and the Lake District. A further romance, *Gaston de Blondville*, and her journals of travels in southern England were published after her death. She and her husband led such a retired life that unfounded rumours that she was already dead or insane circulated towards the end of her life. She suffered much from asthma, and died of pneumonia.

She was the leading exponent of the *Gothic novel,

which relates terrifying adventures in lonely castles. On human relationships she was unconvincing, but her portrayals of the raptures and terrors of her characters' imagination in solitude are compelling, and she was one of the first novelists to include vivid descriptions of landscape, weather, and effects of light. Her plots were wild and improbable, but she was expert at maintaining suspense and devising striking incidents. Her novels were immensely popular throughout Europe, and were much imitated. The £500 advance which she received for *Udolpho* was then unprecedented for a novel. See *Memoir* by T. N.

*Talfourd, in *Posthumous Works of Ann Radcliffe* (1833); Aline Grant, *Ann Radcliffe* (1951).

Radigund, in Spenser's *Faerie Queene* (v. iv-vii), a queen of the Amazons, who subdues *Artegall and forces him to spin flax and tow until he is rescued by *Britomart.

Raffles, see HORNUNG.

Ragged Trousered Philanthropists, The, see TRESSSELL.

Rainbow, The, a novel by D. H. * Lawrence, published 1915.

It opens as a family chronicle relating the history of the long-established Brangwen family of Marsh Farm, on the Derbyshire-Nottinghamshire border. Tom Brangwen marries the vicar's housekeeper, a Polish widow who already has a daughter, Anna, by her first marriage. Tom takes the child to his heart. Anna marries Will Brangwen, Tom's nephew, a craftsman and draughtsman at a lace factory; they move into Yew Tree Cottage, Cossethay, and produce over the succeeding years a large family, of which the two eldest are

Ursula and Gudrun of * *Women in Love*. Ursula becomes the 'child of her father's heart', and the interest of the novel gradually shifts to her developing consciousness. When she is about 8 her grandfather is drowned one night when the canal embankment bursts, and Ursula grows close to her grandmother Lydia at the Marsh, intrigued by her Polish heritage; her interest is reinforced when she meets Anton, son of a Polish émigré friend of Lydia's, Baron Skrebensky, who had married an English girl late in life. Ursula and Anton fall in love, but he, a subaltern, departs for the Boer War, leaving her to finish school. She has a brief but intense relationship with a schoolmistress (Winifred, who marries her uncle, colliery manager Tom Brangwen), then matriculates, and resolves to earn her living as a teacher, somewhat against her parents' wishes. Her struggles at a poor school in Ilkeston are based on Lawrence's own teaching experience there (1902-6). Will Brangwen is appointed Art and Handwork Instructor for the county of Nottingham, and the whole family move to Beldover, Ursula embarking on a three-year BA course and Gudrun on studies at the Art School. Anton returns, and they renew their relationship, become engaged, and plan to go out to India together, but Ursula breaks away, and Anton abruptly marries his colonel's daughter. The novel ends with Ursula emerging from a spell of illness and suffering (and an implied miscarriage) to contemplate a rainbow arching symbolically over the ugly industrial landscape. The book is remarkable for its study of the 'recurrence of love and conflict' within the marriages it describes; for its attempt to capture the flux of human

personality; and for its sense of a mystic procreative continuity within the 'rhythm of eternity' both of the seasons and the Christian year.

RAINE, Craig Anthony (1944-), poet, born in Bishop Auckland, Co. Durham, educated at Barnard Castle School and Exeter College, Oxford, where he became a lecturer. He subsequently lectured at Lincoln College and at Christ Church, Oxford. In 1981 he became poetry editor at Faber & Faber, returning to Oxford in 1991 as a fellow of New College. From 1971 to 1981 he combined his career as a don with journalism, writing and reviewing for the **New Review*, *Quarto*, and the **New Statesman*. A collection of his critical work from this period, together with later pieces, was published as *Haydn and the Valve Trumpet* (1990). In 1972 he married Ann Pasternak Slater. His first collection of poetry, *The Onion, Memory*, was published in 1978 and attracted a good deal of critical attention, as did his second volume, *A Martian Sends a Postcard Home* (1979). In both books he displayed great metaphoric vitality and individuality and as a result of his inventive transformations of the everyday was credited by some critics with having instigated a 'Martian' school of poetry. The same approach continued in *A Free Translation* (1981) and *Rich* (1984), in which his father appears in a central prose account of his childhood, 'A Silver Plate'. *1953* (1990) was a version of **Racine's Andromaque*. *History: The Home Movie* (1994) is a 'novel' in verse, a chronicle of the Raine and Pasternak families set against the background of 20th-cent. European history. *Clay: Whereabouts Unknown* ap835
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peared in 1996. He also wrote *The Electrification of the Soviet Union*, an adaptation of Boris **Pasternak's The Last Summer*, as a libretto for an opera by Nigel Osborne (1986).

RAINE, Kathleen Jessie (1908-), poet and critic, the daughter of a Scottish mother and a Northumbrian father, and educated at Girton College, Cambridge. She was formerly married to Charles **Madge*. She published many collections of poetry, from her first, *Stone and Flower* (1943), to her *Collected Poems oí* 1981, and also three volumes of autobiography, *Farewell Happy Fields* (1973), *The Land Unknown* (1975), and *The Lion's Mouth* (1977). Later collections include *The Oracle in the Heart* (1980), *The Presence: Poems 1984-y* (1988), and *Living with Mystery: Poems 1987-91* (1992). Much of her poetry is inspired by the landscapes of Scotland, particularly of Wester Ross, and has what she describes as 'a sense of the sacred', an intense and mystic vision of the vitality of the natural world which also informs her critical work on **Blake* and the **Neoplatonic* tradition. In 1981 she founded the review *Témenos*.

RAINOLDS, John (1549-1607), an Oxford academic among whose pupils was R. **Hooker*. As well as composing Latin lectures on Aristotle which contributed to the development of euphuism (see EUPHUES), and controversial works and Protestant apologetics, including his *De Romanae Ecclesiae Idolatria* (1596), he also took part in a controversy over the lawfulness of acting plays. His contributions to this were published in *Th'Overthrow of Stage-Plays* (1599).

Rake's Progress, *The*, a series of engravings by **Hogarth* which inspired an opera by **Stravinsky*

of the same title with a libretto by W. H. *Auden in collaboration with Chester Kallman.

RALEGH, Sir Walter (1554-1618), born at Hayes Barton in south Devon; the sailor Sir Humfrey Gilbert was his half-brother. After little more than a year at Oriel College, Oxford, he spent four years as a volunteer with the Huguenot forces in France, being present at the battle of Montcontour in 1569. After a period in London loosely attached to the Middle Temple, Raleigh began his long career as an explorer and colonizer. In Ireland in 1580 he became acquainted with *Spenser, who approved of Raleigh's commanding role in the massacre of Smerwick, in which 600 Spanish mercenaries were killed. Throughout the 1580s he seems to have enjoyed royal favour, though * Fuller's story of his throwing a plush cloak over a puddle for the queen to tread on is most unlikely to be true. His marriage to Elizabeth Throckmorton, one of the maids of honour, led to a period of imprisonment in the summer of 1592. The journey to Guiana (now Venezuela) in 1595 in search of gold was in part a bid for royal favour; his leadership of the expedition to sack Cadiz harbour in June 1596 was a more successful one, and by adroitly dissociating himself from the earl of *Essex he maintained a strong position until the queen's death. Raleigh's trial, on largely trumped-up charges of high treason, was one of the first events of James I's reign, and from 1603 to 1616 he was imprisoned in the Tower with his wife and family, a dead man in the eyes of the law. He was released to search out the gold mine he claimed to have discovered in Guiana 20 years before. On returning from this disastrous expedition,

in which his eldest son was killed and his chief lieutenant, Keymis, committed suicide, a commission of inquiry set up under Spanish pressure determined that the gold mine was a fabrication, the old charge of treason was renewed, and on 29 Oct. 1618 Raleigh was executed.

His poems are beset by uncertainties as to date and authenticity, though a few of them, including the fragmentary '21th: and last booke of the Ocean to Scinthia', survive in his own handwriting. Two wellknown poems formerly attributed to him, 'Walsingham' ('As you came from the holy land') and 'The Passionate Mans Pilgrimage' ('Give me my Scallop shell of quiet'), are not now thought to be his work. Among the authentic poems are his 'An Epitaph upon Sir Philip Sidney' and the prefatory sonnet to **The Faerie Queene* which begins, 'Methought I saw the grave, where *Laura* lay'. There are numerous prose works. His *Report of the Truth of the Fight about the lies of Acores*. (1591) was a source of *Tennyson's 'The Revenge' (1878). His *Discoverie of Guiana* (1596) includes a description of 'Eldorado', and describes the plain-lands as a natural Eden:

still as we rowed, the deer carne down feeding by the water's side, as if they had been used to a keeper's call. *The History of the World* (1614), written during Raleigh's long imprisonment, was originally intended for Henry, prince of Wales (d. 1612). This ambitious book, which Raleigh worked on with the help of several assistants, deals with Greek, Egyptian, and biblical history up to 168 BC. The preface, at the beginning of which he affirms his 'fidelity towards Her, whom I

must still honor in the dust', summarizes modern European history, demonstrating the unchangeableness of God's judgement. The *History* contains many reflective passages, most characteristically elegiac in tone:

For this tide of mans life, after it once turneth and declineth, ever runneth, with a perpetuali ebbe and falling streame, but never floweth againe: our leafe once fallen, springeth no more, neither doth the Sunne or the Summer adorne us againe, with the garments of new leaves and flowers.

The best-known such passage comes on the final page: O eloquent, just and mightie Death! whom none could advise, thou hast perswaded; what none hath dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised: thou hast drawne together all the farre stretched great-nesse, all the pride, crueltie, and ambition of man, and covered it all over with these two narrow words, *Hie iacet*.

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The poems have been edited by A. Latham (1951); Pierre Lefranc's *Sir Walter Raleigh, écrivain* (1968) offers detailed theories about the relationship of the poems to the life; C. A. Patrides has edited selections from *The History of the World* (1971).

RALEIGH, Sir Walter Alexander (1861-1922). After holding chairs at Liverpool and Glasgow, he became in 1904 the first holder of the chair of English literature at Oxford. Among his works are *Style* (1897), *Milton* (1900), and *Shakespeare* (1907), but in his day he was renowned more as a stimulating if informal lecturer than as a critic. He wrote the first volume of the official

The War in the Air (1922), and his selected letters were published in 1926.

Ralpho, the squire in Butler's **Hudibras*. (See VAUGHAN, T.)

Ralph Roister Doister, the earliest known English comedy, by *Udall, probably performed about 1552 and printed about 1566, and perhaps played by Westminster boys while Udall was headmaster of that school. The play, in short rhymed doggerel, represents the courting of the widow Christian Custance, who is betrothed to Gawin Goodlucke, an absent merchant, by Roister, a swaggering simpleton, instigated thereto by the mischievous Mathewe Merygreeke. Roister is repulsed and beaten by Custance and her maids; and Goodlucke, after being deceived by false reports, is reconciled to her. The play shows similarity to the comedies of *Plautus and *Terence.

Râmblet, a twice-weekly periodical in 208 numbers issued by Dr *Johnson from 20 Mar. 1750 to 14 Mar. 1752-

The contents are essays on all kinds of subjects, character studies, allegories, Eastern fables, criticisms, etc., and were, with the exception of five, written by Johnson himself. The moral seriousness of his enterprise is indicated by the fact that he wrote a prayer on beginning the work, and in the last paper he claimed never to have exploited 'the topic of the day'. The other contributors were *Richardson, E. *Carter, Mrs *Chapone, and Catherine Talbot (1720-70). Despite initial protests against its 'solemn' tone, the *Rambler* was pirated and imitated, and went through ten numbered reprintings in Johnson's lifetime.

RAMSAY, Allan (1686-1758), Scottish poet, born in Lanarkshire, who came to Edinburgh where he spent most of his life. He was a wigmaker, then a bookseller, and an important figure in Edinburgh literary society; he opened the first circulating library in Edinburgh in 1726 (see LIBRARIES, CIRCULATING). In 1718 he brought out anonymously several editions of **Christis Kirk on the Green*, with supplementary verses of his own in fake antique * Scots, and also various vernacular mock elegies. A collection of his elegies and satires appeared in 1721. In 1724-37 he issued *The Tea-Table Miscellany*, one of the more famous 18th-cent. collections of songs and ballads, and in 1724 *The Ever Green*, which contained work by the great poets of late medieval Scotland, notably *Dunbar and *Henryson, though with revisions and additions of his own. These contributed much to the revival of vernacular Scottish poetry, and in his preface to the latter Ramsay makes clear his patriotic intentions: 'When these good old Bards wrote, we had not yet made Use of imported Trimming'. Ramsay's pastoral comedy *The Gentle Shepherd* (1725), with its Scots songs, was very successful and much admired by *Boswell among others for its 'beautiful rural imagery' and its 'real picture of manners'. His son, also Allan (1713-84), became a wellknown portrait painter; *Hume and *Rousseau were among his subjects.

RAMUS, Petrus (Latin form of Pierre de la Ramée) (1515-72), French philosopher and grammarian. A supporter of the Protestant faith, he perished in the massacre of St *Bartholomew, an event portrayed by Marlowe in **The Massacre at Paris*. His *Dialectique* of

1555, the first work of its kind to be written in French, systematically challenged Aristotelian and *Scholastic logic. It was introduced into England in the late 16th cent, and obtained wide academic currency, especially at Cambridge. His followers were known as Ramists and his anti-Scholastic system of logic as Ramism. Walter J. Ong has written historical studies of Ramus and edited several of his Latin works.

RANDOLPH, Thomas (1605-35), educated at Westminster School and Trinity College, Cambridge, where he became known as a writer in English and Latin verse. He returned to London in 1632. His principal plays are *Amyntas*, a pastoral comedy, and **The Muses Lookinge-Glasse*, printed 1638; and **Hey for Honesty*, printed 1651. He wrote an eclogue included in *Annalia Dubrensia*, verses in celebration of the *Cotswold Games. His plays and poems were edited by W. C. *Hazlitt (1875).

RANDS, William Brighty (1823-82), the 'laureate of the nursery', who wrote sometimes under the pseudonyms Henry Holbeach and Matthew Browne. His bestknown work was *Lilliput Levee* (1864), a book of verse for children with illustrations by *Millais and G. J. Pinwell, which was followed by *Lilliput Lectures* (1871, mostly prose), and *Lilliput Legends* (1872). All three were published anonymously. He was a reporter in the House of Commons, and also wrote a good deal of miscellaneous journalism.

Rankenian Club, one of the most influential 18th-cent. Edinburgh clubs, founded c. 1717 by a group of radical divinity students who were admirers of the moral and political writings of the third earl of * Shaftesbury. Its

leading members rose to prominence in the universities, the Church, medicine, and the law, and were influential in the improvement of literary style in Edinburgh. Lord Auchinleck, father of *Boswell, was a member.

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RANSOM, John Crowe (1888-1974), American poet and critic, born in Tennessee, the son of a Methodist minister, and educated there and at Oxford. From 1937 to 1958 he was a professor at Kenyon College, Ohio, where he founded and edited the important *Kenyon Review*, a scholarly publication committed to the close textual analysis associated with the *New Criticism. His critical works include *God without Thunder* (1930) and *The New Criticism* (1941), the latter an independent survey of the works of I. A. * Richards, Y. * Winters, and others. His period of activity as a poet was relatively brief, but his output, notably in *Chills and Fever* (1924) and *Two Gentlemen in Bonds* (1927), is impressive, and he is particularly remembered for his formal, subtle, taut ballad-portraits and elegies, which include 'Captain Carpenter' and 'Bells for John Whiteside's Daughter'.

RANSOME, Arthur Micheli (1884-1967), journalist and author, born in Leeds, the son of a professor of history, and educated at Rugby. He started work in London as office boy for Grant *Richards, then graduated to ghost-writing, reviewing, and short story writing, and eventually became a reporter, first for the **Daily News*, then (in 1919) for the ^*Manchester Guardian*. He went to Russia in 1913 to learn the language, and covered the revolution at first hand for

the *Daily News*; his collection of Russian legends and fairy stories, *Old Peter's Russian Tales* (1916), had a considerable success. In 1924 he married, as his second wife, Evgenia Shelepin, who had been Trotsky's secretary. He is best remembered for his classic sequence of novels for children, which reflect his keen interest in sailing, fishing, and the countryside: beginning with *Swallows and Amazons* (1930) and ending with *Great Northern?* (1947), it describes the adventures of the Walker (Swallow) and Blackett (Amazon) families, and various of their friends, in the Lake District, the Norfolk Broads, and other vividly drawn locations. See *The Autobiography of Arthur Ransome* (1976), ed. Rupert Hart-Davis, and a biography by Hugh Brogan (1984).

Ranters, a miscellaneous sect of heretical Puritan extremists whose heresies, which mushroomed in the late 1640s and early 1650s, were founded on the Inner Light and included freedom from the moral law (antinomianism), community of goods and women, abolition of tithes, the futility of the Bible, the nonexistence of hell, the excellence of tobacco and alcohol, and mystical Pantheism (Jacob Bauthumley's 'God in an ivy-leaf). Notorious Ranters included L. *Clarkson, A. *Coppe, Richard Coppin, and Joseph Salmon. Hackwriters exploited their reputation for orgiastic sex by inventing sensational reports, leading some modern historians to claim that 'there was no Ranter movement' (J. C. Davis, *Fear, Myth and History*). However, C. *Hill has written persuasively about their revolutionary anarchism in *The World Turned upside down* (1972).
RAO, Raja (1909-), Indian writer, born at Hassan,

Karnataka, and educated at Nizam College, Hyderabad, and the universities of Montpellier and the Sorbonne. His first novel, *Kanthapura* (1938), an account of the Independence movement seen from the perspective of a small south Indian village grandmother, attempts to forge an Indian idiom and tempo through the medium of the English language. This was followed by the more sophisticated *The Serpent and the Rope* (1960), the story of a young Indian Brahman intellectual, Rama, and his French wife Madeleine in their search for spiritual truth in India, France, and England. Rao's stories have been collected in *The Cow of the Barricades* (1947) and *The Policeman and the Rose* (1978) and *On the Ganga Ghat* (stories, 1989). Later works include *The Chessmaker and His Moves* (1988). See ANGLO-INDIAN LITERATURE.

rap, the performance of a rhythmic monologue over a pre-recorded instrumental backing. Rap was developed in the dance halls and clubs of North America as a way of exciting the crowds and allowing the rappers to show off their ability to rhyme. Rap studio recordings are now recognized as a legitimate branch of popular music. Many of the poets now referred to as rap poets are concerned not only with their rhyming skills but also with lyrical content.

Rape of Lucrece, The, a poem in rhyme-royal by *Shakespeare, published 1594 and dedicated to Henry Wriothesley, earl of Southampton. It is presumably the 'graver labour' which he promised to the earl in the dedication of * *Venus and Adonis* the previous year. It is a highly rhetorical expansion of the story as told by *Livy. See LUCRETIA.

Rape of the Lock, The, a poem by *Pope, in two cantos, published in *Lintot's *Miscellany* 1712 as 'The Rape of the Locke'; subsequently enlarged to five cantos and thus published 1714.

When Lord Petre forcibly cut off a lock of Miss Arabella Fermor's hair, the incident gave rise to a quarrel between the families. With the idea of allaying this, Pope treated the subject in a playful *mock-heroic poem, on the model of *Boileau's *Le Lutrin*. He presents Belinda at her toilet, a game of ombre, the snipping of the lock while Belinda sips her coffee, the wrath of Belinda and her demand that the lock be restored, the final wafting of the lock, as a new star, to adorn the skies. The poem was published in its original form with Miss Fermor's permission. Pope then expanded the sketch by introducing the machinery of sylphs and gnomes, adapted from a light erotic French work, *Le Comte de Gabalis*, a series of five discourses by the Abbé de Montfaucon de Villars, which appeared in English in 1680; in his dedication he credits both *Gabalis* and the *Rosicrucians. (See also PARACELUSUS.)

One of Pope's most brilliant performances, it has also been one of his most popular; Dr * Johnson called it 'the most attractive of all ludicrous compositions', in which

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'New things are made familiar and familiar things are made new'.

RAPHAEL (Raffaello Sanzio) (1483-1520), Italian painter, born in Urbino. He worked in Perugino's studio and then in Florence, and succeeded Bramante as architect of St Peter's. Throughout the 17th, 18th, and 19th cents Raphael was generally revered as the

greatest of all painters; his supremacy was challenged by the romantic admirers of Michelangelo, and in the 19th cent, the *Pre-Raphaelites revolted—somewhat vaguely—against his authority.

RAPHAEL, Frederic (1931-), novelist, short story writer, and screenwriter, born in Chicago, educated at St John's College, Cambridge, and long resident in England. His novels, many of which deal with the dilemmas of educated middle-class life, include *Obbligato* (1956), *The Limits of Love* (1960, set partly in Jewish north London), and *The Graduate Wife* (1962). *Lindmann* (1963) is based on the historical incident of the break-up of the illegal immigrant ship, the SS *Broda*, in 1942, off the Turkish coast: in Raphael's version, the 'courteous and sad and homeless' Austrian Lindmann survives, and the tragedy is re-examined through the device of a screenplay written by London-based writer Dick Milstein. Other novels include *Orchestra and Beginners* (1967), *Heaven and Earth* (1985), and *Coast to Coast* (1998). Raphael's screenplays include *Darling* (1965, directed by John Schlesinger), a satire of life in the Swinging Sixties, and a sixpart TV series, *The Glittering Prizes* (1976), which follows the careers of a group of artistic and theatrical Cambridge undergraduates from 1952 to the 1970s. Raphael also translated *Catullus (1978, with K. McLeish) and *Aeschylus (1991).

RASHDALL, Hastings (1858-1924), philosopher and theologian, educated at New College, Oxford. His most important work, *The Theory of Good and Evil* (1907), expounds his own version of what he called 'ideal utilitarianism'. *The Universities of Europe in the Middle*

Ages (1895; new edn, ed. Powicke and Emden, 1936) is a standard work.

RASPE, Rudolf Erich, see MUNCHAUSEN.

Rasselas, Prince of Abyssinia, The History of, a didactic romance by Dr * Johnson, published 1759, and composed during the evenings of a week to help his dying mother and eventually to pay for her funeral. It is an essay on the 'choice of life', a phrase repeated throughout the work, usually in italics.

Rasselas, a son of the emperor of Abyssinia, weary of the joys of the 'happy valley' where the inhabitants know only 'the soft vicissitudes of pleasure and repose', escapes to Egypt, accompanied by his sister Nekayah, her attendant Pekuah, and the much-travelled old philosopher Imlac. Here they study the various conditions of men's lives, and after a few incidents of no great importance resolve to return to Abyssinia, in a 'conclusion, in which nothing is concluded'. The charm of the work lies not in its plot, which is minimal, but in its wise and humane melancholy; in many ways it echoes the theme of **The Vanity of Human Wishes*, stressing that earthly happiness is unobtainable, and demonstrating that philosophers, hermits, and the wealthy all fail to achieve it. 'Harmless pleasures', Imlac concludes, are very rare. Thus, in the concluding chapters of the work, the emphasis shifts from 'the choice of life' to 'the choice of eternity'. Imlac also produces Johnson's celebrated definition of the 'business of a poet', which is to 'examine not the individual, but the species . . . he does not number the streaks of the tulip'; and to write 'as the interpreter of nature, and the legislator of mankind . . . presiding over the

thoughts and manners of future generations' (ch. X)—a phrase that anticipated Shelley's arguments in his **Defence of Poetry. Rasselas*, though much milder in tone, bears some resemblance in plan to **Voltaire's Candide*, published in the same year but not read by Johnson until later, when he himself commented on the similarity.

RASTELL, John (c. 1475-1536), printer, barrister, playwright, and brother-in-law of Sir T. **More*. He wrote and published an interlude called *Four Elements* (c.1520), and two comedies of c.1525, *Calisto and Melebea* and *Gentleness and Nobility*. The latter has been attributed to Rastell's son-in-law J. **Heywood*.

Rat the Cat and Lovel the dog, the, in the political rhyme:

The Rat, the Cat, and Lovel the dog

Rule all England under the Hog,

refer to three adherents of Richard III: Sir Richard Ratcliffe (killed at Bosworth, 1485), Sir John Catesby (d. 1486), and Francis, first Viscount Lovell (1454-788; his skeleton was found in a vault, where he had evidently starved to death). The Hog is a reference to the boar that figured as one of the supporters of the royal arms.

RATTIGAN, Sir Terence Mervyn (1911-77), the son of a diplomat. He was educated at Harrow and Trinity College, Oxford, and early embarked on a career as a playwright. His first West End success was a comedy, *French without Tears* (1936, pub. 1937). This was followed by many other works, including *The Winslow Boy* (1946), a drama in which a father fights to clear his naval-cadet son of the accusation of petty theft, and *The Browning Version* (1948), about Crocker-Harris, a repressed

and unpopular schoolmaster with a faithless wife: the title refers to Browning's *^Agamemnon of Aeschylus*, presented to Crocker-Harris as a leaving present by his pupil Taplow. The heroine of *The Deep Blue Sea* (1952) is a judge's wife suffering from passion for a test pilot. *Separate Tables* (1954, pub. 1955) comprises two one-act plays set in a hotel, both studies of emotional failure and inadequacy; *Ross* (1960) is based on the life of T. E. **Lawrence*; and *Cause Célèbre* (1977, pub. 1978) is based on an actual murder trial.

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When Rattigan's *Collected Works* were published in 1953, he wrote a preface to the second volume in which he created the character of 'Aunt Edna', the average middle-brow matinée attender whom playwrights must take into account, and critics were later to use this light-hearted invention as a focus for their complaints about the middle-class, middle-brow nature of his own plays; the so-called **kitchen sink* dramatists of the 1950s and 1960s reacted against Rattigan (expressly, in the case of S. **Delaney*), but his works are still much performed and admired, and **Rudkin* in a BBC Radio 3 programme in 1976 stressed not his celebrated 'craftsmanship' but his sense of 'existential bleakness and irresolvable carnal solitude'. A biography by M. Darlow and G. Hodson (1979) gives an account of his troubled personal life and successful career.

Rauf Coilyear, a rhymed poem of the **Charlemagne* cycle, in stanzas of 13 lines, of which a copy survives, printed in Scotland in 1572 (written probably c.1475). This humorous poem tells how Charlemagne loses his

way and takes refuge in the hut of Rauf, a plain-spoken and self-willed charcoal-burner who treats him hospitably but with excessive freedom. Ed. S. J. Herrtage (EETS ES 39, 1882).

RAVEN, Simon Noël (1927-), novelist, educated at Charterhouse and King's College, Cambridge. In 1957 he resigned his infantry commission to become a professional writer and reviewer. His first novel, *The Feathers of Death* (1959), brought him instant recognition. His major work is a ten-volume series of novels, *Alms for Oblivion*, consisting of *The Rich Pay Late* (1964), *Friends in Low Places* (1965), *The Sabre Squadron* (1966), *Fielding Gray* (1967, chronologically the first in the series), *The Judas Boy* (1968), *Places Where They Sing* (1970), *Sound the Retreat* (1971), *Come Like Shadows* (1972), *Bring Forth the Body* (1974), and *The Survivors* (1976). The sequence presents an uncompromising panorama of post-war life from 1945 to 1973 through the lives and vicissitudes of the same group of characters. Some of these also appear in the seven-volume series *The First-Born of Egypt*, which began with *Morning Star* (1984) and concluded with *The Troubadour* (1992). *The Old School* (1986), a work of non-fiction, reflects Raven's ambivalent attitude to the British public school system, which he finds at once detestable and fascinating. He has also published plays and essays.

'**Raven, The**', a poem by E. A. *Poe.

Ravenshoe, a novel by H. *Kingsley.

RAVERAT, Gwendolen Mary), née Darwin (1885-1957), wood-engraver and granddaughter of C. *Darwin, born in Cambridge; her childhood is described in

her autobiographical *Period Piece* (1952). Works illustrated by her include *Spring Morning* (1915) by her cousin F. *Cornford, and various anthologies in association with K. *Grahame. Her husband Jacques

Raverat (d. 1925) was a correspondent of V. *Woolf.

RAWLINSON, Thomas (1681-1725), educated at Eton and St John's College, Oxford, a book-collector, whose manuscripts are in the Bodleian Library. He was satirized by Addison in the **Tatler* (No. 158) as 'Tom Folio'.

RAWLS, John (1921-), American political philosopher, at Harvard since 1962, whose seminal *A Theory of Justice* (1971) transformed the discipline by mounting a systematic defence of egalitarian liberalism under the label 'justice as fairness'. This presents valid principles of social justice as those that would be agreed to by people in the 'original position', behind a 'veil of ignorance' that deprives them of knowledge about their own particular characteristics and ethical beliefs. His *Political Liberalism* (1993) develops and qualifies the theory, emphasizing the extent to which it builds upon ideas implicit in the public political cultures of, and is applicable specifically to, liberal democracies.

RAY, John (1627-1705), the son of a blacksmith, who became one of England's greatest naturalists. He was pre-eminently a botanist (he originated the division of plants into monocotyledons and dicotyledons), but also took up the unfinished zoological work of his friend Francis Willughby. His *Historia Plantarum* was published 1686-1704, and his *Wisdom of God Manifested in the Works of Creation* (1691) went through

many editions. He also published *A Collection of English Proverbs* (1670) and was keenly interested in philology.

READ, Sir Herbert Edward (1893-1968), born in Yorkshire, and educated at Leeds University; he served in France throughout the First World War. He worked in the Victoria and Albert Museum, 1922-31, as professor of fine art in Edinburgh, 1931-3, and as editor of the *Burlington Magazine*, 1933-9. The first volumes of his spare, taut poems (much influenced by Imagism) were *Songs of Chaos* (1915) and *Naked Warriors* (1919), largely based on the war; these were followed by various volumes of collected poems, a long poem, *The End of a War* (1933), and the final *Collected Poems* of 1966. His critical work includes studies of Wordsworth, Malory, Sterne, and others; *Form in Modern Poetry* (1932), *The True Voice of Feeling* (1953), and *Essays in Literary Criticism* (1969) contain much of his most valuable work. Many publications on art include *Art and Industry* (1934) and *Education through Art* (1943). His personal prose writing includes two records of trench life, *In Retreat* (1925) and *Ambush* (1930); *The Innocent Eye* (1933), a brief autobiography of his Yorkshire childhood, and a full autobiography in 1963, *The Contrary Experience*; and his only novel, *The Green Child* (1935), an allegorical fantasy, based on a folk tale, of the return to innocence. He also edited

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works by T. E. Hulme, Orage, Kropotkin, and Jung, and various anthologies.

READ, Piers Paul (1941-), novelist, son of Sir H.

*Read, educated at Ampleforth and St John's College,

Cambridge. His novels, which combine the psychological thriller and strong narrative with political questioning, a well-travelled eye, Catholic apologia, and sharp analysis of the English class structure, include *Game in Heaven with Tussy Marx* (1966), *The Jlinkers* (1968, set in Germany), *Monk Dawson*, (1969, the story of a defecting monk), and *The Professor's Daughter* (1971, set in America, as a wealthy liberal Harvard academic becomes fatally involved in student revolt at the time of Vietnam). *The Upstart* (1973) is the story of Hilary Fletcher, son of a parson, who turns to crime and pursues a protracted revenge upon the aristocratic Yorkshire family which had humiliated him socially in his youth. Later works range widely, taking in settings in the Soviet Union (*The Villa Golitsyn*) and in post-Soviet Europe (*A Patriot in Berlin*, 1995). Read has also written books of reportage, including *Alive: The Story of the Andes Survivors* (1974), based on an air crash and the cannibalism of its survivors, and *The Train Robbers* (1978).

READE, Charles (1814-84), born at Ipsden, in Oxfordshire, the son of a solidly respectable country squire. In 1831 he won a demyship to Magdalen College, Oxford, beginning a long association which brought him a fellowship and various important college offices over the years. The effects of enforced celibacy (as required by college life) provided an important theme in several of his novels. He travelled abroad, then in 1842 began to study for the bar; in 1846 he tried studying medicine in Edinburgh; and in 1847, the year in which he obtained a DCL, he began to deal in violins, on which he was an expert. He began his literary career publishing a

stage version of Smollett's **Peregrine Pickle* in 1851, and in 1852 entered on his long career as theatre manager and dramatist. *Masks and Faces*, successfully produced in that year, became a novel, *Peg Woffington*, in 1853. In that year he also published *Christie Johnstone*, the first of his 'reforming' novels, urging the reform of prisons and the treatment of criminals, which was followed in 1856 by *It Is Never Too Late to Mend*, a highly successful work in the same genre, which was later dramatized. *Gold!*, a play converted in 1869 into the novel *Foul Play*, also appeared in this prolific year. At the same time Reade was also writing short stories, working as a journalist, and writing plays. In 1854 he met the actress Mrs Seymour, with whom he lived until her death in 1879. *The Autobiography of a Thief* and *Jack of All Trades* (both greatly admired by *Orwell) appeared in 1858; *Love Me Little, Love Me Long* in 1859; and in 1861 the work for which he is chiefly remembered, **The Cloister and the Hearth*. **Hard Cash*, a novel exposing the scandal of lunatic asylums (which Reade considered 'my best production'), appeared in 1863, and in 1866 **Griffith Gaunt*, which some judge superior to *The Cloister and the Hearth*. The frankness of its attitude to sexual problems provoked scandal and considerable litigation, in which Reade pugnaciously defended himself against 'the Prurient Prudes'. For much of the rest of his life he was engaged in various personal and legal controversies. A long collaboration with *Boucicault, a highly successful adapter of plays and novels, began in 1867, and the last of Reade's major novels, *Put Yourself in His Place*, attacking the trade union practice of 'rattening'

or enforcing membership, appeared in 1870. In 1871 he published another novel, *A Terrible Temptation*, and in 1872 quarrelled with *Trollope over the adaptation of one of Trollope's novels, following this with a libel action in 1873 over his own new novel, *The Simpleton*. *The Wandering Heir* (1873), suggested by the Tichborne trial, was again both novel and play; Reade persuaded Ellen *Terry to emerge from retirement to perform in the stage version. He continued to produce short stories, journalistic work, and plays for his touring company, and to be embroiled in disputes and legal actions. By the time he published *A Woman Hater* (1877) he had lost his determination to present honestly the problems of sex in society, and meekly agreed to all *Blackwood's objections. After the death of Mrs Seymour in 1879 he wrote little, turned to religion, and in 1882 gave up theatrical management. *A Perilous Secret* appeared posthumously in 1884. Reade enjoyed great fame and success, and was accepted by the public as the natural successor of *Dickens (whose novels had considerably influenced him). Among critics, both the young H. *James and * Swinburne regarded him as a novelist of genius, and placed his work above that of G. *Eliot (a view which at the time did not apparently seem eccentric). But his reputation has considerably dimmed, and he is now remembered only for *The Cloister and the Hearth* and *Griffith Gaunt*. The 'realism' of his novels was based on immense research, recorded in intricate detail in his mass of notebooks; for *The Cloister and the Hearth*, he read *Erasmus, *Froissart, *Luther, *chronicles, *jest books, and all the records he could find. He wished by

this method to impart an authentic reality to his work, and also to discipline the 'inner consciousness', which he distrusted; but the detail of information is often thought to overwhelm his considerable narrative power. His expression of sexual frustration and fantasy (celibacy, he wrote, is 'an invention wholly devilish'), and its place in religious feeling, was much stifled by the proprieties of the time. See M. Elwin, *Charles Reade* (1931); W. Burns, *Charles Reade: A Study in Victorian Authorship* (1961).

READE, William Winwood (1838-75), explorer, novelist, and nephew of C. *Reade. His explorations in West and South-West Africa are described in *Savage Africa* (1863), *The African Sketchbook* (1873), and *The Story of the Ashanti Campaign* (1874). His other works, which aroused some controversy for their criticism of religion, included the notable *The Martyrdom of Man* (1872), which exposes the author's atheistical views and influenced H. G. *Wells who described it as 'an extraordinarily inspiring presentation of human history as one consistent process'.

reader-response theory, a body of literary investigations, chiefly German and American, into the nature of the reader's activity in the process of understanding literary texts. A major contribution to debates on this topic was made by Wolfgang Iser (1926-), whose books *The Implied Reader* (1974) and *The Act of Reading* (1979) argue that a literary work is incomplete until the reader has 'actualized' those elements that are left to her imagination. The American psychologist Norman H. Holland (1927-) attempted to demonstrate

in *Five Readers Reading* (1975) that individual interpretations of the same text vary according to the reader's 'identity theme'. The more controversial arguments of Stanley Fish (1938-) in his essays collected as *Is There a Text in This Class?* (1980) include the claim that literary texts are produced by the strategies of interpretation that guide us to seek certain meanings in them; and that the way we read poems is determined by the 'interpretive community' in which we are trained. See also HERMENEUTICS.

READING, Peter (1946-), poet, born in Liverpool. He has published several volumes of poetry: *Water and Waste* (1970), was followed by *For the Municipality's Elderly* (1974), which strikes in its title poem a note of subdued, realist resignation as it describes an everyday scene in a provincial town: later volumes were increasingly to display inventiveness and aggression in typography, verse form, and subject matter. Titles include *Nothing for Anyone* (1977), *C* (1984, a grim meditation on cancer), and *Ukulele Music* (1985). Reading contrasts a reporter's unsparing evocation of the underside and underclass of non-metropolitan contemporary Britain—pub life, domestic brutality, street violence—with a mocking command of classical metrics: ' "Unemployed/Hopeless" doesn't sufficiently I Serve to explain Cro Magnon atrocities' (*Stet*, 1986). *Final Demands* (1988) combined prose and verse, past and present, peace and war in an unsettling collage of different typefaces. The gallows-humour assault on decay and self-destruction continued in *Perduta Gente* (1989), *Evagatory* (1992), *Work in Regress* (1997), and other volumes.

Ready-to-halt Mr, in Bunyan's **Pilgrim's Progress*, a pilgrim who follows Mr **Great-heart*, though upon crutches. When he comes to the land of **Beulah* and is about to cross the river, he bequeaths his crutches to his son, for he sees chariots and horses ready to carry him into the City.

Real Charlotte, The, see SOMERVILLE AND ROSS.

Realism, in **Scholastic philosophy*, the doctrine that attributes objective or absolute existence to universals, the principal exponent of which was St Thomas **Aquinas*. The opposite view is **Nominalism* which regards universals simply as words, a *flatus vocis*. **realism**, a literary term so widely used as to be more or less meaningless except when used in contradistinction to some other movement, e.g. **naturalism*, **Expressionism*, **Surrealism*. Sir P. **Harvey's* original definition was 'a loosely used term meaning truth to the observed facts of life (especially when they are gloomy)', which would seem to indicate that he had in mind such post-French-realist works as those of **Gissing*, A. **Morrison*, G. A. **Moore*, **Maugham's Liza of Lambeth*, etc., most of which have proletarian or lower-middle-class settings. The French realist school of the mid-19th cent, (for which the novelist Champfleury, 1821-89, produced a manifesto, *Le Réalisme*, 1857) stressed 'sincerity' as opposed to the 'liberty' proclaimed by the Romantics; it insisted on accurate documentation, sociological insight, an accumulation of the details of material fact, an avoidance of poetic diction, idealization, exaggeration, melodrama, etc.; and subjects were to be taken from everyday life, preferably from lower-class life. This emphasis clearly

reflected the interests of an increasingly positivist and scientific age. **Balzac* and **Stendhal* were seen as the great precursors of realism; **Flaubert* (though he disliked the label, and was also claimed by the naturalists) and the **Goncourts* as among its practitioners.

French realism developed into naturalism, an associated but more scientifically applied and elaborated doctrine, seen by some later critics (notably **Marxist* critics) as degenerate. In England, the French realists were imitated consciously and notably by Moore and Arnold **Bennett*, but the English novel from the time of **Defoe* had had its own unlabelled strain of realism, and the term is thus applied to English literature in varying senses and contexts, sometimes qualified as 'social' or 'psychological' realism etc. (See also SOCIALIST REALISM.)

Reasonableness of Christianity, see ESSAY CONCERNING HUMAN UNDERSTANDING.

Rebecca, (1) the name given (in allusion to Gen. 24: 60) to the leader, in woman's attire, of the rioters who demolished tollgates in south Wales in 1843-4; (2) a character in Scott's **Ivanhoe*; (3) a novel by D. **du Maurier* (see below).

Rebecca, a popular romantic novel by D. **du Maurier*, published in 1938. A cinematic adaptation was directed by Alfred Hitchcock in 1940. The unnamed narrator is plucked from obscurity as a lady's companion to become the second wife of the wealthy widower Maxim de Winter, and mistress of Manderley, his Cornish estate. Insecure in the role created by Maxim's glamorous first wife, Rebecca, she is tormented for her failure to match her predecessor's social confidence, especially by the servant Mrs

Danvers, who remains obsessively loyal to Rebecca's **REBECCA AND ROWENA | REDGAUNTLET 842** memory. Having assumed that Maxim too adored his first wife, the narrator discovers that in fact he hated and indeed—provoked by her shameless adultery—murdered Rebecca, disguising her death as a boating accident. The belated discovery of Rebecca's boat threatens to expose Maxim's guilt, but the coroner is led to record a verdict of suicide. The de Winters go into exile after Mrs Danvers sets fire to Manderley. The novel has echoes of C. *Brontë's **Jane Eyre* and of the wider *Gothic tradition. Although Maxim's character is weakly drawn, the sinister Mrs Danvers remains a memorable creation.

Rebecca and Rowena, a humorous sequel by *Thackeray to Scott's **Ivanhoe*, in which Ivanhoe tires of domestic life with Rowena, and after various comic vicissitudes is reunited with Rebecca.

'**Recluse, The**', see EXCURSION, THE.

Recruiting Officer, The, a comedy by *Farquhar, produced 1706.

It deals with the humours of recruiting in a country town, with a vividness suggesting that the author drew on his own experience. The plot is slender; it presents Captain Plume making love to the women in order to secure their followers as recruits; Kite, his resourceful sergeant, employing his wiles and assuming the character of an astrologer, for the same purpose; while Sylvia, daughter of Justice Ballance, who is in love with Plume but has promised not to marry him without her father's consent, runs away from home disguised as a man, gets herself arrested for scandalous

conduct, is brought before her father, and delivered over by him to Captain Plume, as a recruit. Captain Brazen, a rival recruiting officer, who boasts of battles and friends in every quarter of the globe, endeavours to marry the rich Melinda, but finds himself fobbed off with her maid.

recusant, a term used to describe those who from Elizabeth's reign to about the end of the 18th cent, refused to attend the services of the Church of England. It was especially applied to Roman Catholics.

Red Book of Hergest, see MABINOGION.

Red Cotton Night-Cap Country or Turf and Towers, a poem in blank verse by R. *Browning, published 1873. The title refers ironically to the description by Browning's friend Anne Thackeray (*Ritchie) of a district in Normandy as 'white cotton night-cap country'; Browning undertakes to show that the 'red' of passion and violence should replace the 'white'.

The story is based on a contemporary *cause célèbre*, involving the wealthy heir to a Paris jewellery business, Antoine Mellerio (in the poem, Léonce Miranda). As Browning tells it, Miranda's life was dominated by the opposed principles of sensual indulgence and religious fanaticism, symbolized by the 'turf and 'towers' of the subtitle. He lived with his mistress Anna (in the poem, Clara) at a luxurious estate in Normandy, to which he had added a grandiose belvedere. His mother's death in Paris occasioned a fit of violent remorse, in which he renounced Clara and mutilated himself by burning off both his hands. However, he soon resumed his relationship with Clara and, in the period before his death, made extravagant donations to a convent near his

estate, which housed a famous statue of the Virgin. He died by a fall from the top of his belvedere, leaving his fortune to the convent, with a life interest for Clara. The will was challenged by his family, but their suit was comprehensively rejected by the courts, who upheld the will and declared Miranda's death to be due to an accident. Browning, however, maintains that Miranda leapt from the tower in a deliberate test of the power of the Virgin to save him, and thus resolve the struggle in his spirit between idealism and materialism. This struggle is the real topic of the poem: Miranda, weakheaded victim of a self-imposed dualism, is a nightmare parody of the figure of the artist in Browning. The poem has never been popular, because of its sordid plot and harsh, sardonic style; but contains, in Miranda's long interior monologue before he jumps, one of the most powerful single passages of Browning's late work.

Redcrosse Knight the, in Bk I of Spenser's **Faerie Queene*, St George, the patron saint of England. He is the 'patron' or champion of Holiness, and represents the Anglican Church. He is separated from **Una* (the true religion) by the wiles of **Archimago* (hypocrisy), and is led away by **Duessa* (the Roman Catholic religion) to the House of Pride. He drinks of an enchanted stream, loses his strength, and is made captive by the giant **Orgoglio* (pride). *Orgoglio* is slain by Prince **Arthur*, and *Una* leads her knight to the House of Holiness, to learn repentance and be healed. The Knight and *Una* are finally betrothed, after he has killed the dragon which besieged her parents' castle.

Redgauntlet, a novel by Sir W. **Scott*, published 1824.

In this novel, *Scott* returns after several years and with triumphant success to the period and setting in which he was always most happily at home. The plot concerns an apocryphal attempt by Prince Charles Edward to regain the throne, 20 years after 1745. Under the name of Herries of Birrenswork, Hugh Redgauntlet, a fanatical Jacobite, leads the attempt and kidnaps his nephew Darsie Latimer (unknown to himself, Sir Arthur Darsie Redgauntlet and head of the family) in order to strengthen the cause. Darsie has been brought up, in ignorance of his background and of his father's forfeiture after the 1745 rebellion, in the household of Saunders Fairford, an Edinburgh writer to the signet, and in companionship with his son Alan who, like the young *Scott*, was studying to become an advocate. Alan, alarmed at the disappearance of his friend, goes in search of him and their joint experiences make up the substance of the novel. The plot collapses with the realization by the conspirators that the Hanoverian government does not take them seriously even
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to arrest them; that, in the words of Redgauntlet, the cause is lost forever. Apart from Darsie and Alan, each of whom portrays different aspects of the young *Scott*, the novel contains some memorable characters, notably Redgauntlet himself, the Quaker Joshua Geddes, the crazy litigant Peter Peebles (a parody of the situation of the Young Pretender) and particularly Saunders Fairford, an affectionate and probably accurate portrait of *Scott's* own father; it also contains, embedded in the centre of the novel and thematically linked to it, one of the finest short stories in the

language, 'Wandering Willie's Tale'.

REDGROVE, Peter William (1932-), poet and novelist, educated at Taunton School, Somerset, and at Queens' College, Cambridge, where he read natural sciences. He has worked as a scientific journalist, and has written some *science fiction. In 1966 he became resident author at Falmouth School of Art, Cornwall, a county that appears in many of his landscapes and seascapes. A founder member of the *Group, his first volume of poetry, *The Collector and Other Poems* (1960), was followed by many others, including *The Force and Other Poems* (1966), *Sons of My Skin: Selected Poems 1954-74* (1975), *The Weddings at Nether Powers* (1979), and *The Moon Disposes: Poems 1954-1987* (1987, enlarged 1989), and *My Father's Trapdoor* (1994). His poetry is marked by a richness of visual imagery, a sense of physical immediacy, and a deep preoccupation with religious and sexual mysteries. His novels, which include *In the Country of the Skin* (1973) and *The Beekeepers* (1980), are also rich in imagery, written in a highly poetic prose. He has written several works in collaboration with Penelope *Shuttle; these include *The Terrors of Dr Treviles* (1974), a novel of the occult and the psychic, of dream and identity, based on the relationship of psychologist Gregory Treviles and his witch-wife Robyn; and *The Wise Wound* (1978), a study of the mythology and reality of menstruation. Although Redgrove's work has some affinity with that of the *magic realists, it appears to spring from a different, possibly less cerebral source; with him, the artist as magician is less of a conjurer, more of a mystic.

REDI, Francesco (1626-98), physician to the grand

duke of Tuscany and author of a spirited dithyrambic poem, *Bacco in Toscana* {*Bacchus in Tuscany*, 1685), which Leigh *Hunt translated. It may have helped to inspire *Dryden's *Alexander's Feast*.

REED, Henry (1914-86), poet, translator, and radio dramatist, educated at the University of Birmingham. He is best known for his book of verse *A Map of Verona* (1946), which contained his much-anthologized poem, inspired by his wartime experiences, 'Naming of Parts'. His plays made a notable contribution to *BBC radio drama in the 1950s, and two collections have been published: *The Streets of Pompeii* (1971), which contains five verse plays, and *Hilda Tablet and Others* (1971), which contains his four prose comedies of contemporary cultural life, based on the central character of composer Hilda Tablet.

REED, Isaac (1742-1807), biographer, editor, and bibliophile. He was born in London, the son of a baker, and practised, reluctantly, as a conveyancer, devoting the greatest part of his energy to literature: his works include a new edition of *Dodsley's *Select Collection of Old Plays* (1780); *Biographica Dramática* (2 vols, 1782, biographies of English dramatists); contributions to Dr Johnson's *The Lives of the English Poets*; and a 'first variorum' edition of Shakespeare (21 vols, 1803). He was a modest and good-natured man, generous with his large library and much liked by his contemporaries; the only scholar to find fault with him was the irritable *Ritson. See *The Reed Diaries 1762-1804*, ed. C. E. Jones (1946), and Arthur Sherbo, *Isaac Reed: Editorial Factotum* (1989).

REEVE, Clara (1729-1807), novelist, who was born and

died in Ipswich. *The Champion of Virtue: A Gothic Story*, published 1777, was reprinted in 1778 as *The Old English Baron*, and met with tremendous success. The author acknowledged her debt to Walpole's **The Castle of Otranto*, but found its machinery so violent that it destroyed its own effect; to which Walpole replied that he found her novel 'insipid'. Her hero, the virtuous and noble Edmund, moves resolutely through many adventures of romantic horror in order to obtain his rightful heritage, but the ghost of the murdered baron provides the only element of the supernatural. The story concludes with a dramatic day of retribution. Clara Reeve wrote several other novels, and a critical dialogue on *The Progress of Romance* (1785). See ROMANTIC FICTION.

'**Reeve's Tale, The**', see CANTERBURY TALES, 3.

Reflections on the Revolution in France, see REVOLUTION IN FRANCE.

Reflector (1810-11), founded and edited by Leigh **Hunt*, a literary and political quarterly consisting of 'a collection of essays'. *Hunt* and **Lamb* were the principal contributors, and in its pages *Lamb's* essays on **Hogarth* and on the plays of Shakespeare first appeared.

Reformation, the, the great religious movement of the 16th cent., aiming to reform the doctrines and practices of the Church of Rome, and ending in the establishment of the various Reformed or Protestant churches of central and north-western Europe. Its principal leaders were **Luther* in Germany, **Calvin* in Geneva, **Zwingli* in Zurich, and J. **Knox* in Scotland. The principal points contended for by the reformers were the general use and authority of the Scriptures and the need of justification by faith; they repudiated the

doctrine of transubstantiation, the veneration of the Virgin Mary, and the supremacy of the pope.

Reformation, History of the, see KNOX, J.

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Reform Bills. The Reform Bill of 1832 widened the parliamentary franchise by extending the vote to include the rich middle classes, and removed some of the inequalities in the system of representation by redistributing members of Parliament to correspond with the great centres of population. The Bill was introduced by Lord John Russell (1792-1878) in 1831, and carried in 1832. The Reform Bill of 1867, which more than doubled the electorate, extended the franchise to include many male members of the industrial working class, and the Bill of 1884 took in (with the exception of certain categories, i.e. lunatics, convicted criminals, and peers) all males over 21. In 1872 voting by ballot was introduced. Women over 30 were enfranchised in 1918; and women over 21 received the vote in 1928. (See also WOMEN'S SUFFRAGE.) In 1969 an Act was passed which lowered the age of all voters to 18. The question of reform is a principal theme in many Victorian novels, notably in G. Eliot's **Middlemarch* and **Felix Holt*.

Regan, in Shakespeare's **King Lear*, the second of Lear's daughters, who is married to Cornwall.

Regicide Peace, Letters on a, by E. **Burke*, the first two published 1796, the third 1797, the fourth posthumously in the collected works.

The theme of these letters, which purport to be addressed to a member of Parliament, is the necessity for stamping out the Jacobin government of France,

that 'vast tremendous unformed spectre'; and the ability of England from an economic standpoint to carry on the struggle. Burke describes Jacobinism as 'the spirit of ambition' which had overtaken the swelling middle classes, and which caused them to assert their pretensions against the propertied classes, impatient of 'the places which settled society prescribes to them', in an attempt to destroy pre-existing laws and institutions.

regional novel, a novel describing people and landscape of an actual locality outside the metropolis. Early examples are set in Ireland (M. Edgeworth, **Castle Rackrent*) and Scotland (J. Gait, **The Provost*) and are primarily studies of individual societies and characters. The regional novels of Sir W. * Scott however combine a historically informed feeling for local customs with an aesthetic appreciation of natural scenery. By the mid-19th cent, the localities described are often smaller and more exact, the focus being partly sociological, as in C. Bronte's **Shirley*, and in the rural fiction of Mrs *Gaskell (Cheshire) and G. *Eliot (the Midlands). The genre achieved maturity in the works of *Hardy, set in a fictive Wessex where an appreciation of both aesthetic and geological aspects of landscape complements a concern with agricultural and economic issues. Thenceforward these two approaches tend to diverge. In the mid-19th cent., industrial or urban novels set in a specific town or city included Gaskell's **Mary Barton*, Dickens's **Hard Times*, and Eliot's **Middlemarch*, and the tradition continued in the 20th cent, in the work of *Joyce. Following E. Bronte's **Wuthering Heights* and R. D.

Blackmore's portrayal of Exmoor in **Lorna Doone*, other novelists adopted remote locations as settings for romantic dramas (S. R. Crockett's Galloway, Eden *Phillpotts's Dartmoor, Sir H. *Walpole's Cumberland). The popularity of regional novels is reflected in the invention of fictional counties (A. *Trollope's Barset, W. *Holtby's South Riding) or towns (M. *Oliphant's Carlingford). The genuinely regional work of R. *Jefferies (Wiltshire), C. Holme (Westmorland), and F. Brett Young (Worcestershire) combines social analysis with a celebration of domestic allegiances, as do the domestic novels set in Radstowe (Bristol) of E. H. Young (1880-1947). More didactically slanted accounts of particular regions are found in the Shropshire romances of Mary *Webb and the early work of H. Williamson (Devon) in which country life is contrasted favourably with that of towns. The continued oscillation between romantic and realistic handling of regionalism in the 20th cent, is reflected in the enormous popularity enjoyed by the Cornish novels of D. *du Maurier and the Tyneside ones of Catherine *Cookson (1906-98): Winston Graham (1909-) gained a considerable following for his *historical Cornish novels, the Poldark series, of which the first (*Ross Poldark*) appeared in 1945. Examples of regionalism of an exclusively naturalistic kind are A. *Bennett's tales of the Staffordshire 'Five Towns' and the accounts of farming life of S. *Kaye-Smith (Kent and Sussex) and Adrian Bell (1901-80, Suffolk). Emphasis on social realism becomes more pronounced in the 1920s in the work of Phyllis Bentley (1894-1977), born in Halifax, who wrote of the textile industry in the

West Riding of Yorkshire in many works including *Inheritance* (1932), a family saga; and H. E. *Bates (Northamptonshire). In D. H. *Lawrence's *The Rainbow* (Nottinghamshire) and *A Glastonbury Romance* by J. C. *Powys the potential limitations of the genre are surmounted through the integration of particular landscapes and places with individual psychological, religious, and emotional experience. In the second half of the 20th cent, regional writers continued to favour a realist approach, as in the work of Leo Walmsley (1892-1966), Yorkshire novelist born at Robin Hood's Bay, whose works include the saga *Three Fevers* (1932), *Phantom Lobster* (1933), and *Sally Lunn* (1937), a trilogy set on the north Yorkshire coast dealing with the lives of fishermen and their families; John Moore (1907-67) with works based in Gloucestershire, Tewkesbury, and the surrounding villages (see the 'Brensham trilogy', 1946-8, and others); and John Toft (1933-), Staffordshire. In particular the regional novel has become a sociologically attuned vehicle for working-class concerns, *A Scots Quair* by Lewis Grassie *Gibbon anticipating the novels of Durham-born ex-miner Sid Chaplin (1916-86: see his *The Day of the Sardine*, 1961), A. *Sillitoe, and S. *Barstow in replacing nostalgia with radical questioning and social realism. **Register, Stationers'**, see STATIONERS' COMPANY. **Rehearsal, The**, a farcical comedy attributed to George Villiers, second duke of *Buckingham, but probably written by him in collaboration with others, among whom are mentioned S. *Butler and Martin Clifford, master of the Charterhouse; printed 1672.

The play satirizes the heroic tragedies of the day, and consists of a series of parodies of passages from these, strung together in an absurd heroic plot. The author of the mock play is evidently a laureate (hence his name 'Bayes'), and *D'Avenant was probably intended; but there are also hits at *Dryden (particularly his *Conquest of Granada*) and his brothers-in-law, Edward and Robert Howard. Bayes takes two friends, Smith and Johnson, to see the rehearsal of his play, and the absurdity of this work (which includes the two kings of Brentford, entering hand in hand), coupled with the comments of Bayes, his instructions to the actors, and the remarks of Smith and Johnson, remains highly entertaining. Prince Pretty-man, Prince Volscius, and *Drawcansir are among the characters. It was one of the earliest of English dramatic *burlesques, and was much performed during the 18th cent., during which period the genre developed to one of its highest points in Sheridan's **The Critic*. The work helped to inspire *Marvell's *The Rehearsal Transpros'd* (1672; Pt II, 1673)-

REID, Forrest (1875-1947), Ulster novelist, whose uneventful life was spent in and near Belfast. His fiction includes *The Kingdom of Twilight* (1904), *The Garden God: A Tale of Two Boys* (1905), *Following Darkness* (1912), and a trilogy, *Uncle Stephen* (1931), *The Retreat* (1934), and *Young Tom* (1944); the last three were published in one volume in 1955 as *Tom Barber*, with an introduction by Reid's friend E. M. *Forster. Reid's dominant subject is boyhood and the longing for an ideal dream playmate; he evokes a pagan, lyrical world of 'lonely garden and sombre grove', in which

hints of the supernatural are contrasted with the realities of everyday. His autobiographies, *Apostate* (1926) and *Private Road* (1940), vividly describe his sense of the numinous in nature. See *The Green Avenue* (1980), a critical biography by B. Taylor.

REID, Thomas (1710-96), philosopher, who graduated from Marischal College, Aberdeen, in 1726. He was elected regent in philosophy at King's College, Aberdeen, in 1751, and he succeeded Adam *Smith as professor of moral philosophy at Glasgow in 1764, largely through the influence of his patron Henry *Home, Lord Karnes. While at King's he composed his first major work, *An Inquiry into the Human Mind, on the Principles of Common Sense* (1764), and after retiring from active teaching at Glasgow in 1780 he published his *Essays on the Intellectual Powers of Man* (1785) and *Essays on the Active Powers of Man* (1788). His lectures on the fine arts were first published in 1773. Reid was perhaps the most notable 18th-cent. exponent of the philosophy of common sense, by which phrase he meant both a faculty of the mind, and a set of incontrovertible beliefs implanted in the human mind by God. He also questioned the widely held theory that the immediate objects of perception are 'ideas', arguing that we directly perceive external objects rather than mental representations of them. Aesthetic qualities he conceived either as intrinsic qualities of mind, or, derivatively, as the qualities of objects of design. He was a vigorous critic of the writings of *Hume, and, later in life, J. *Priestley, and he championed the inductive methods of F. Bacon and I.*Newton. Reid was an accomplished mathematician

and scientist as well as a philosopher, contributing 'An Essay on Quantity' to the *Philosophical Transactions of the Royal Society of London* in 1748. The Scottish poet Thomas *Campbell was named after him.

Rejected Addresses, by James and Horatio *Smith, published 1812.

A competition was held to find a suitable address to celebrate the opening of the new *Drury Lane Theatre in 1812. James and Horatio Smith produced a large batch of bogus entries, purporting to be by *Wordsworth, *Byron, T *Moore, *Southey, *Coleridge, *Crabbe, Sir W *Scott, *Cobbett, and others. The parodies are mixed in quality, but the brilliance of some made the Smiths famous, and caused T. Campbell to feel annoyed that he had been left out.

Relapse, The, or Virtue in Danger, the highly successful first play of *Vanbrugh, produced 1696.

It is an avowed continuation of *Love's Last Shift* by C. *Cibber, some of the characters being retained, though more effectively presented. It contains two plots, very slenderly related to each other. Loveless, a reformed libertine, living happily in the country with his wife Amanda, is obliged to go with her to London, where he suffers a relapse under the temptation of Berinthia, an unscrupulous young widow. Worthy, a former lover of Berinthia, prevails on her to favour Loveless's suit and to persuade Amanda of the infidelity of her husband, in order to promote his own chances of seducing Amanda. But Amanda, though bitterly resenting her husband's faithlessness, remains firm in her virtue. The second plot is more entertaining. Sir Novelty Fashion, the perfect beau, who has just become (by

purchase) Lord Foppington, is about to marry Miss Hoyden, daughter of Sir Tunbelly Clumsey, a country squire, neither father nor daughter having yet seen him. Foppington's younger brother, Young Fashion, having overspent his allowance, vainly appeals to Foppington for help. To revenge himself and rehabilitate his fortunes, he decides to go down to Sir Tunbelly's house, impersonate his brother, and marry the heiress. The plot is at first successful. Sir Tunbelly welcomes him unsuspectingly, and Miss Hoyden is only too ready to marry him next morning;

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but Sir Tunbelly will not hear of the marriage for a week, so Fashion bribes the nurse and parson, and a secret marriage is at once celebrated. Foppington arrives, is treated as an impostor, and subjected to indignities, until a neighbour vouches for his identity. Meanwhile young Fashion escapes. Hoyden, the parson, and the nurse decide to say nothing of the former marriage, and Hoyden is married to Foppington, who immediately brings his wife to London. Here young Fashion claims his bride, the nurse and parson are bullied and cajoled into admitting the earlier marriage, and Hoyden is reconciled to her lot on learning that Fashion is Lord Foppington's brother.

The play was adapted by Sheridan as **A Trip to Scarborough*.

Religio Laici, a poem by *Dryden, published 1682.

Written in defence of Anglicanism against Deist, Catholic, and Dissenting arguments, *Religio Laici* combines an exalted recognition of religious sublimity with a defence of a 'layman's' reasonable and straightforward

religious attitudes. The poem's opening lines, beginning 'Dim as the borrow'd Beams of Moon and Stars', are among the finest Dryden wrote.

Religio Medici, a self-directed stocktaking by Sir T.

*Browne of his attitudes as a Christian and a doctor towards God and the Church, faith and reason, the classical tradition, private friendship, and national prejudice, first published in an unauthorized edition 1642, reprinted 1643 with some authorial corrections, revisions, and additions.

Written in about 1635, after experience of life in Ireland, France, Italy, and Holland, the work is divided into two parts, relating broadly to God and to man. The first treats of matters of faith, the hostilities among rival sects and religions, and man as microcosm. Its breadth of vision and tolerance are matched in the second part, where he expresses love for all sorts and conditions of men, English or foreign, rich or poor, learned or ignorant, friend or foe, good or bad. While based on biblical teaching, the arguments are reinforced and widened with citations of classical philosophers, historians, and poets. Often reprinted, and translated into many languages, *Religio Medici* quickly made the author famous as much by its wit and style as by its piety.

Reliques of Ancient English Poetry, a collection of ballads, sonnets, historical songs, and metrical romances published in 1765 by T. *Percy. The majority of them were extracted from the *Percy Folio and edited and 'restored' by Percy. They were of very different periods, some of great antiquity, some as recent as the reign of Charles I. Ancient poems drawn from other

sources and a few of more modern date (including works by *Wither, *Dryden, *Lovelace, *Shenstone, and *Glover) were added by the editor. The antiquary J. *Ritson was sharply critical of Percy's editorial method. The editions of 1767, 1775, and 1794 each contained new matter. See the facsimile edition of the *Reliques*, introd. N. M. Groom (1996).

REMARQUE, Erich Maria (1898-1970), German novelist, author of *Im Westen nichts Neues* (*All Quiet on the Western Front*, 1929), a fictionalized account of his experiences in the First World War which was translated into many languages, but in Germany was denounced for its pacifism and burnt publicly (1933) by the Nazis. Remarque left Germany in 1938, and in 1939 moved permanently to the United States; many of his later novels centre on the theme of exile.

Remorse, a tragedy by S. T. *Goleridge, written in 1797 as *Osorio*, produced at Drury Lane 1813.

The story, set in Granada at the time of the Spanish Inquisition, tells of the slow corruption of the character of Osorio, a man who supposed himself strong but who is gradually led by temptations and events into guilt and evil.

Renaissance, the great flowering of art, architecture, politics, and the study of literature, usually seen as the end of the Middle Ages and the beginning of the modern world, which came about under the influence of Greek and Roman models. It began in Italy in the late 14th cent., culminated in the High Renaissance in the early 16th cent. (the period of *Michelangelo and *Machiavelli), and spread to the rest of Europe in the

15th cent, and afterwards. Its emphasis was humanist: that is, on regarding the human figure and reason without a necessary relating of it to the superhuman; but much of its energy also came from the *Neoplatonic tradition in writers such as *Pico della Mirandola.

The word Renaissance has been applied in the 20th cent, to earlier periods which manifested a new interest in and study of the classics, such as the 12th cent, and the period of Charlemagne. But the Italian Renaissance is still seen as a watershed in the development of civilization, both because of its extent and because of its emphasis on the human, whether independent of or in association with the divine. See J. A. *Symonds, *History of the Renaissance in Italy* (1875-86); W. *Pater, *Studies in the History of the Renaissance* (1873); J. *Burckhardt, *The Civilization of the Renaissance in Italy* (English trans., S. G. C. Middlemore, 1929).

RENAN, Ernest (1823-92), French Hebraist, historian, and archaeologist. After a childhood spent in his native Brittany he studied for the priesthood in Paris, but withdrew because of doubts about the divinity of Jesus and the divine inspiration of the Bible. His eccentric sexuality, which was aroused by the veiled and the inaccessible, seems eventually to have focused on his sister Henriette, about whom he was to write rhapsodically years after her death in *Ma Soeur Henriette* (1895), not least for her role in the preparation of his masterpiece, *Vie de Jésus* (1863), the first of a seven-volume account of the historical origins of Christianity
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Jesus is a fusion of Renan's romantic Christianity, which centred on its aesthetic and emotional significance, and his solid historical scholarship, which led him to subject the biblical accounts of the life of Jesus to sceptical scrutiny. It earned him both fame and persecution. Besides his historical and philological works, Renan published a number of critical, reflective, and prophetic essays, among them: *Essais de morale et de critique* (1859), *La Réforme intellectuelle et morale* (1871), *Examen de conscience philosophique* (1888), *L'Avenir de la science* (written 1848-9, pub. 1890). His early years are recalled in *Souvenirs d'enfance et de jeunesse* (1883).

Renaud, in the **chansons de geste* a rebel against *Charlemagne, better known under the Italian name of *Rinaldo.

RENAULT, Mary, pseudonym of Mary Challans (1905-83), novelist, known principally for her historical novels, most of which are lively first-person narratives set in Ancient Greece or Asia Minor, incorporating the new anthropological and historical insights of the 20th cent. They include *The King Must Die* (1958) and *The Bull from the Sea* (1962), both retelling the legend of Theseus, and *The Persian Boy* (1972), set in the time of Alexander the Great.

RENDELL, Dame Ruth Barbara, née Grasmann (1930-), prolific writer of detective fiction and psychological thrillers, many of which have been successfully adapted for television. Educated at Loughton High School, Essex, she worked as a reporter and sub-editor for several years before becoming a fulltime writer. Her fiction consists of three main strands,

the most popular, and structurally conventional, of which is the series of novels based round the character of Detective Chief Inspector Reginald Wexford and his colleague Mike Burden, who work in the fictional English town of Kingsmarkham. The first Wexford novel, *From Doon with Death* (1964), was followed by many others, including *No More Dying Than* (1971), *The Speaker of Mandarin* (1983), *Kissing the Gunner's Daughter* (1991), *Simisola* (1994), and *Road Rage* (1997). A collection of Wexford short stories, *Means of Evil*, was published in 1979, and another story is contained in the collection *The Copper Peacock* (1991). A second strand of psychological thrillers explores more oblique and ambiguous scenarios and aberrant psychologies. These include *The Lake of Darkness* (1980), *Master of the Moor* (1982), and *The Crocodile Bird* (1993). Under the pseudonym Barbara Vine this strand is further developed in *A Dark-Adapted Eye* (1986), *A Fatal Inversion* (1987), *The House of Stairs* (1988), *Gallowglass* (1990), *Asia's Book* (1993), and *No Night is Too Long* (1994). A volume of *Collected Short Stories* was published in 1987. Her many awards include four Gold Daggers from the Crime Writers Association and three Edgar Allen *Poe awards from the Mystery Writers of America.

RENÉ OF PROVENCE, duc d'Anjou and comte de Provence (1408-80), known as 'le bon Roi René', son of Louis II, duke of Anjou, was titular king of Naples, the two Sicilies, and Jerusalem, 'whose large style agrees not with the leanness of his purse' (Shakespeare, 2 **Henry VI*, 1. i). His daughter *Margaret of Anjou was wife of Henry VI. As count of

Provence, he gave free play to his love of music and poetry, tilting and hunting, minstrels and knighterrants, and showed indifference to political affairs.

There is a picture of his court in Scott's **Anne of Geierstein*. He figures in *Henry VI* as 'Reignier'. He left some prose and verse romances, pastorals, and allegories.

RENI, Guido (1575-1642), Bolognese painter much admired in England in the 18th and early 19th cents, when he was ranked second only to * Raphael; Horace *Walpole's comment in *Aedes Walpolianae* (1747)—'all the qualities of a perfect painter never met but in Raphael, Guido and Carracci'—typifies the response of this period. *Shelley, in Bologna in 1818, wrote rapturously to *Peacock of the Guidos in the Pinacoteca, and from Rome (1819) exclaimed that only Raphael, Guido, and *Rosa could sustain comparison with antiquity. A painting traditionally described as a portrait of Beatrice Cenci, almost certainly not by Reni himself but loosely derived from his 5i *Andrew Led to Martyrdom* (1608), cast a spell over the Romantics: Shelley describes it in his preface to **The Cenci*, and later it fascinated *De Quincey, *Dickens, *Swinburne, *Melville, and many others: Hawthorne uses it and Reni's *Archangel Michael* in **The Marble Faun* to symbolize various aspects of his central characters. But *Keats disliked his 'melodramatic mawkishness' and his reputation plunged with *Ruskin: only recently has the true stature of his work again been recognized.

REPTON, Humphry, see PICTURESQUE.

Republic, The, one of the dialogues of *Plato, in which * Socrates is represented as eliciting, in the course of a discussion on justice, the ideal type of state. In this the

perfect forms of goodness, truth, and beauty are cultivated, and everything repugnant to them excluded.

The famous fable of the men who live bound in a cavern, so that they can see only the shadows of real objects projected by a bright fire on its inner wall, occurs in Book 7.

Republic of Letters, the, the collective body of those engaged in literary pursuits. The expression occurs first in *Addison's *Dialogues upon Ancient Medals* (i.

19)-

'Resolution and Independence', a poem by *Wordsworth, written 1802, published 1807, sometimes known as 'The Leech Gatherer'.

The poet describes his own elation as he walks over the moors on a fine spring morning after a storm, and

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his sudden descent into apprehension and dejection, as he ponders the fate of earlier poets, such as *Chatterton:

'We Poets in our youth begin in gladness, I But thereof come in the end despondency and Madness.' At

this stage he comes upon the aged leech gatherer,

whom he cross-questions in characteristically Wordsworthian manner about his way of life: the old man

responds with cheerful dignity, and the poet resolves to remember him as an admonishment. The poem was

based on a meeting recorded in Dorothy *Wordsworth's *Journal*, 3 Oct. 1800, with an 'old man almost

double', whose trade was to gather leeches. Its mixture of elevated language and sentiment with prosaic detail is peculiarly Wordsworthian, and led *Coleridge to

comment on its 'inconstancy of style'. Wordsworth's

own comments on his use of imagery in the poem and 'the conferring, the abstracting, and the modifying powers of the Imagination' in his 1815 preface are of great interest.

RESTIF de la BRETONNE, Nicolas (1734-1806), French novelist. His vast, rambling output reflects the dissipations of his life as a peasant adrift in Paris. Long forgotten, he has recently been restored to critical favour for his knowledge of the life of the humble classes (*Le Paysan perversi*, 1775, and *Monsieur Nicholas*, 1794), and by his understanding of rural values (*La Vie de mon père*, 1779).

Restoration, the re-establishment of monarchy in England, with the return of Charles II (1660); also the period marked by this event of which the chief literary figures are *Dryden, *Rochester, *Bunyan, *Pepys, *Locke, and the Restoration dramatists. One of the characteristic genres of the period is Restoration comedy, or the comedy of manners, which developed upon the reopening of the theatres. Its principal writers were *Congreve, *Etherege, *Farquhar, *Vanbrugh, and * Wycherley, and its predominant tone was witty, bawdy, cynical, and amoral. The plays were mainly in prose, with passages of verse for the more romantic moments; the plots were complex and usually double, sometimes triple, though repartee and discussions of marital behaviour provide much of the interest, reflecting the fashionable manners of the day. Standard characters include fops, bawds, scheming valets, country squires, and sexually voracious young widows and older women; the principal theme is sexual intrigue, either for its own sake or for money.

Playwrights came under heavy attack for frivolity, blasphemy, and immorality (see COLLIER, JEREMY): they and their subsequent admirers defended their works as serious social criticism, and mirrors to the age.

During the 18th cent, the plays were presented in more 'genteel' versions, and in the 19th cent, hardly at all: the 20th cent, saw a considerable revival of interest, with such notable productions as **The Way of the World*, one of the masterpieces of the period, in 1924 with Edith Evans as Millamant.

Retaliation, an unfinished poem by *Goldsmith, published 1774, consisting of a string of humorous and critical epitaphs on *Garrick, Sir J. *Reynolds, *Burke, and other friends, in reply to their similar efforts directed against himself. Of the latter Garrick's is the best known:

Here lies Nolly Goldsmith, for shortness called Noll,
Who wrote like an angel, but talked like poor Poll.

Retrospective Review (1820-8), founded by Henry Southern (1799-1853), its first editor, as a 'Review of past literature', the object of which was 'to exhibit a bird's-eye view of the rise and progress of our literature' and to rouse interest 'in the old and venerable literature of the country'. Extracts from poetry, essays, drama, and other prose, chiefly drawn from the 16th and 17th cents, included the work of F. *Bacon, Sir T. *Browne, G. *Chapman, G. *Herbert, *Jonson, *Vaughan, and many others. Some three-quarters of the work was English; the rest consisted of translations from past European literature. Another of the founder's objects was to question the deference accorded to contemporary critics, such as those of the

**Quarterly* and the **Edinburgh*, and to expose their substitution of prejudice for true critical principles.

The method of the *Review* was to consider each piece or extract as if it were just from the press, and sometimes to compare the quality of the old with some work of the 'moderns'. The *Review* was briefly revived in 1853-4.

Return of the Druses, The, a tragedy in blank verse by R. *Browning, published 1843 as No. IV of **Bells and Pomegranates*. It was written for the stage, but was rejected by *Macready, although Browning had created the role of Djabal with him in mind.

The action of the play is unhistorical. Browning places the religious sect of the Druses in exile and subjection on a small Aegean island, and the plot concerns the downfall of the impostor Djabal, who claims to be the incarnation of Hakeem, divine founder of the sect, in order both to liberate his people from their oppressors and to gain the love of Anael. Djabal and Anael both perish in the end, but the 'return of the Druses' to their homeland, the Lebanon, is assured.

Return of the Native, The, a novel by T * Hardy, published 1878.

The scene is the sombre Egdon Heath, powerfully and symbolically present throughout the novel.

Damon Wildeve, once an engineer but now a publican, dallies between the two women by whom he is loved—the gentle Thomasin Yeobright and the wild, capricious Eustacia Vye. Thomasin rejects her humble suitor Diggory Venn, a reddleman, and is eventually married to Wildeve, who takes her less for love than from a wish to hurt Eustacia. Thomasin's cousin Clym Yeobright, a diamond merchant in Paris, disgusted

with the worthlessness of his occupation, returns to Egdon intending to become a schoolmaster in his native heath. He falls in love with Eustacia, and she in a brief infatuation marries him, hoping to induce him to return to Paris, thus escaping from Egdon, which she detests. But to her despair he will not return; his sight fails and he becomes a furze-cutter on the heath. She becomes the cause of estrangement between Clym and his beloved mother, and unintentionally causes the mother's death. This, together with the discovery that Eustacia's relationship with Wildeve has not ceased, leads to a violent scene between Clym and his wife, and ultimately to Eustacia's flight, in the course of which both she and Wildeve are drowned. Clym, blaming himself for the death of his mother and his wife, becomes an itinerant preacher, and the widowed Thomasin marries Diggory Venn.

REUCHLIN, Johann (1455-1522), born at Pforzheim, a celebrated humanist and the foremost Hebraist of his day. Braving the powerful Dominicans, he published in 1494 his *De Verbo Mirifico*, defending Jewish literature and philosophy, and became the centre of an acute controversy in which he was opposed by * Pfefferkorn and which was the occasion of the publication of the **Epistolae Obscurorum Virorum*. Reuchlin was author of the first Hebrew grammar.

Revelation, Book of, see APOCALYPSE.

revels, master of the, an officer appointed to superintend *masques and other entertainments at court. He is first mentioned in the reign of Henry VII. The first permanent master of the revels was Sir Thomas

Cawarden, appointed in 1545. Holders of the office in Shakespeare's day were Edmund Tilney, 1579-1610, and Sir George Bue, 1610-22 (he had been deputy master since 1603).

Revenge of Bussy D'Ambois, The, a tragedy by G.

*Chapman, written 1610/11, printed 1613, a sequel to **Bussy D'Ambois*.

Clermont D'Ambois, brother of Bussy, described by his close friend the due de Guise as the ideal 'Senecal [i.e. Stoical] man', gentle, noble, generous, and 'fix'd in himself, is urged by his brother's ghost to avenge his murder, but will only do so by the honourable method of a duel. He sends a challenge to Montsurry, who evades it; urged again by the ghost, he introduces himself to Montsurry's house, forces him to fight, and kills him. He then learns of the assassination of the Guise, and, refusing to live amid 'all the horrors of the vicious time' as 'the slave of power', he kills himself. The hero's reluctance to exact revenge recalls certain aspects of **Hamlet*. (See also REVENGE TRAGEDY.)

Revenger's Tragedy, The, a tragedy published anonymously in 1607, and from 1656 ascribed to

Tourneur; its authorship has been disputed since 1891, with some scholars defending the traditional attribution and others championing the rival claims of *Middleton and others.

The central character is Vendice (or Vindice), intent on revenging the death of his mistress, poisoned by the lecherous old duke. The court is a centre of vice and intrigue; the duchess's youngest son is convicted of rape, she herself seduces Spurio, the duke's bastard, and her two older sons, the duke's stepsons, plot

against each other and against Lussurioso, the duke's heir. Vendice, disguised as Piato, appears to attempt to procure his own sister Castiza for Lussurioso; she resists, but their mother Gratiana temporarily succumbs to his bribes and agrees to play the bawd.

Vendice murders the duke by tricking him into kissing the poisoned skull of his mistress, and most of the remaining characters kill one another or are killed in a final masque of revengers and murderers; Vendice, who survives the bloodbath, owns up to the murder of the duke, and is promptly condemned to death with his brother and accomplice Hippolite by the duke's successor, old Antonio. He is led off to execution, content to 'die after a nest of dukes'. The play is marked by a tragic intensity of feeling, a powerfully satiric wit, and passages of great poetic richness, all combined, for example, in Vendice's address to 'the bony lady', his dead mistress: 'Does the silkworm expend her yellow labours I For thee?' (ill. v. 71 ff.). (See also REVENGE TRAGEDY)

revenge tragedy, a dramatic genre that flourished in the late Elizabethan and Jacobean period, sometimes known as 'the tragedy of blood'. Kyd's **The Spanish Tragedy* (c.1587), a much quoted prototype, helped to establish a demand for this popular form; later examples are Marlowe's **The few of Malta*, Shakespeare's **Titus Andronicus*, **The Revenger's Tragedy*, and, most notably, **Hamlet*; there are also strong revenge elements in *Webster. Common ingredients include: the hero's quest for vengeance, often at the prompting of the ghost of a murdered kinsman or loved one; scenes of real or feigned insanity; a play-within-a-play; scenes

in graveyards, severed limbs, scenes of carnage and mutilation, etc. Many of these items were inherited from Senecan drama, with the difference that in revenge tragedy violence was not reported but took place on stage: as Vendice in *The Revenger's Tragedy* rather baldly puts it, while in the process of slowly murdering the duke, 'When the bad bleeds, then is the tragedy good.' The revenge code also produced counter-attacks, as in **The Atheist's Tragedy*, in Chapman's **The Revenge of Bussy D'Ambois*, and again in *Hamlet*, in which the heroes refuse or hesitate to follow the convention.

Revesby play, the, a folk drama acted by morris dancers at Revesby in Lincolnshire at the end of the 18th cent. The characters are the Fool and his sons—Pickle Herring, Blue Breeches, Pepper Breeches, Ginger Breeches—and Mr Allspice and Cicely. The Fool fights with a hobby-horse and a dragon. The sons decide to kill the Fool; he kneels down, the swords of the dancers are locked around his neck, and he is slain. He revives when Pickle Herring stamps his foot. Sword-dances and the wooing of Cicely by the Fool and his sons
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conclude the play. The central incident no doubt symbolizes the death of the year and its resuscitation in the spring. The text is given by T. F. Ordish in the *Folk-Lore Journal*, 7. 338. See also E. K. *CHAMBERS, *The Mediaeval Stage* (2 vols, 1903).

Review, (1) a periodical started by * Defoe in 1704, under the title of *A Weekly Review of the Affairs of France*, which after various transformations became *A Review of the State of the British Nation* in 1707; it lasted

until 1713. It was a non-partisan paper, an organ of the commercial interests of the nation; it appeared thrice weekly and was written, practically in its entirety, by Defoe himself, who expressed in it his opinions on all current political topics, thus initiating the political leading article. It also had lighter articles on love, marriage, gambling, etc.; Defoe's attitude to his readers was that he strove to '*wheedle them in* (if it may be allowed that expression) to the knowledge of the world; who, rather than take more pains, would be content with their ignorance, and search into nothing'.

(2) A quarterly magazine of poetry and criticism, founded in 1962 and edited by Ian *Hamilton. It ran for 30 issues, and was succeeded by the *New Review*, also edited by Hamilton, which ran from 1974 to 1979.

Review of English Studies, a scholarly quarterly published by the *Oxford University Press devoted to historical scholarship in English language and literature, founded by R. B. *McKerrow. The first issue appeared in Jan. 1925, and the present New Series began in 1950.

Revolt of Islam, The, an epic political poem by P. B. * Shelley, written at Great Marlow in 1817 (under the title 'Laon and Cythna: or The Revolution in the Golden City, A Vision of the Nineteenth Century'), published 1818.

The poem is Shelley's idealized and highly idiosyncratic version of the French Revolution, transposed to an Oriental setting. It is composed in Spenserian stanzas (too ornate for effective narrative), forming twelve cantos. The revolt is organized by a brother and sister, Laon and Cythna, whose temporary success is

celebrated in incestuous love-making (Canto VI). But the tyrants recover power, and Islam is subject to plague and famine, vividly described (Canto X). Brother and sister are burnt at the stake, but sail together with an illegitimate child to a visionary Hesperides (Canto XII). Though cumbersome, diffuse, and obsessive (there is much disguised autobiography), the poem contains powerful images of struggle and renewal which are brilliantly clarified in Shelley's poems of 1819. The figure of Cythna, the revolutionary feminist, is of historical interest; and the prose preface, concerning reactions to the French Revolution, is impressively argued.

Revolution in France, Reflections on the, by E. *Burke, published 1790.

This treatise was provoked by a sermon preached by R. *Price in Nov. 1789, in which he exulted in the French Revolution and asserted that the king of England owes his throne to the choice of the people, who are at liberty to cashier him for misconduct. Burke repudiates this constitutional doctrine, and contrasts the inherited rights of which the English are tenacious with the 'rights of man' of the French revolutionaries, based on 'extravagant and presumptuous speculations', inconsistent with an ordered society and leading to poverty and chaos. He examines the character of the men who made the French Revolution, and the proceedings of their National Assembly, a 'profane burlesque of that sacred institute'. The well-known eloquent passage on the downfall of Marie Antoinette leads to the lament that 'the age of chivalry is gone. . . All the decent drapery of life is to be rudely torn off' in

deference to 'the new conquering empire of light and reason'. His general conclusion is that the defective institutions of the old regime should have been reformed, not destroyed.

Revue des deux mondes. La, a celebrated French monthly review which first appeared in 1829 and which continues to be published today. Under the editorship (1831-77) of François Buloz it became one of the leading periodicals of its kind in Europe, dealing with foreign and domestic politics as well as literature, philosophy, and the fine arts, and attracting contributions from such writers as *Balzac, *Sainte-Beuve, *Dumas *père*, *Hugo, *Vigny, and G. *Sand.

REXROTH, Kenneth, see PERFORMANCE POETRY.

Reynard the Fox, the central character in the *Roman de Renart*, a series of popular satirical fables, related to the *bestiaries and the tradition from *Aesop's Fables, written in France at various times c. 1175-1250. The first known cycle is the Latin one by Nivard of Ghent, *Ysengrimus* (c.1148), and this was followed by the Middle High German *Reinhard Fuchs* (c.1180). There is a Flemish version from c.1250; another Flemish version (now lost) was translated into English and printed by *Caxton in 1481. In these anthropomorphic stories, the fox is the man who preys on society, is brought to justice, but escapes by his cunning. The popularity of the series was most marked in French (which took from it the German word *Regin-hart*, 'strong in counsel', for 'fox' in place of its etymological *goupi*/which is found in some of the earlier stories), but there are some derived and related English works. The most important of these is the Middle English 'The Fox

and the Wolf (in *Early Middle English Verse and Prose*, ed. J. A. W. Bennett and G. V. Smithers, 2nd edn 1968, 67-76). Other related works in English are Chaucer's 'The Nun's Priest's Tale' (see CANTERBURY TALES, 20), some of *Henryson's 'Morali Fabillis of Esope' (where the fox is called Lowrence), and J. C. ^Harris's Uncle Remus stories (where the role of the fox is taken by *Brer Rabbit). The principal characters in Caxton's version are: Reynard the Fox, King Noble the Lion,

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Isengrym the Wolf, Gourtoys the Hound, Bruin the Bear, Tybert the Cat, Grymberth the Badger, Coart (or Cuwaert) the Hare, Bellyn the Ram, Martin and Dame Rukenawe the Apes, Chanticleer the Cock, Partlet the Hen. Ermeline is Reynard's wife and Malperdy (*Malpertuis*) his castle.

Le Roman de Renart, Branche II (ed. M. Roques, *Classiques Français du Moyen Âge*, 79, Paris, 1951); L. Flinn, *Le 'Roman de Renart' dans la littérature française et dans les littératures étrangères au moyen âge* (Paris, 1963); *The History of Reynard the Fox Translated from the Dutch Original by William Caxton*, ed. N. F. Blake (EETS OS 263, 1970).

REYNOLDS, John Hamilton (1796-1852), poet, and a close friend and correspondent of *Keats. (Keats's letter to Reynolds of May 1818 on *The Fall of* Hyperion* is particularly important.) In 1814 Reynolds published *Safe*, an *Oriental novel reminiscent of *Byron, and *The Eden of the Imagination*, which echoes late 18thcent. verse. *The Garden of Florence* (1821) contains his most effective serious work, and includes two verse tales from *Boccaccio, as part of a Boccaccio volume he

and Keats intended to write together, and for which Keats originally produced *'Isabella'. He had great skill in parody and comic verse; his parody of Wordsworth's * *Peter Bell* appeared in 1819, *The Fancy* in 1820, and *Odes and Addresses* (with T. *Hood) in 1825.

REYNOLDS, Sir Joshua (1723-92), painter, born in Devon. He was apprenticed in London (1740-4) and studied in Italy (1750-2); on his return to London (1753) he swiftly became the most successful portrait painter of his age. Reynolds sought to give new dignity to British portraiture by relating it to the Grand Style of European art. His portraits are immensely varied and enriched by allusions to the antique and to Renaissance and 17th-cent. Italian art. He was a distinguished man of letters; it was he who suggested the idea of the *Club to his friend Dr *Johnson. He painted Johnson at least five times and wrote a memoir of him and two Johnsonian dialogues; *Boswell dedicated his *Life of Johnson* to the painter. Goldsmith dedicated **The Deserted Village* to him. Reynolds's first literary works were three essays published in the **Idler* (1759). In 1768 he was made first president of the Royal Academy and his *Discourses*, delivered to the students (1769-90), are his most significant achievement as a writer. He supported the values of academic art, and stressed the importance of study of the great masters of the past. Yet the *Discourses* reveal that he was sensitive to the new ideals of Romantic art; the last is a tribute to *Michelangelo, whose sublimity Reynolds had come to value above the perfection of *Raphael. *Hazlitt pointed out the contradictions in the *Discourses* and * Blake, in a series of annotations to

his copy of the *Works*, attacked Reynolds for his lack of faith in the inspiration of genius—on the title page he wrote, 'This man was hired to depress art.' Yet he was admired by *Constable, Turner, and *Ruskin, and *Wordsworth paid tribute to him in lines on Sir G. *Beaumont's cenotaph to his memory at Coleorton. See *Discourses on Art*, ed. Robert R. Wark (1975; repr. 1997); Nicholas Penny, *Reynolds* (1986); and Richard Wendorf, *Sir Joshua Reynolds: The Painter in Society* (1996).

rhetoric, in Greek, the art of speaking so as to persuade, was from the first tied up with ethics (persuasion of what is true) and literature (use of language in order to please). It was a branch of the medieval *Trivium and therefore an important part of the school syllabus up to the 17th cent. Literary rhetoric is concerned with the organization (*inventio* and *dispositio*) and embellishment (*elocutio*) of works. The first of these is prominent in many 18th-cent. works (**Tristram Shandy* and **A Tale of a Tub*, for instance), and the second is important in its provision of poetic 'devices' (figures and tropes) in poets from *Chaucer to the present day. The study of rhetoric—encompassing *Plato and *Aristotle, *Cicero and *Quintillian, *Boethius and *Bede, *Erasmus and *Ramus, *Bacon and *Locke, *Burke and H. *Blair, *Joyce and *Golding—is an increasingly vital and important area in literary studies. See B. Vickers, *Classical Rhetoric in English* (1970) and *In Defence of Rhetoric* (1988); G. A. Kennedy, *Classical Rhetoric and Its Christian and Secular Tradition* (1980) and *A New History of Classical Rhetoric* (1994); and T. M. Conley, *Rhetoric and the European Tradition* (1990).

RHODES, Cecil John (1853-1902), born in Bishop's Stortford. He gained a degree at Oriel College, Oxford, after some delay, and made a fortune at the diamond fields of Kimberley. He became a statesman of South Africa and was instrumental in securing part of Bechuanaland for the Cape government (1884) and later (1887) the charter for the British South Africa Co. whose territory became known as Rhodesia. He was prime minister of Cape Colony from 1890, but was forced to resign in 1896 because of an unauthorized raid into the Transvaal (the 'Jameson raid'). In his will he endowed 170 scholarships at Oxford, for students from the British Empire, America, and Germany.

RHODES, William Barnes (1772-1826), a bank teller, who translated the *Satires* of * Juvenal in 1801 and the *Epigrams* in 1803. He did not acknowledge his authorship of his highly successful farce **Bombastes Furioso* (1810) until 1822. Rhodes collected volumes of plays, old and new, and bought heavily at the *Roxburghe sale in 1812.

Rhododaphne, a narrative poem in octosyllabics by *Peacock, published 1818.

In ancient Thessaly, the shepherd boy Anthemion is torn between the mortal girl Calliroë and the nymph Rhododaphne. Calliroë appears to die, and Rhododaphne takes Anthemion to an enchanted palace (anticipating the one built by Keats's * Lamia), but Rhododaphne is struck down by the spirit of Heavenly Love, and Calliroë is restored.

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rhyme. 'Male' or 'masculine' rhymes or endings are those having a final accented syllable, as distinguished

from 'female' or 'feminine' rhymes or endings in which the last syllable is unaccented.

rhyme-royal, or **rime royal**, a seven line stanza form of iambic pentameter, rhyming a b a b b c c, used for narrative poetry from Chaucer (**Troilus and Criseyde*) to William *Morris.

Rhymers Club, a group of poets that met at the *Cheshire Cheese in Fleet Street for two or three years, from 1891, to read poetry. Members and associates included *Yeats, Ernest Rhys (1859-1946, poet and editor of the *Everyman's Library), *Le Gallienne, *Dowson, L. *Johnson, Arthur *Symons, and J. *Davidson. It published two collections of verse, 1892 and 1894.

Rhyming Poem, The, an Old English poem from the *Exeter Book and therefore not later than the 10th cent., striking for the fact that the two halves of its alliterating lines rhyme (as happens sporadically in later Old English poetry). It is a loose discussion of the vicissitudes of life, contrasting the misfortunes of a fallen king with his past glory, a common Boethian, elegiac theme in Old English. The form is autobiographical but the speaker is not individuated to any extent; it has been suggested that the poem is a paraphrase of Job 29 and 30. See ASPR 4.

RHYS, Ernest, see RHYMERS CLUB and EVERYMAN'S LIBRARY.

RHYS, Jean (Ella Gwendolen Rees Williams) (1890-1979), novelist, born in Dominica, the daughter of a Welsh doctor; she came to England in 1907. She briefly attended the Perse School, Cambridge, and the Academy of Dramatic Art, then worked as chorus girl and

film extra, and, during the First World War, as volunteer cook. In 1919 she left England to marry the first of three husbands, Jean Lenglet, and remained abroad for many years, living mainly in Paris, where she began to write and where much of her early work is set. *The Left Bank: Sketches and Studies of Present-Day Bohemian Paris* appeared in 1927 with an introduction by F. M. *Ford, followed by *Postures* (1928, reprinted 1969 as *Quartet*) and *After Leaving Mr Mackenzie* (1930). *Voyage in the Dark* (1934) is a first-person account of 19-year-old Anna Morgan's experiences as a chorus girl in London and on tour, and *Good Morning, Midnight* (1939) is the story, also told in the first person, of middle-aged Sasha Jensen, lonely and adrift in Paris, with a dead marriage and a dead baby behind her, seeking ambiguous consolation in a relationship with a gigolo. A long silence followed, during which Jean Rhys returned to England, living quietly in the West Country, until a radio adaptation of *Good Morning, Midnight* in 1958 brought her back to public attention. *Wide Sargasso Sea* (1966), set in Dominica and Jamaica during the 1830s, presents the life of the mad Mrs Rochester from **Jane Eyre*, a Creole heiress here called Antoinette Cosway; in the brief last section she is imprisoned in the attic in Thornfield Hall. This book was very well received and reprints of earlier novels were issued, to much praise of their 'bitter poetry', and were followed by two collections of short stories, *Tigers Are Better Looking* (1968) and *Sleep It off, Lady* (1976), and an unfinished autobiography, *5mi7e Please* (1979). Her *Letters 1931-66*, ed. F. Wyndham and D. Melly, were published in 1984, and a biography, *Jean Rhys Life*

and Work, by Carole Angier in 1990.

RHYS, John Llewellyn (1910-40), killed in action with the RAF, author of three books, all reflecting his passion for flying and his life as a pilot: they are *The Flying Shadow* (1936), *The World Owes Me a Living* (1939), and *England Is My Village*, a volume of short stories, for which he was posthumously awarded the Hawthornden Prize. His widow established in 1942 the prize that bears his name. Originally awarded to writers under 30, it is now available to writers under 35. Winners include Alun *Lewis (1944), V. S. *Naipaul (1958), Dan *Jacobson (1959), David *Storey (1961), Nell *Dunn (1964), Angela *Carter (1968), Andrew *Motion (1984), and Jonathan *Coe (1994).

Rhythm (1911-13, superseded 1913 by the *Blue Review*), a periodical edited by J. M. *Murry, with M.

*Sadleir and K. *Mansfield. Murry conceived it as 'The *Yellow Book* of the modern movement', and in it appeared work by D. H. *Lawrence, Mansfield, F. M. *Ford, *Picasso, *Gaudier-Brzeska, and others.

Riah, the Jew in Dickens's **Our Mutual Friend*.

RICARDO, David (1772-1823), English economist, of Dutch-Jewish family, who made a fortune on the London stock exchange, and then, under the influence of Adam *Smith, devoted himself to the study of political economy. In 1811 he met James *Mill, who became a close friend, and encouraged him in the composition and publication of his chief work, *On the Principles of Political Economy and Taxation* (1817), in which he sets forward his views on prices, wages, and profits, and his theory of rent. Again with Mill's encouragement, he became a member of Parliament

for Pontarlington in 1819. J. S. *Mill, who was as a boy obliged by his father to learn the rudiments of political economy from Ricardo's works, described him as 'the most modest of men' (*Autobiography*, ch. 1), but his personal and social interests and sympathies appear to have been narrow, and in many ways he represents the archetypal 'Dryasdust' economist, concerned only with facts and statistics, of *Carlyle's diatribes.

RICE, Anne, see GOTHIC FICTION.

RICE, Elmer (1892-1967), American dramatist, born Elmer Reizenstein in New York. His first major play was the expressionist drama *The Adding Machine* (1923), which satirized increasing regimentation and mechanization through the posthumous adventures of 853 **RICE I RICHARD II**

Mr Zero, a bookkeeper. His plays of the 1930s (*We, the People*, 1933; *Judgment Day*, 1934; *Between Two Worlds*, 1934) are a response to the Depression and international ideological conflict. Rice was a campaigner for social justice and an outspoken critic of censorship. He wrote many other plays, some of them farces and melodramas, four novels, and a memoir, *Minority Report* (1963).

RICE, James (1843-82), novelist and journalist, educated at Queens' College, Cambridge. While editing the failing periodical *Once a Week* he made the acquaintance of Walter *Besant, and proposed to him that they should collaborate in writing a novel: the result was *Ready-Money Mortiboy* (1872), the tale of a Prodigal Son who returns home 'ten times worse than when he went away' and proceeds to ruin his father. Their successful association produced several novels and

volumes of short stories.

RICH, Adrienne Cecilie (1929-), American poet, essayist, and critic, born in 1929; she graduated from Radcliffe College in 1951. She has held a variety of academic posts, most recently professor in Stanford, California. Rich has published steadily since *A Change of World* (1951), though it was only with her third collection, *Snapshots of a Daughter in Law* (1956), that her characteristic, fractured, free verse, frequently in lengthy sequences, began to emerge. Rich's volumes through the 1960s, 1970s, and 1980s keep pace with her own increasing politicization and involvement with first the anti-war movement, and then lesbian/feminist politics, making them valuable representative documents of their times. Her poetry allies the personal ever more closely with the political, typically juxtaposing scenes of domestic life with reminders of horrifying instances of history. *Diving into the Wreck* (1971) and *The Dream of a Common Language* (1978) are outstanding collections, while *The Fact of a Doorframe: Poems Selected and New, 1950-1984* presents much of her most achieved work. Rich's essays, particularly *Compulsory Heterosexuality and Lesbian Existence* (1981), have been seminal for her generation of feminists. Some of her prose work is published in *Lies, Secrets and Silence* (1978) and in *Bread, Blood, and Poetry* (1984).

RICH, Barnaby (1542-1617). He fought at Le Havre, in Ireland, and in the Netherlands, rising to the rank of captain; from 1574 he turned to literature, writing romances in the style of Lyly's *Euphues*, pamphlets, and reminiscences. From 1587 he received a pension.

His best-known romance is *Riche His Farewell to Militane Profession* (1581), which includes 'Apolonius and Silla', the source of Shakespeare's **Twelfth Night*. It was edited by T. M. Cranfill (1959).

RICH, John (1692-1761), theatrical producer, and son of the notoriously mean manager of Drury Lane, Christopher Rich (d. 1714). John opened the New Theatre in Lincoln's Inn Fields in 1714, where he had much success with pantomime. In 1728 he produced Gay's **Beggar's Opera* which was popularly said to have 'made Gay rich and Rich gay'. He became manager of Covent Garden in 1732, and in 1735 founded the Sublime Society of Beef Steaks, a club with many eminent members which met and dined in a room at the theatre.

RICH, Penelope (c. 1562-1607), the sister of Robert Devereux, earl of **Essex*, **Elizabeth I's* last favourite. Her father's dying wish, when she was only 13 or 14, that she should marry **Sidney*, came to nothing; in 1581 she was unhappily married to Lord Rich, and soon after provided the model for Sidney's 'Stella'. The exact nature of their relationship can never be known, but details in some sonnets, e.g. the comment that Stella 'Hath no misfortune, but that Rich she is', make it clear that she is the lady in question. After bearing Lord Rich seven children she became the mistress of Charles Blount, Lord Mountjoy (later earl of Devonshire), bearing him five or six children: they were married, after she had been legally separated from Lord Rich, by **Laud*, but the legality of the match was not accepted, and both died soon after. She was a famous beauty and a good linguist, especially in Spanish; took part in

masques by *Jonson and *Daniel; and was addressed by other poets besides Sidney, e.g. *Constable. According to Fr John Gerrard, she died in the Roman Catholic faith.

RICHARD I (1157-99), 'Coeur de Lion', king of England 1189-99, was one of the leaders of the Third Crusade and became a figure of romantic admiration in England (in the *Robin Hood legends, for instance, and in Scott's **The Talisman* and **Ivanhoe*), in spite of the fact that only six months of his ten-year reign were spent in England. For the Middle English verse romance see RICHARD COEUR DE LION.

Richard II, King, a historical tragedy by * Shakespeare, probably written and acted 1595. It was an immediate success and the first quarto of 1597 was followed by two more in 1598. After the death of *Elizabeth I a fourth quarto was issued in 1608, which contained the first appearance in print of the deposition scene (iv. i. 154-318), probably previously suppressed because of the politically contentious subject of the queen's succession, upon which it could be taken to reflect.

The scene was included in the text of the play printed in the First * Folio of 1623. Shakespeare's main source was the *Chronicles* of *Holinshed, but he appears possibly to have known the anonymous play about Richard II called *Woodstock*, and to have drawn on S. Daniel's narrative poem **The Civil Wars*.

The play begins with the quarrel between Henry Bolingbroke, son of John of Gaunt, and Thomas Mowbray, duke of Norfolk, which King Richard resolves arbitrarily by exiling Mowbray for life and Bolingbroke for ten years. When 'time-honoured' John

of Gaunt dies Richard confiscates his property to pay

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for his Irish wars, for which he leaves the country.

Bolingbroke returns to claim his inheritance and takes Berkeley Castle, which the duke of York has as regent to yield him. The king returns to Wales, hears that his Welsh supporters have deserted him and that Bolingbroke has executed the king's favourites Bushy and Green; accompanied by York's son Aumerle, he withdraws to Flint Castle, where Bolingbroke accepts his surrender. The first half of the play ends with a discussion between a gardener and Richard's Queen Isabel about the government of the garden-state and the possibility of the king's deposition (ill. iv). In London Richard relinquishes his crown to Bolingbroke, who sends him to the Tower. The earl of Carlisle's and Aumerle's plot to kill Bolingbroke, who has now proclaimed himself Henry IV, is foiled by York. Richard is transferred to Pomfret Castle, where he hears of Henry's coronation and is murdered by Sir Pierce of Exton.

Richard III, like 1 **Henry V* and **King John*, is written entirely in verse and it contains some of Shakespeare's most famous speeches, including John of Gaunt's evocation of England as 'This royal throne of kings, this scept'r'd isle'. Its telling 'sad stories of the death of kings' contributed to its potent appeal. On the day before the earl of *Essex's planned revolt in 1601 his supporters paid for a performance of a play about Richard II, which was almost certainly Shakespeare's.

Richard III, King, a historical tragedy by ^Shakespeare, probably written and performed 1591. It was first

published in a quarto in 1597, which was reprinted five times before it appeared again, in a fuller and more reliable text in the First Folio of 1623. The play's chief sources are the chronicles of R. Holinshed and E. Hall which contained material from Vergil's *Anglicae Historiae* and Sir T. More's *The History of King Richard the Thirde*.

The play completes the tetralogy whose first three parts are the *Henry V* plays. It centres on the character of Richard of Gloucester, afterwards King Richard III, ambitious and bloody, bold and subtle, treacherous, yet brave in battle, a murderer, and usurper of the crown.

The play begins with the deformed Richard's announcement:

'Now is the winter of our discontent I
Made glorious summer by this sun of York', that is the king, Edward IV, who is dying. Richard is determined that he shall succeed to the crown and sets out to eliminate any opposition to this and to secure his position. He has his brother the duke of Clarence, who has been imprisoned in the Tower, murdered. As she accompanies the corpse of her dead father-in-law Henry VI, Anne, the widow of Edward, prince of Wales, is wooed by Richard, and they are later married. When the king dies Richard begins his attack on Queen Elizabeth's family and supporters, with the help of the duke of Buckingham. Hastings, Rivers, and Grey are all executed, and Buckingham persuades the citizens of London to proclaim Richard king. After his coronation he murders his nephews, the princes in the Tower, and following the death of his wife Anne, which he encourages, tries to marry his niece, Elizabeth of York. However, Buckingham rebels and goes to

join Henry Tudor, earl of Richmond, who has landed in Wales at Milford Haven to claim the crown. Buckingham is captured and Richard has him executed, but he now has to face Richmond's army at Bosworth. On the night before the battle the ghosts of those whom Richard has killed appear to him and foretell his defeat. In the battle the next day he loses his horse and is killed by Richmond, who is then proclaimed Henry VII, the first of the Tudor monarchs.

RICHARD DE BURY, see BURY, RICHARD DE.

Richard Coeur de Lion, a verse romance in 7,136 lines of short couplets dating from the early 14th cent., which some scholars suggest may be by the same writer as two other long romances of the same period, *Of Arthur and of Merlin* and *King Alisaunder* (see introduction to the latter by G. V. Smithers for discussion of authorship). The writer says he is taking his poem from a French source, but it is marked by spirited English patriotism and contempt for the French King Philip. It is assumed that the source is Anglo-Norman, dating from about 1230-50. The poem describes the discomfiture of the Saracens in the course of the Third Crusade and breaks off, unfinished, when a three-year truce is arranged. There are several manuscripts and fragments. Quotations from it are found in the notes to Scott's *The Talisman*, referring to the cooking and eating of the Saracen's head, and of the heads served to the Paynim ambassadors. The edition by K. Brunner (Vienna, 1913) is a critical edition of the seven manuscripts then known.

Richards, Alun (1929-), Welsh short story writer, novelist, and playwright, born in Pontypridd, Glamorgan.

Drawing on his experiences as a probation officer and teacher, he is concerned with the contemporary, post-industrial vitality of Wales. His two volumes of stories are *Dai Country* (1973) and *The Former Miss Merthyr Tydfil* (1976); his *Selected Stories* appeared in 1995. Among his novels are *The Home Patch* (1966), *A Woman of Experience* (1969), and *Home to an Empty House* (1973). He has written plays for television, notably *The Onegin Line*, and also for the stage. His autobiography, *Days of Absence*, was published in 1986, and he edited the *Penguin Book of Welsh Short Stories* (1976; new edn 1993).

RICHARDS, Frank, see HAMILTON, CHARLES.

RICHARDS, (Thomas Franklin) Grant (1872-1948), publisher and author, son of an Oxford don; he worked for W T. *Stead on the *Review of Reviews* before setting up as a publisher himself. His *Memories of a Misspent Youth* (1932) and *Author Hunting* (1934) describe a life devoted to literature, and to the support of authors as diverse as A. E. *Housman, *Firbank, *Tressell, and 855 **RICHARDS I RICHARDSON**

*Dreiser; he was more adventurous and enthusiastic than financially prudent, and *Shaw wrote to him (23 May 1934), 'You should call your book *The Tragedy of a Publisher who Allowed Himself to Fall in Love with Literature*.' He was the founder, in 1901, of the ^World's Classics series.

RICHARDS, I(vor) A(rmstrong) (1893-1979), critic and poet, educated at Clifton and Magdalene College, Cambridge, where he became a fellow; in 1929 he travelled to China, then in 1939 moved to Harvard, where he devoted many years to the study of linguistics

and education. He was the founder, with Charles Kay Ogden (1889-1957), of Basic English, 'an auxiliary international language comprising 850 words arranged in a system in which everything may be said for all the purposes of everyday language'; Richards and Ogden published two works together, *The Foundations of Aesthetics* (1922, with J. Wood) and *The Meaning of Meaning* (1923). In a literary context Richards is best known for his *Principles of Literary Criticism* (1924), *Science and Poetry* (1926), and above all *Practical Criticism: A Study of Literary Judgement* (1929), a work which revolutionized the teaching and study of English. It was based on an experiment conducted by Richards in Cambridge in which he issued unsigned poems to students and asked for their written comments; the results were both entertaining and alarming, revealing that a majority of readers condemned poems by *Donne, D. H. *Lawrence, and G. M. *Hopkins, while praising highly the work of G. A. Studdert Kennedy ('Woodbine Willie') and J. D. C. Pellow. In his commentary, Richards analyses the stock responses, preconceptions, metrical insensitivities, lack of attentive reading, etc., of his guinea-pigs, and, while he refrains from concluding that 'a man who is stupid with poetry *must* be stupid with life', he does assert that 'a general insensitivity to poetry does witness a low level of general imaginative life'. Richards's attacks on vagueness, sentimentality, and laziness in poets and readers, his praise of irony ('a characteristic of poetry of the highest order'), ambiguity, complexity, and allusiveness, did much to create the climate which accepted *Modernism, and greatly

influenced *Empson (his student from 1928 to 1929) and *Leavis; but perhaps his greatest contribution lay in his emphasis on the importance of close textual study and the danger of random generalization. His methods have now become standard classroom procedure in many schools and universities (see NEW CRITICISM and PRACTICAL CRITICISM). Richards's views on scientific and emotive language, and on the nature of the status of statements (or pseudo-statements) in poetry have been less widely accepted. Richards also published several volumes of poetry; a collection, *Internal Colloquies: Poems and Plays*, appeared in 1972. **RICHARDSON**, Dorothy Miller (1873-1957), novelist, the third of four daughters of an impoverished gentleman. She was obliged to earn her living from an early age, first as governess, then as secretary, translator, and journalist. She became an intimate friend of H. G. *Wells and other avant-garde thinkers of the day who encouraged her to write. In 1915 appeared *Pointed Roofs*, the first of a sequence of highly autobiographical novels entitled *Pilgrimage*, of which the last volume, *March Moonlight*, first appeared posthumously in 1967. She was a pioneer of the *stream-of-consciousness technique, narrating the action through the mind of her heroine Miriam. She believed in 'unpunctuated' female prose (citing *Joyce in support), and V. *Woolf credited her with inventing 'the psychological sentence of the feminine gender'. The formidable length of her great work deterred many readers, but interest revived in the 1960s and 1970s with the growth of *feminist criticism. Angus *Wilson ('Sexual Revolution', *Listener*, Oct. 1968)

acclaimed her as a defiant writer who 'enters more fully than any novelist I know into the material and spiritual struggles of a young, very gifted, but at the same time utterly underprivileged woman in a world made by men for men'. *Pilgrimage* was reissued in 1979 in four volumes by the Virago Press, and a critical biography by John Rosenberg appeared in 1973. **RICHARDSON**, Henry Handel, the pen-name of Ethel Florence Lindesay Richardson (1870-1946), novelist, born in Melbourne, Australia; her father, an Edinburgh-educated Irish doctor, and her English mother married after emigrating during the gold rushes. Her mother worked as postmistress after her father's death in 1879. Ethel was educated at the Presbyterian Ladies College in Melbourne, then, from 1888, in Leipzig, where she studied music. In 1895 she married John George Robertson, a philologist, and from 1904 (with one brief return visit to Australia in 1912) she lived in England. Her first novel, *Maurice Guest* (1908), is a tale of *grande passion* set in Leipzig, with an English provincial schoolmaster, studying music, as protagonist. Her second, and most economical, *The Getting of Wisdom* (1910), describes her Australian schooldays in the person of Laura Rambotham, an intelligent child caught between rebellion and the desire to please, between ambition and reality, who makes the discovery that the art of fiction is the art of lying plausibly. Her most ambitious work, the trilogy *The Fortunes of Richard Mahony*, consists of *Australia Felix* (1917), *The Way Home* (1925), and *Ultima Thule* (1929), of which the last was the most successful. Clearly rooted in the biography of her own parents, it traces the

fluctuating progress of Mahony, from storekeeper in a rough mining settlement, through a prosperous medical career and even more prosperous financial speculation, to bankruptcy, madness, and death; throughout he is loyally supported by his wife Mary, who is finally obliged to work as a postmistress to support her small children. In its epic sweep it is at once the history of a man, a marriage, and a continent, capturing with imaginative recollection the landscapes, developing

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social attitudes, and growing prosperity and respectability of Australia. Her last novel, *The Young Cosima* (1939), returns to a musical theme, and is based on a life of Cosima Wagner; her autobiography, *Myself when Young* (1948), was unfinished at her death.

RICHARDSON, Jonathan, the elder (1665-1745), British portrait painter, who was highly successful in his own day. Yet his portraits are less interesting than his writings on art, and on the science of connoisseurship. His *Theory of Painting* (1715) was the first significant work on aesthetic theory by an English author; in the second edition, 1725, he added an influential essay on the *sublime. He was himself a discriminating connoisseur with a superlative collection of drawings; he had a wide circle of literary friends, amongst them *Pope, *Gay, and *Prior, and with his son wrote a book *Explanatory Notes on Paradise Lost* (1734). He drew and painted Pope and his family many times. His son did the research for a guidebook to Italy which was a popular companion on the *Grand Tour.

RICHARDSON, Samuel (1689-1761), the son of a joiner, born near Derby, where his parents lived briefly

before returning to London. Little is known of his boyhood, but because of his father's comparative poverty he appears to have received (in his own words) 'only common School-learning'. The tradition that he attended either Merchant Taylors' or *Christ's Hospital cannot be substantiated. As a boy he read widely, told stories to his friends, and by the age of 13 was employed writing letters for young lovers. In 1706 he was apprenticed to a printer (as his father could not afford to enter him for the Church), and in 1715 he was admitted a freeman of the * Stationers' Company. He set up in business on his own in 1721, in which year he married Martha Wilde, the daughter of his former master. All his working life he was extremely industrious, and his business prospered and expanded steadily. Like all printers of his time, he combined printing and publishing, producing books, journals, advertisement posters, and much miscellaneous work. In 1723 he took over the printing of an influential Tory journal, the *True Briton*, and by 1727 was sufficiently established in his profession to be appointed rector warden of the Stationers' Company. In the 1720s and early 1730s he suffered the early deaths of all his six children, and in 1731 that of his wife. He attributed the nervous disorders of his later life to the shock of these deaths. In 1733 he married Elizabeth Leake, the daughter of a fellow printer, and four of the daughters of their marriage survived. In the same year he published his *The Apprentice's Vade Mecum*, a book of advice on morals and conduct. In 1738 he purchased in Fulham a weekend 'country' house, which he always referred to as 'North End', and which later became

famous for his readings and literary parties. He published in 1739 his own version, pointedly moral, of *Aesop's Fables*, and, more importantly, he began **Pamela*.

Inspiration for the novel initially came from a series of 'familiar letters' which fellow printers had encouraged him to write on the problems and concerns of everyday life. While these eventually grew into *Pamela*, they were also published separately as *Letters . . . to and for Particular Friends* (1741). *Pamela* was written in two months, between November 1739 and January 1740, and was published later in that year, to very considerable acclaim. The morality and realism of the work were particularly praised, as Richardson had hoped. However, complaints of its impropriety persuaded him to revise his second edition considerably.

The work had a great vogue abroad, and was soon adapted for the stage in France. Imitations and forged 'continuations' persuaded Richardson to go on with the story, and volumes iii and iv (*Pamela II*) were published in 1741. In that year there appeared a stinging parody called *An Apology for the Life of Mrs *Shamela Andrews*, which Richardson believed to be by *Fielding (as it almost certainly was) and which he never forgave. Fielding's **Joseph Andrews*, which begins as a parody of *Pamela*, was published in 1742 but did not affect the popularity of *Pamela II*. Richardson's business continued to prosper, although his health was beginning to cause him great concern, and he extended his publications in religion, history, biography, and literature. In 1733 he had begun printing for the House of Commons and in

1742 he secured the lucrative post of printer of its journals. His circle of friends had by now vastly increased, and included many admiring young ladies, known as his 'songbirds' or 'honorary daughters'. During the writing of **Clarissa*, which was probably begun in 1744, he endlessly asked his friends for comments and advice, and read passages aloud to them in his 'grotto' (or summer house) at North End. The first two volumes of *Clarissa* appeared in 1747 and were very favourably received. After heavy revision, and determined efforts to prune, a further five volumes appeared in 1748. Correspondents and the circle of friends continued to grow and now included the *Bluestocking ladies Mrs *Delany, Mrs *Carter, and later Mrs *Chapone. *Clarissa* was an undoubted success but there were complaints about both its length and its indecency, and it was not reprinted as often as *Pamela*. However, it also became very popular abroad and was translated into French, Dutch, and German. Urged by friends, Richardson began thinking, in about 1750, of the portrayal of a 'Good Man'. He asked for the views of his extensive acquaintance and began experimenting with the 'letters' of Harriet, who was to become one of the heroines of his next novel. His illnesses and general malaise, which appear to have included a form of Parkinson's disease, increased steadily but he persevered strenuously both with his business and his writing. His authors in the 1750s included C. *Lennox, S. *Fielding, E. *Young, and G. *Lyttelton. He had by now become friendly with Dr *Johnson, to whose **Rambler* he contributed in

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1750 and whom he helped with money in 1751. In 1752 Johnson (together with many of Richardson's other friends) read the draft of *Sir Charles *Grandison*, and Richardson printed the fourth volume of the *Rambler*. In 1753 he travelled to Bath and Cheltenham, which was as far as he had ever gone, and in 1753-4_{ne} published the seven volumes of *Sir Charles Grandison*. The book sold well and rapidly became fashionable, but was assailed in various critical pamphlets for length, tedium, and doubtful morality. In 1754-5 Richardson was master of the Stationers' Company. He published in 1755 *A Collection of the Moral and Instructive Sentiments... in the Histories of Pamela, Clarissa, and Sir Charles Grandison*, a book which he considered contained the pith of all his work. In the same year Dr Johnson published the *Dictionary*, which contained 97 citations from *Clarissa*. In 1756 Richardson was asked by *Blackstone for advice on the reform of the *Oxford University Press. Towards the end of his life Richardson wrote a few 'letters' to, from, and about Mrs Beaumont, a minor character from *Sir Charles Grandison*, who had been someone of mysterious importance in his early life. He continued to revise his novels heavily, and remained active in his business until his death. Richardson is generally agreed to be one of the chief founders of the modern novel. All his novels were *epistolary, a form he took from earlier works in English and French, which he appreciated for its immediacy ('writing to the moment' as he called it), and which he raised to a level not attained by any of his predecessors. The 'letters', of which his novels consist,

contain many long transcriptions of conversations, and the kinship with drama seems very strong. He was acutely aware of the problems of prolixity ('Length, is my principle Disgust') and worked hard to prune his original drafts, but his interest in minute analysis led inevitably to an expansive style.

A selection of his letters (6 vols, 1804) was edited by Mrs *Barbauld: see also *Selected Letters of Samuel Richardson*, ed. J. Carroll (1964). There is a life by T. C. D. Eaves and B. D. Kimpel (1971); see also M. Kinkead-Weekes, *Samuel Richardson, Dramatic Novelist* (1973); M. A. Doody, *A Natural Passion* (1974).

Richard the Redeless, see MUM AND THE SOTHSEGGER.

Richard the Thirde, The History of King, by Sir T.

*More, written in English and Latin and included in his *Workes* (1557) and the *Latina Opera* (1565). It is distinguished from earlier English chronicles by its unity of scheme and dramatic effectiveness. Shakespeare probably used More's work only as filtered through *Hall and *Holinshed; it was More, however, who was ultimately responsible for the image of Richard as a *Machiavellian tyrant which Shakespeare transmits in **Richard III*. (See also BIOGRAPHY.)

RICHELIEU, Armand Jean du Plessis, Cardinal and due de (1585-1642), one of the greatest of French statesmen, who first came into prominence as bishop of Luçon, and became prime minister of Louis XIII in 1624. He disciplined the nobles by a series of executions, destroyed the political importance of the Protestants by the siege and capture of La Rochelle (1628), and intervened successfully in the Thirty Years War. He was the founder of the * Académie française. He

figures in *The Three Musketeers* of *Dumas, and is the anti-hero of a blank verse drama by *Bulwer-Lytton and a novel by *Vigny.

RICHLER, Mordecai (1931-), Canadian novelist and screenwriter, born in Montreal, who from 1959 spent some years working in England, returning to Canada in 1972. His first novel, *The Acrobats* (1954), was followed by others, including, notably, *The Apprenticeship of Duddy Kravitz* (1959) which describes a Jewish boyhood in Montreal. *The Incomparable Atuk* (1963) is a satire on popular culture, and *Cocksure* (1968) is an extravaganza set in theatrical London of the Swinging Sixties, in which English gentleman publisher Mortimer Griffin confronts multiculturalism, cinema starlets, and pornography: this was followed by *St Urbains Horseman* (1971) also set in London, in which Jake Hersh, Jewish-Canadian film director, is acquitted from a rape charge. His many other exuberant, witty, and irreverent novels include *Solomon Gursky Was Here* (1989), which many consider his masterpiece: this is an ambitious and epic work which interweaves Jewish themes and Inuit folklore in an extraordinary and gripping exploration of Canada's historic multicultural roots, by means of the mysterious family saga of the wealthy Gurskys. *Barney's Version* (1997) recounts the unreliable and outrageous memories of Barney Panofsky in Montreal, London, and Paris.

RICHMOND, Sir Bruce (1871-1964), educated at Winchester and New College, Oxford; he joined *The Times* in 1899, and for 35 years was editor of the **Times Literary Supplement* from its first production in 1902.

RICHMOND, Legh (1772-1827), an evangelical divine who lived in the Isle of Wight, where he collected the material for his immensely successful pious tales of country life, published between 1809 and 1814, *The Dairyman's Daughter*, *The Young Cottager*, and *The Negro Slave*. He gave money for the establishment of a library, which still exists, on the island of Iona.

RICHTER, Johann Paul Friedrich (1763-1825), German Romantic novelist, who wrote under the name 'Jean Paul'. Reared in humble village surroundings, he was at his best in idyllic representations of the life he knew.

His combination of humour with mystic idealism appealed to *Carlyle and *De Quincey, both of whom translated stories by 'Jean Paul' and wrote appreciations of his works. His best-known works are:

Hesperus (1795), *Quintus Fixlein* (1796), *Siebenkäs* (1796-7), *Vorschule der Ästhetik (Introduction to Aesthetics*, 1804), and the unfinished *Flegeljahre* (1804-5).

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RICKETTS, Charles (1866-1931), English aesthete, illustrator, designer, and painter. His brilliant conversation and rarefied tastes attracted many writers to his house in the Vale, Chelsea, and later to Townshend House; among his friends were *Wilde, J. H. *Gray, *Yeats, G. B. *Shaw, 'Michael *Field' (Edith Cooper and Katherine Bradley), and *Binyon. Ricketts illustrated and designed many of Wilde's books; most beautiful are *A House of Pomegranates* (1891) and *The Sphinx* (1894). After Wilde's death he wrote a memoir of him, *Recollections of Oscar Wilde* (1932). With Charles Shannon, Ricketts edited the **Dial* (1889-97), a lavishly illustrated literary magazine deeply influenced

by the then little-known works of French and Belgian symbolists. His Vale Press, founded in 1896, was one of the most important of the *private presses. Later Ricketts worked as a stage designer; Shaw's *Saint Joan* (1924) was his most successful production. Ricketts was a distinguished collector, connoisseur, and writer on art, and in his last years designed and illustrated two of his own prose works, *Beyond the Threshold* (1929) and *Unrecorded Histories* (1933).

RICKWORD, Edgell (1898-1982), poet, critic, and radical, who edited from 1925 to 1927 the *Calendar of Modern Letters*, an influential literary periodical which helped to form the critical attitudes of *Leavis. He also edited two volumes of *Scrutiny* (1928-32), the *Left Review* (1936-8), and *Our Time* (1944-7), and edited the essays of *Caudwell (1949). *Essays and Opinions* (1921-51), edited by A. Young, appeared in 1974, and *Collected Poems* in 1976.

Riddle of the Sands, *The*, see CHILDERS.

Riderhood, Rogue, a character in Dickens's *Our Mutual Friend*.

RIDING, Laura (1901-91), American poet and critic, who lived and worked with Robert *Graves from 1927 until 1939. She was well represented in the *Faber Book of Modern Verse* (1936) and her elliptical verses were brought together in *Collected Poems* (1938). Critical works include (with Graves) *A Survey of Modernist Poetry* (1927) and *Contemporaries and Snobs* (1928). A novel, *A Trojan Ending*, appeared in 1937, and *Lives of Wives*, on various marriages in history, in 1939.

RIDLER, Anne, née Bradby (1912-), lyric and religious poet and verse dramatist, born in Rugby, the

daughter of a housemaster at Rugby School, educated at King's College, London. She worked for a time at Faber and Faber, at one point as assistant to T. S. *Eliot, whose Anglican faith she shared. Her volumes include *Poems* (1939), *The Nine Bright Shiners* (1943), *The Golden Bird* (1951, which contains her poem on the theme of 'Deus Absconditus') and *Some Time After* (1972). Her poetic dramas include *The Mask* (1950) and *The Trial of Thomas Cranmer* (1956). Her *Collected Poems*, published in 1994, shows the range of her devotional verse, ballads, and lyrics, and contains some of her later *libretti* or 'Words for Music'.

RIDLEY, James (1736-65), a cleric, remembered for his *Tales of the Genii*, published in 1764. As often with *Oriental novels, the author purports to be merely the discoverer and translator, in this case 'Sir Charles Moreir, ambassador to the great mogul. Many of these curious and exotic tales are modelled on those of the *Arabian Nights*. The book enjoyed a great and abiding success; it was later bowdlerized, and read by several generations of children, including the young *Dickens, who founded his youthful tragedy *Misnar* on one of the tales.

RIDLEY, Nicholas (1500-55), bishop successively of Rochester and London, and a fellow of Pembroke Hall, Cambridge. He became one of *Cranmer's chaplains and began gradually to reject many Roman doctrines. If any hand beside that of Cranmer can be detected in the two Prayer Books of Edward VI, it is believed to be Ridley's. As bishop of London he exerted himself to propagate reformed opinions. On Edward VI's death he denounced Queen Mary and Elizabeth as illegitimate

at St Paul's Cross, London. He was sent to the Tower in June 1553 and deprived of his bishopric. In September 1555 he was condemned on the charge of heresy and burnt alive with *Latimer at Oxford, 16 Oct. He wrote several theological treatises, which appeared after his death. In 1841 the *Works of Nicholas Ridley* were edited for the Parker Society by Henry Christmas.

Rience, see RYENCE.

RI EU, E(mile) V(ictor), see PENGUIN BOOKS.

Rigaud, a character in Dickens's **Little Dorrit*.

Rights of Man, The, a political treatise by T. *Paine in two parts, published 1791 and 1792.

Pt I is in the main a reply to Burke's *Reflections on the *Revolution in France*. Paine accuses *Burke of 'rancour, prejudice and ignorance', of seeking theatrical effects at the expense of truth, and of disorderly arguments: 'Mr Burke should recollect that he is writing history, and not *plays*.' He denies that one generation can bind another as regards the form of government, and argues that the constitution of a country is an act of the people constituting the government. He traces the incidents of the French Revolution up to the adoption of the Declaration of the Rights of Man by the National Assembly, and criticizes Burke's account of these incidents as over-emotional and inaccurate; he alleges that Burke cares only for the forms of chivalry, and not for the nation. 'He pities the plumage, and forgets the dying bird.'

Pt II touches on Burke's *Appeal from the New to the Old Whigs*, then passes to a comparison of the new French and American constitutions with those of British institutions, to the disadvantage of the latter.

The work also contains Paine's far-sighted proposals 859 RIGHTS OF WOMAN | RING AND THE BOOK for reform of taxation, family allowances, maternity grants, etc.

Rights of Woman, Vindication of the, see WOLLSTONE CRAFT.

RILEY, Joan, see BLACK BRITISH LITERATURE.

RILKE, Rainer Maria (1875-1926), German lyric poet, a member of the German-speaking minority in Prague. Of decisive importance were his two visits to Russia which, deepening his religious experience, led to *Das Stunden-buch* (*The Book of Hours*, 1905), in which death is the central theme, handled in a highly individual way. The subjective emotionalism of the early work began to give way to poetry of a more objective type, the transition to which is seen in *Das Buch der Bilder* (*The Book of Pictures*, 1902) and which finds its mature expression in the *Neue Gedichte* (*New Poems*, 1907-8). The latter was greatly influenced by the French sculptor Rodin, whose secretary Rilke was for a time. In 1910 appeared a full-scale prose work, *Die Aufzeichnungen des Malte Laurids Brigge* (*Sketches of Malte Laurids Brigge*), in which Rilke explored the relationship between a sensitive poet and a threatening environment. The *Duineser Elegien* (1923; *Duino Elegies*), begun shortly before the First World War and completed not long afterwards, arose from Rilke's endeavour to discover for himself as a poet a satisfactory spiritual position amid the decay of reality; and the *Die Sonette an Orpheus* (*Sonnets to Orpheus*, 1923), written in a sudden frenzy of inspiration, are the jubilant outcome of that endeavour. His extensive correspondence is of great literary interest. He is one of

the most important lyric poets of the 20th cent., and his poetry has been translated into many languages— various collections have appeared in English translated by J. B. Leishman, sometimes in collaboration with *Spender.

RIMBAUD, Arthur (1854-91), French poet. One of the most revolutionary figures in 19th-cent. literature, he was by the age of 16 in full revolt against every form of authority. Expressing the exhilaration of his regular escapes from maternal discipline and his fascination with cabalistic and alchemical imagery, his verse was already fiercely independent of religious, political, and literary orthodoxy. By the age of 17 he had written his most famous poem, 'Le Bateau ivre', a hymn to the quest of unknown realities, which became a sacred text for the next two generations of writers. Between 1871 and 1873—the period of his association with *Verlaine and his sojourns in England—he undertook a programme of 'disorientation of the senses' in order to try to turn himself into a voyant or seer. This resulted in his most original work, two collections of prose poems, *Les Illuminations*, which explored the visionary possibilities of this experiment, and *Une saison en enfer*, recording its moral and psychological failure. By the time he was 19, his poetic career was over. The remainder of his life has been described as a prolonged act of passive resistance. Having repudiated poetry, he gave himself up to vagabondage, first in Europe, and later in Aden and north-east Africa. His poems have been translated into prose versions by poet Oliver Bernard (1962).

'**Rime of the Ancient Mariner, The**', see ANCIENT

MARINER, THE RIME OF THE.

rime royal, see RHYME-ROYAL.

Rimini, The Story of, see STORY OF RIMINI, THE.

Rinaldo, or **Renaud**, first figures under the latter name in the *Charlemagne cycle of legends as the eldest of the Four Sons of *Aymon, who were first the enemies of Charlemagne but later pardoned on condition that Renaud goes to Palestine to fight the Saracens and surrenders his horse Bayard. Renaud complies and becomes a hermit in Palestine; but Bayard will allow no one else to mount him. As Rinaldo, he figures in Boiardo's * *Orlando innamorato*, Ariosto's * *Orlando furioso*, and Tasso's * *Gerusalemme liberata*: in the first two as the cousin of Orlando and the suitor of Angelica; in the third as a prince of Este, the lover of Armida and the victor in the battle for Jerusalem.

Ring and the Book, The, a poem in blank verse, in 12 books, totalling over 21,000 lines, by R. *Browning, published in four monthly instalments Nov. 1868-Feb. 1869. The poem was a critical and popular success, and established Browning's contemporary reputation. The 'Ring' of the title is a figure for the process by which the artist transmutes the 'pure crude fact' of historical events into living forms; the 'Book' is a collection of documents relating to the Italian murder trial of the late 17th cent, on which the poem is based. Browning found the volume on a market stall in Florence, and offered it to several of his acquaintances (including *Tennyson and *Trollope) before finally deciding to use it himself.

The story in bare outline is as follows. Pietro and Violante Comparini were a middle-aged childless

couple living in Rome. Their income could only be secured after Pietro's death if they had a child; so Violante bought the child of a prostitute and passed it off as her own. This child, Pompilia, was eventually married to Count Guido Franceschini, an impoverished nobleman from Arezzo. The marriage was unhappy, and the Comparini, disappointed by life in Arezzo, returned to Rome, where they sued Guido for the restoration of Pompilia's dowry on the grounds of her illegitimacy, which Violante now revealed. Pompilia herself eventually fled from Arezzo in the company of a young priest, Giuseppe Caponsacchi. Guido pursued them and had them arrested on the outskirts of Rome; as a result, Caponsacchi was exiled to Civita Vecchia for three years, and Pompilia was sent to a convent while the lawsuits were decided. But then, because she was pregnant, she was released into the custody of the Comparini. A fortnight after the birth of

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her child, Guido and four accomplices murdered her and her putative parents. They were arrested and tried for the murder, Guido claiming justification on the grounds of his wife's adultery with Caponsacchi; nevertheless he and his accomplices were convicted and sentenced to death. Guido then pleaded exemption for himself, but his appeal was rejected and the five were executed.

In Browning's poem, the story is told by a succession of speakers—citizens of Rome, the participants themselves, the lawyers, and the pope—each of whose single, insufficient perceptions combines with the others to form the 'ring' of the truth. This design

represents Browning's response to a number of pressing concerns in his own creative life and in contemporary philosophies of art and religion. He saw 'truth' as both absolute (in its divine essence) and relative (in its human manifestation); the artist partakes of either quality, all means of expression (such as language) being an inadequate 'witness' to the true life of the imagination, just as historical witnesses give a partial and inadequate account of 'real' events.

In its immense but ordered size and scope; in the vitality of its characters and the rich evocation of time and place; and in its magnificently troubled exposition of the relation between sign and significance, the poem stands at the centre of Browning's achievement.

Ring des Nibelungen, Der, a series of four music dramas by *Wagner, based indirectly on the **Nibelungenlied*, composed 1853-70, produced 1869-76.

Das Rheingold tells the story of the stealing of the gold of the Rhine maidens by Alberich, king of the Nibelungs, and the forging and theft (by Wotan) of the magic ring. *Die Walküre (The Valkyrie)* deals with the love of Sieglinde and Siegmund, and of the laying to sleep of Briinnhilde the Valkyrie by Wotan, who surrounds her with a ring of fire. In *Siegfried* the son of Siegmund and Sieglinde obtains the magic ring and passes through the flames to awaken Briinnhilde. In *Götterdämmerung (The Twilight of the Gods)* Siegfried betrays Briinnhilde for Guttrune, under the influence of a magic potion, and is slain: Briinnhilde places the ring on her finger and throws herself on Siegfried's pyre, whereupon the ring is recovered by the Rhine maidens.

'**Rip Van Winkle**', a story by W *Irving attributed to 'Diedrich Knickerbocker' and included in *The Sketch Book* (1820).

Rip Van Winkle, taking refuge from a termagant wife in a solitary ramble in the Catskill mountains, falls asleep, and awakens after 20 years, to find his wife dead, his house in ruins, and the world completely changed.

RITCHIE, Anne Isabella Thackeray, Lady (1837-1919), elder daughter of *Thackeray. She wrote novels of an impressionistic kind which influenced her stepniece V.

* Woolf, who drew a portrait of her in * *Night and Day* as 'Mrs Hilbery'. *Old Kensington* (1873) and *Mrs Dymond* (1885) are probably the best remembered of her novels today. She also wrote reminiscences of the literary figures she had known in her youth: *Records of Tennyson, Ruskin and Robert and Elizabeth Browning* (1892) and *Chapters from Some Memoirs* (1894), among others. A biography of her by Winifred Gérin was published in 1981.

Ritho, see RYENCE.

RITSON, Joseph (1752-1803), literary antiquary, vegetarian, republican, and eccentric, and a friend of Sir W

*Scott, who consulted him while working on his *Border Minstrelsy*. Ritson was a man of an irritable and bitter nature, exacerbated by ill health, which expressed itself in his attacks (often justified) on the works of fellow scholars: he challenged T. *Warton's *History of English Poetry* (1782) and also Dr *Johnson's and *Steevens's edition of Shakespeare. In 1783 he published *A Select Collection of English Songs* containing strictures on Percy's **Reliques*, accusing *Percy of

corrupting texts 'to give the quotations an air of antiquity, which it was not intitl'd to', and of other 'monstrous lies' and misrepresentations. In 1795 he published *Robin Hood: A Collection of All the Ancient Poems, Songs and Ballads Now Extant Relative to That Outlaw*, with illustrations by *Bewick: Scott attributed a 'superstitious scrupulosity' to this work, which he thought excessively comprehensive. His *Ancient English Metrical Romances* appeared in 1802. Ritson also published several popular collections and anthologies of songs, children's verses, fairy stories, etc. He became increasingly odd in later life, more and more fanatically vegetarian (his diet was originally inspired by reading *Mandeville), and finally insane. (See also PRIMITIVISM and BALLAD.)

Rival Queens, The: or The Death of Alexander the Great, a tragedy by N. *Lee, founded on the *Cassandre* of *La Calprenède, produced 1677. C. *Cibber attributed its success to the performance of * Betterton, but it held the stage for 100 years.

Statira, daughter of Darius and wife of Alexander, learning that Alexander has again fallen a victim to the charms of his first wife Roxana, whom he had promised to discard, vows never to see him again. Alexander, returning from his campaign and passionately loving Statira, is deeply distressed. Roxana goads Statira to fury, Statira revokes her vow, and Alexander banishes Roxana, who later stabs her rival to death. Alexander is poisoned by the conspirator Cassander.

Rivals, The, a comedy by R. B. *Sheridan, produced 1775-

This was Sheridan's first play, written rapidly when

he was only 23, yet it is generally agreed to be one of the most engaging and accomplished of English comedies. It is set in Bath, where Sheridan lived from 1770 to 1772. Captain Absolute, son of Sir Anthony Absolute, a warm-hearted but demanding old gentleman who
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requires absolute obedience from his son, is in love with Lydia Languish, the niece of Mrs Malaprop. As he knows the romantic Lydia prefers a poor half-pay lieutenant to the heir of a baronet with £3,000 a year, he has assumed for the purposes of courtship the character of Ensign Beverley, and in this guise he is favourably received. But Lydia will lose half her fortune if she marries without her aunt's consent, and Mrs Malaprop will not approve of an indigent ensign. Sir Anthony arrives in Bath to propose a match between his son and Lydia Languish, a proposal welcomed by Mrs Malaprop. Captain Absolute is now afraid of revealing his deception to Lydia in case he loses her; while Bob Acres, who is also Lydia's suitor and has heard of Beverley's courtship, is provoked by the fiery Irishman Sir Lucius O'Trigger to ask Captain Absolute to carry a challenge to Beverley. Sir Lucius himself, who has been deluded into thinking that some love letters received by him from Mrs Malaprop are really from Lydia, likewise finds Captain Absolute in his path, and challenges him. But when Acres finds that Beverley is in fact his friend Absolute, he declines his duel with relief and resigns all claim to Lydia. Sir Lucius's misapprehension is removed by the arrival of Mrs Malaprop, and Lydia, after a pretty quarrel with her lover for shattering her hopes of a

romantic elopement, finally forgives him. Another plot, neatly interwoven with the rest, concerns the love affair of the perverse and jealous Faulkland with Lydia's friend Julia Melville.

'Rizpah', a poem by *Tennyson, published in *Ballads and Other Poems* (1880), the monologue of a mother who collects the unhallowed bones of her son night by night from the foot of the gallows and buries them secretly in the churchyard. Her claim that the bones are hers because 'they had moved in my side' gave to * Swinburne 'perfect proof once more of the deep truth that great poets are bisexual'.

Road to Oxiana, The, see BYRON, R.

Road to Ruin, The, see HOLCROFT.

Road to Wigan Pier, The, see ORWELL and LEFT BOOK CLUB.

Roaring Girle, The, or Moll Cut-Purse, a comedy by T. *Middleton and *Dekker, written ? 1604-8, published 1611.

In this play Moll Cutpurse, a notorious thief in real life, is portrayed as an honest girl, who helps lovers in distress and defends her virtue with her sword. Sebastian Wentgrave is in love with and betrothed to Mary Fitzallard, but his covetous father forbids the match. Sebastian pretends he has fallen desperately in love with Moll Cutpurse and is about to marry her; and Moll good-naturedly lends herself to the deception. Old Wentgrave, distracted at the prospect, is only too glad to give his blessing when the real bride turns out to be Mary Fitzallard. There are some pleasant bustling scenes in which the life of the London streets is vividly presented, shopkeepers selling tobacco and feathers,

their wives intriguing with gallants, and Moll talking thieves' cant and discomfiting overbold admirers. The play was highly praised by T. S. *Eliot.

ROBBE-GRILLET, Alain (1922-), French novelist and leading proponent of the **nouveau roman*, also a screenwriter and film-maker, born in Brest. In *Les Gommages* (1953), the erasers of the title represent the erasure of one version of events and its replacement by another. The title of *Le Voyeur* (1955) refers equally to author, narrator, and reader. In *La Jalousie* (1957) the narrator allows his presence to be inferred only from significant details in the descriptive passages. *L'Année dernière à Marienbad* (1961), a *ciné-roman*, is the screenplay for Alain Resnais's landmark film. Robbe-Grillet's first novel, *Un régicide*, written in 1949 but not published until 1978, has yet to appear in English; it is one of his most accessible and enjoyable books, while no less 'important' than the more challenging novels of the 1970s, including *Topologie d'une cité fantôme* (1976) and *Souvenirs du triangle d'or* (1978). In the 1980s he produced three volumes of novelistic memoirs, including, most recently, *Les Dernier Jours de Corinthe* (1994).

Robene andMakyne, a pastoral by *Henryson, on the model of the French *pastourelle* rather than the classical *eclogue, included in Percy's **Reliques*. Robene is a shepherd, and Makyne (a form of Malkin, a diminutive of Matilda which seems to have been a stereotypical name for an unattractive woman: see **Piers Plowman* B I. 184) loves him. He rejects her advances and she goes away. Robene changes his mind and appeals to her, whereupon she delivers the

Henrysonian moral:

Robene, thow hes hard soung and say

In gestis and storeis auld:

The man that will nocht quhen he may

Sail haif nocht quhen he wald (ll. 89-92).

ROBERT, earl of Gloucester (d. 1147), a natural son of Henry I, and the chief supporter of Matilda against Stephen. He was a patron of literature, in particular of * William of Malmesbury, *Henry of Huntingdon, and *Geoffrey of Monmouth. Geoffrey's *History* is dedicated to him.

Robert the Devil, sixth duke of Normandy and father of William the Conqueror, a personage about whom many legends gathered in consequence of his violence and cruelty. In *The Life of Robert the Devil*, Robert is represented as having been devoted soul and body to Satan by his mother, who had long been childless and prayed to the devil to give her a son; but as finally repenting of his misdeeds and marrying the emperor's daughter (he in fact died on a pilgrimage to Palestine).

This verse tale is a translation from the French and was

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printed in about 1500 by Wynkyn de *Worde. T.

* Lodge wrote a prose account of the same subject.

ROBERT OF GLOUCESTER (fl.1260-1300), the reputed author of a metrical Chronicle of England from Brutus to Henry III, for much of which he drew upon *La3amon. It is written in long lines, running to 14 syllables and more, and is not the work of a single hand, though probably the whole was composed in the abbey of Gloucester. It contains among passages of special interest a famous description of the death of Simon de

Montfort at the battle of Evesham and a section in praise of England beginning: 'Engelond his a wel god lond.' Ed. W. A. Wright, Rolls Series 86 (1887).

Robert Elsmere, see WARD, M. A.

ROBERTS, Michael William Edward (1902-48), poet, critic, editor, and teacher of mathematics, whose anthologies *New Signatures* (1932) and **New Country* (1933), containing work by *Auden, *Day-Lewis, *Empson, *Spender, and others, established him, in T. S. *Eliot's phrase, as 'expositor and interpreter of the poetry of his generation'. *The Recovery of the West* (1941) is a study of the ills of Western civilization and *The Estate of Man* (1951), written in 1947-8, shows him as a pioneer ecologist, issuing a then unfashionable warning about the devastation of the earth's resources. He also edited the influential **Faber Book of Modern Verse* (1936). See *Michael Roberts: Selected Poems and Prose*, ed. F. Grubb (1980).

ROBERTS, Michèle (1949-), novelist and poet, who became one of the leading literary writers of the women's liberation movement of the 1970s: from 1975 to 1977 she was poetry editor of the feminist magazine *Spare Rib*, and her first novel, *A Piece of the Night* (1978), was the first original fiction published by the Women's Press. This introduced several of the themes that were to inform her later work: its heroine, Julie Fanchot, is French born but English convent educated, and the story takes her back to Normandy to care for her mother, and to meditate on her French childhood, her Oxford experiences, marriage and motherhood, female friendship, and her struggle to emerge as an independent woman. This was followed by *The Visitation*

(1983), with a theme of gender and twinning; and *The Wild Girl* (1984). *The Book of Mrs Noah* (1987) is set partly in Venice and partly on a surreal voyage in a Women's Ark, where various women writers gather to create their own dream environment: the narrator, like the author, had trained as a librarian, which lends the fantasy a Borgesian bibliographical touch. *In the Red Kitchen* (1990) was followed by *Daughters of the House* (1992), a family drama set in France. *Flesh and Blood* (1994) is a series of parodistic highly coloured erotic-historical stories, linked in *Scheherazade style, beginning and ending in London of the 1960s, and *Impossible Saints* (1997) explores female religious faith and ritual and was inspired in part by the life of St *Teresa of Ávila. *During Mother's Absence* (1993) is a collection of short stories. Her poetry includes *The Mirror of the Mother: Selected Poems 1975-1985* (1986), *Psyche and the Hurricane* (1991) and *All the Selves I Was: New and Selected Poems* (1995). Both her poetry and her prose are distinguished by a warm, sensuous richness, whether she is writing about sex, food, or motherhood, and she draws with equal ease on classical and biblical legend. Her work offers on the whole a positive, optimistic, yet sharply observant version of women's experience at the end of the 20th cent.

ROBERTSON, T(homas) W(illiam) (1829-71). He began life as an actor, but retired from the stage and became a dramatist. His plays *Society* (1865), *Ours* (1866), *Caste* (1867), *Play* (1868), *School* (1869), and *M.P.* (1870) introduced a new and more natural type of comedy to the English stage than had been seen during

the first half of the century. His earlier drama *David Garrick* (1864) was also well received. Marie Wilton (Lady Bancroft) was the great exponent of Robertson's best female characters.

ROBERTSON, William (1721-93), educated at Edinburgh University, of which, after some time as a Presbyterian parish minister, he became principal in 1762. He achieved fame on the publication of his *History of Scotland during the Reign of Queen Mary and of King James VI* (1759), which was followed by his history of the reign of Charles V (1769), *The History of America* (1777), and a *Disquisition Concerning the Knowledge which the Ancients Had of India* (1791). Both in style and in scholarship his work is comparable with that of *Hume. (Dr *Johnson found it had too much 'painting' and verbiage.) Robertson was a member of the * Select Society, and an account of his life and writings was published in 1801 by D. *Stewart.

Robin Hood, a legendary outlaw. The name is part of the designation of places and plants in every part of England. The facts behind the legend are uncertain. In the portion of the Pipe *Roll of 1230 relating to Yorkshire there is mention of a 'Robertus Hood fugitivus'. Robin Hood is referred to in **Piers Plowman*. As a historical character he appears in * Wyntoun's *The Orygynale Cronykil* (c.1420), and is referred to as a ballad hero by Abbot Bower (d. 1449), *Major, and *Stow. The first detailed history, *Lytell Geste of Robyn Hode* (printed c.1500), locates him in south-west Yorkshire; later writers place him in Sherwood and Plumpton Park (Cumberland), and finally make him earl of Huntingdon. *Ritson, who collected all the

ancient songs and ballads about Robin Hood, says definitely that he was born at Locksley in Nottinghamshire about 1160, that his true name was Robert Fitz-Ooth, and that he was commonly reputed to have been earl of Huntingdon. There is a pleasant account of the activities of his band in Drayton's **Poly-Olbion*, song 26. According to Stow, there were about the year 1190 many robbers and outlaws, among whom were Robin 863 **ROBIN HOOD AND GUY OF GISBORNE** | **ROBINSON** Hood and Little John, who lived in the woods, robbing the rich, but killing only in self-defence, allowing no woman to be molested, and sparing poor men's goods. A date for his death (18 Nov. 1247) was given by Martin Parker (*True Tale*, c.1632) and by the antiquary Ralph Thoresby (1658-1725), and his pedigree was supplied by *Stukeley. Legend says that he was bled to death by a treacherous nun at Kirklees in Yorkshire. According to Joseph Hunter (antiquary, 1783-1861), with support from the court rolls of the manor of Wakefield in Yorkshire, he was a contemporary of Edward II (1307-27) and adherent of Thomas of Lancaster. He is the centre of a whole cycle of ballads, one of the best of which is ** Robin Hood and Guy of Gisborne*, printed in Percy's **Reliques*, and his legend shows affinity with Chaucer's 'Cook's Tale of Gamelyn' (see GAMELYN) and with the tales of other legendary outlaws such as Clym of the Clough and *Adam Bell. Popular plays embodying the legend appear to have been developed out of the village *May Day game, the king and queen of May giving place to Robin and Maid Marian. Works dealing with the same theme were written by *Munday, *Chettle, *Tennyson, and others. The *True Tale of*

Robbin Hood was published c.1632, *Robin Hood's Garland* in 1670, and a prose narrative in 1678. He figures in Peacock's **Maid Marian*, and Scott's **Ivanhoe* as Locksley

Robin Hood and Guy of Gisborne, one of the best known of the ballads of the **Robin Hood cycle*. Robin Hood and Little John having gone on their separate ways in the forest, the latter is arrested by the sheriff of Nottingham and tied to a tree. Meanwhile Robin Hood meets with Guy of Gisborne, who has sworn to take Robin; they fight and Guy is slain. Robin puts on the horse-hide with which Guy was clad, takes his arms, and blows a blast on his horn. The sheriff mistakes him for Guy, thinks he has killed Robin, and gives him permission, as a reward, to kill Little John. Robin releases Little John, gives him Guy's bow, and the sheriff and his company take to their heels.

ROBINS, Elizabeth, see WOMEN'S SUFFRAGE.

ROBINSON, A. Mary F. (later Darmesteter, later Duclaux) (1857-1944), poet, born at Leamington Spa and educated at University College London. Her first husband was professor of Persian in Paris, where she lived until his death in 1894: she remarried in 1904 and moved to Olmet. She published several collections of poetry, reflective and lyrical, including *Songs, Ballads, and a Garden Play* (1889) and *Retrospect and Other Poems* (1893).

ROBINSON, E(dwin) A(rlington) (1869-1935), American poet, born at Head Tide, Maine, the son of a general merchant and lumber dealer. He records that at the age of 17 he became 'violently excited over the structure and music of English blank verse', and his admiration

for ** Hardy*, **Crabbe*, and R. **Browning* is manifest in his many volumes of poetry about New England life, beginning with *The Torrent and the Night Before* (1896) and *The Children of the Night* (1897), which introduce, often through dramatic monologues, the population of his fictitious and representative Tilbury Town. His predominantly dry, restrained, ironic tone continues through most of his prolific output, in which he employs traditional forms with a delicate and original skill. As well as the New England character sketches for which he is best remembered in Britain, he also wrote several long blank-verse narratives, including an Arthurian trilogy (*Merlin*, 1917; *Lancelot*, 1920; *Tristram*, 1927) and *The Man Who Died Twice* (1924), a tale of genius destroyed. He was introduced in England by a *Collected Poems* (1922) with an introduction by **Drinkwater*.

ROBINSON, Henry Crabb (1775-1867), a solicitor and later a barrister, but chiefly remembered for his diaries, reading-lists, and letters, first collected in 1869, which provide valuable information about the writers and events of his time. He was the friend of ** Wordsworth*, **Coleridge*, **Lamb*, **Hazlitt*, and later **Carlyle*, and because of his indefatigable attendance at public lectures was able to provide useful descriptions of the lecturing of Coleridge (with his 'immethodical rhapsody'), Hazlitt, and others. He was an admirer of the German writers, of **Goethe* in particular, travelled in Germany, and did much to popularize German culture in England. For many years he wrote for **The Times*, at home and abroad, and he was one of the founders of both University College London, and the

Athenaeum Club.

ROBINSON, (Esmé Stuart) Lennox (1886-1958), prolific Irish dramatist, who was also manager of the *Abbey Theatre, 1910-14 and 1919-23, when he became the director until his death. Among his best-known plays are *The Clancy Name* (1911); the patriotic *Harvest* (1911) and *Patriots* (1912); *The Whiteheaded Boy*, a comedy (1920); *Crabbed Youth and Age* (1924); the ambitious *The Big House* (1928), on the changing state of Ireland; and two successful later comedies, *The Far-off Hills* (1931) and *Church Street* (1955). He also edited the *Oxford Book of Irish Verse* (with D. MacDonagh, 1958) and other anthologies; and wrote *The Irish Theatre* (1939) and *Ireland's Abbey Theatre. A History* (1951).

ROBINSON, Mary, née Darby (1758-1800), writer and actress, educated in Bristol, Chelsea and lastly Marylebone. In 1774 she married Thomas Robinson, who incurred debts. She published *Poems* (1775) and became mistress of the prince of Wales (George IV) in 1779. Poverty provoked a large number of publications in the 1790s, among them *Sappho and Phaon* (1796), a collection of sonnets, and several novels, including the popular *Vincenza* (1792) and *The Natural Daughter* (1799). Her poetry was admired by *Coleridge and her *Lyrical Tales* (1800) were influenced by the **Lyrical Ballads*. Her daughter edited her

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Memoirs, with Some Posthumous Pieces (1801) and her *Poetical Works* (1806). After her death, her work declined in popularity because of her reputation for loose morality, but its energy and lively social awareness

recommend it to modern readers.

ROBINSON, William Heath (1872-1944), illustrator and artist, born in Islington, London, whose 'Heath Robinson contraptions' remain distinctive and instantly recognizable: he delighted in creating elaborate, unlikely, and absurd devices, often for absurd purposes, such as putting mites into cheese. He parodied the machine age with wit and style, and his drawings appeared in many magazines and were collected in volume form.

Robinson Crusoe, The Life and Strange and Surprising Adventures of, a romance by *Defoe, published 1719. In 1704 Alexander *Selkirk, who had run away to sea and joined a privateering expedition under *Dampier, after a quarrel with his captain was put ashore on the uninhabited island of Juan Fernández. He was rescued in 1709 by Woodes *Rogers. Defoe was probably familiar with several versions of this tale, and added many incidents from his own imagination to his account of Crusoe, presenting it as a true story. The extraordinarily convincing account of the shipwrecked Crusoe's successful efforts to make himself a tolerable existence in his solitude first revealed Defoe's genius for vivid fiction; it has a claim to be the first English novel. Defoe was nearly 60 when he wrote it.

The author tells how, with the help of a few stores and utensils saved from the wreck and the exercise of infinite ingenuity, Crusoe built himself a house, domesticated goats, and made himself a boat. He describes his struggle to accept the workings of Providence, the perturbation of his mind caused by

a visit of cannibals, his rescue from death of an indigenous native he later names Friday, and finally the coming of an English ship whose crew are in a state of mutiny, the subduing of the mutineers, and Crusoe's rescue.

The book had immediate and permanent success, was translated into many languages, and inspired many imitations, known generically as 'Robinsonnades', including * *Philip Quarll*, * *Peter Wilkins*, and * *The Swiss Family Robinson*. Defoe followed it with *The Farther Adventures of Robinson Crusoe* (1719), in which with Friday he revisits his island, is attacked by a fleet of canoes on his departure, and loses Friday in the encounter. *Serious Reflections . . . of Robinson Crusoe . . . with His Vision of the Angelick World*, which is more a manual of piety than a work of fiction, appeared in 1720, and was never as popular. The influence of *Robinson Crusoe* has been very great. *Rousseau in *Émile* recommended it as the first book that should be studied by a growing boy, *Coleridge praised its evocation of 'the universal man', and *Marx in *Das Kapital* used it to illustrate economic theory in action. In recent years 'Man (later Girl) Friday' came to describe a lowly assistant performing a multiplicity of tasks.

In *The Rise of the Novel* (1957) and other essays Ian Watt provides one of the most controversial modern interpretations, relating Crusoe's predicament to the rise of bourgeois individualism, division of labour, and social and spiritual alienation. See David Blewett, *The Illustration of Robinson Crusoe, 1719-1920* (1995). **Rob Roy**, a novel by Sir W *Scott, published 1817.

The novel, set in the period preceding the Jacobite rebellion of 1715, celebrates the new predominance of a prosperous Whig mercantile class, personified here by Francis Osbaldistone and Bailie Nicol Jarvie, over the fox-hunting, Tory world of Osbaldistone Hall, ruled by Francis's elder brother Sir Hildebrand Osbaldistone. Francis's son Frank, on refusing to enter his father's business, Osbaldistone and Tresham, is exiled to Osbaldistone Hall; in exchange, his father decides to give his youngest nephew, Rashleigh, the place designed for his son. The plot is complicated by Frank's and Rashleigh's rival interest in their cousin Diana Vernon, one of Scott's most successful and delightful heroines. Rashleigh, unknown to his uncle, is deeply embroiled in plans for the forthcoming rebellion and uses his place in the firm to rob and ruin Francis Osbaldistone. Frank, in an attempt to save his father's credit, goes to Scotland to seek the help of the firm's Scottish correspondent, Bailie Nicol Jarvie, the real hero of the novel, and, with him, ventures into the Highlands in search of Rob Roy. Jarvie's defence of the practical benefits to Scotland of the Union is set against a striking picture of the ignorance, brutality, and squalor of the Highlands which Scott is too often accused of romanticizing. The titular hero does not appear *in propria persona* to take a prominent part in the action until late in the novel, though he appears in disguise earlier. Rob Roy Macgregor, a historical figure and member of a proscribed clan, has been driven by injustice to outlawry but is still capable of generosity. A Jacobite, he is involved in Rashleigh's plans for the rebellion, but Frank needs his help to frustrate his

cousin's designs. In the end the rebellion fails, Rashleigh is killed by Rob Roy, and Frank inherits Osbaldistone Hall and marries Diana. His incorrigible manservant Andrew Fairservice is one of Scott's great characters.

ROBSART, Amy, daughter of Sir John Robsart, married to Sir R. *Dudley, afterwards earl of Leicester, in 1549; she figures in Scott's **Kenilworth*.

Rochester, Edward Fairfax, the hero of C. Bronte's **Jane Eyre*.

ROCHESTER, John Wilmot, second earl of (1647-80), lyric poet, satirist, and a leading member of the group of 'court wits' surrounding Charles II. He was born at Ditchley in Oxfordshire, his father a Cavalier hero and his mother a deeply religious woman related to many

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prominent Puritans. In his early teens he was sent to Wadham College, Oxford, the home of the *Royal Society, and then went on a European tour, returning to the court late in 1664. At the age of 18 he romantically abducted the sought-after heiress Elizabeth

Malet in a coach-and-six. Despite the resistance of her family, and after a delay of 18 months (during which Rochester fought with conspicuous gallantry in the naval wars against the Dutch), she married him.

Subsequently his time was divided between periods of domesticity with Elizabeth at his mother's home in the country (the couple had four children), and fashionable life in London with, among several mistresses, the brilliant actress Elizabeth *Barry, and his riotous male friends, who included the earl of Dorset (C. *Sackville) and the duke of *Buckingham. Wherever he was

staying he tried to keep up the other side of his life through letters, many of which survive.

Although Dr *Johnson dismissed Rochester's lyrics, their wit and emotional complexity give him some claim to be considered one of the last important *Metaphysical poets of the 17th cent., and he was one of the first of the *Augustans, with his social and literary verse satires. He wrote scurrilous lampoons—some of them impromptu—dramatic prologues and epilogues, 'imitations' and translations of classical authors, and several other brilliant poems which are hard to categorize, such as his tough self-dramatization 'The Maimed Debauchee' and the grimly funny 'Upon Nothing'. He wrote more frankly about sex than anyone in English before the 20th cent., and is one of the most witty poets in the language. Although his output was small (he died young), it was very varied. *Marvell admired him, *Dryden, *Swift, and *Pope were all influenced by him (he was Dryden's patron for a time), and he has made an impression on many subsequent poets—*Goethe and *Tennyson, for example, and in modern Britain, *Empson and P. * Porter. Rochester is famous for having, in Johnson's words, 'blazed out his youth and health in lavish voluptuousness'. He became very ill in his early thirties and engaged in discussions and correspondence with a number of theologians, particularly the deist Charles Blount and the rising Anglican churchman G. *Burnet, an outspoken royal chaplain who superintended and subsequently wrote up the poet's deathbed conversion. It was the final contradiction in a personality whose many oppositions—often elegantly or comically halfconcealed—

produced an important body of poems.

See *Complete Poems*, ed. D. M. Vieth (1968); *Poems*, ed. K. Walker (1984); *Letters*, ed. J. Treglown (1980). There is a life by V. de Sola Pinto (1953, 2nd edn 1964); see also *Lord Rochester's Monkey* (1974) by G. *Greene.

Roderick Hudson, the first novel of H. *James, published in book form 1876. It is the story of a young man transplanted from a lawyer's office in a Massachusetts town to a sculptor's studio in Rome. Incapable of adjustment to his environment, he fails in both art and love, and meets a tragic end in Switzerland. The leading female character, Christina Light, was taken up again by the author in a later novel, *The Princess Casamassima*.

Roderick Random, The Adventures of, by T. *Smollett, published 1748.

Smollett's first novel, narrated with rampant, youthful vigour in the first person, is strongly influenced by *Lesage's *Gil Bias*. In his preface the author declares his wish to arouse 'generous indignation . . . against the vicious disposition of the world'. Roderick is combative, often violent, but capable of great affection and generosity. His father had been disinherited and has left Scotland, leaving his young son penniless with a neglectful grandfather. Roderick is befriended and rescued by his uncle, Lieutenant Tom Bowling of the navy. After a brief apprenticeship to a surgeon, and accompanied by an old schoolfellow, Strap, the innocent Roderick travels to London, where he encounters various rogues. Eventually, after struggling against assault, deception, and other tribulations, he qualifies as a surgeon's mate. He is then pressed as a common

sailor aboard a man-of-war, the *Thunderer*, where he eventually becomes mate to the ebullient Welsh surgeon Morgan. They are present at the siege of Cartagena, and after much suffering and ill-treatment (which he does not accept supinely) Roderick returns to England. Here he lives under a false name as a footman, falls in love with Narcissa, and is once again kidnapped, this time by smugglers, who bear him off to France. He finds and helps his uncle, Tom Bowling, joins the French army, and fights at Dettingen. He again encounters his generous friend Strap, who arranges his release from the army and undertakes to serve Roderick as his valet. The two return to England, where Roderick intends to marry a lady of fortune. Again in London, he becomes embroiled in riotous life, amatory adventures, and fiery debates on a great range of subjects. He courts, among others, Miss Melinda Goosetrap, but does not succeed in deceiving her mother; other matrimonial enterprises are no more successful. Again he meets Narcissa, but he is shortly in prison for debt, and on his release, when he cannot find her, he sinks into despair. He is rescued by Tom Bowling, and embarks as surgeon on a ship under Bowling's command; in the course of the voyage he meets Don Roderigo, who turns out to be his long-lost father, now a wealthy merchant. When they return to England Roderick marries Narcissa, and Strap marries her maid, Miss Williams. Two long digressive stories are inserted into the narrative, the history of Miss Williams, who had earlier been a prostitute; and the story of Melopoyne, based on Smollett's own experience in trying to get his *The Regicide* accepted for the stage.

Roderigo, *Iago's gull in Shakespeare's **Othello*.

Rodomont, in **Orlando innamorato* and **Orlando furioso*, the king of Sarza, arrogant and valiant, the
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doughtiest of the followers of *Agramant. His boastfulness gave rise to the word 'rodomontade'. He leads the first Saracen invasion into France. Doralis, princess of Granada, is betrothed to him, but falls into the power of *Mandricardo. After an indecisive duel between the two Saracen heroes, the conflict is referred to the princess herself, who, to Rodomont's surprise, expresses her preference for Mandricardo. Rodomont retires in disgust to the south of France. Here *Isabella falls into his power and, preferring death, by guile causes him to slay her. In remorse, in order to commemorate her, he builds a bridge and takes toll of all who pass that way. Orlando, coming in his madness to the bridge, throws Rodomont into the river. Rodomont is also defeated by *Bradamante. Thus humiliated he temporarily retires from arms, emerges once more, and is finally killed by *Rogero.

ROETHKE, Theodore (1908-63), American poet born in Michigan, who taught from 1947 at the University of Washington. His first book of poems, *Open House* (1941), already displays characteristic imagery of vegetable growth and decay, rooted in childhood memories of the greenhouses of his father, who was a keen horticulturalist. It was followed by various volumes including *The Lost Son* (1948), *Praise to the End* (1951), a book of light verse (divided into 'Nonsense' and 'Greenhouse' poems) called *I Am! Says the Lamb* (1961), and a posthumous collection, *The Far*

Field (1964). His work has affinity with both *Yeats and *Blake, and influenced the early poetry of S. *Plath.

Roger, the name of the London cook (from Ware) in Chaucer's *^Canterbury Tales*. His name may have been Roger Knight; see note ix, 50 in Robinson's edition, 763-4.

Roger de Coverley, Sir, see COVERLEY.

ROGEROFWENDOVER(d. 1236), monk and chronicler at St Albans; his *Flores Historiarum* was a history of the world from the Creation to AD 1235, compiled from many different sources. He was succeeded as chronicler by M. *Paris.

Rogero, or **Ruggiero**, the legendary ancestor of the house of Este, extolled in **Orlando furioso*. He is the son of a Christian knight and a Saracen lady of royal birth, brought up in Africa, and taken by *Agramant on the expedition against Charlemagne, where he falls in love with the warrior maiden *Bradamante and she with him. He falls into the power of *Alcina and is released by *Melissa. He then, mounted on the hippogriff, rescues *Angelica from the Ore. Bradamante has also an active rival in *Marfisa, a lady fighting on the Moorish side, who is smitten with love for Rogero, but eventually turns out to be his sister. Finally, after the retreat of Agramant, Rogero joins Charlemagne and is baptized. He now hopes to marry Bradamante, but her ambitious parents vigorously oppose the match. Bradamante, to secure her lover without openly opposing her parents, declares, with Charlemagne's approval, that she will marry no one who has not withstood her in battle for a whole day. This Rogero alone does, and after many vicissitudes the lovers are

united. In a final duel Rogero slays * Rodomont. Some elements of the Bradamante/Rogero romance can be discerned in the relationship between *Spenser's Britomart and Artegall.

ROGERS, James Edwin Thorold (1825-90), educated at King's College, London, and Oxford, professor of political economy at Oxford in 1862-7 and again in 1888. He had been a strong *Tractarian until about 1860, but put off his orders and swung right round, being the first clergyman to take advantage of the Clerical Disabilities Relief Act of 1870. He was Radical MP for Southwark, 1880-6, and a father figure of economic history; all subsequent studies of inflation rest on his *A History of Agriculture and Prices in England . . . from 1259-1793* (1866-87).

ROGERS, Jane, (1952-), novelist, born in London. She read English at Cambridge and took a postgraduate teaching certificate at Leicester University. She has worked in secondary education and in the tertiary sector at Cambridge and Sheffield. Her novels include *Her Living Image* (1984), an account of Carolyn, a wife and mother, and her feminist alter ego Caro, 'transparent but unpredictable', who lives in a women's refuge with her friend Clare. Clare enables Carolyn to escape from the tedium and pettiness of her home; their relationship becomes the forum for a humane and thoughtful engagement with feminist arguments and concerns. Rogers's other publications include *Separate Tracks* (1983), *The Ice is Singing* (1987), and *Mr Wroe's Virgins* (1991) which has been adapted for television. Her 1995 novel *Promised Lands* interweaves contemporary lives and the first year of

settlement in a nineteenth-century convict colony to produce a powerful and intricately plotted work on an epic scale.

ROGERS, Samuel (1763-1855), the son of a banker and himself a banker for some years, in his lifetime a highly successful poet, and well known as an art collector and for the celebrated 'breakfasts ' which he held for over 40 years. In 1792 he published *The Pleasures of Memory*, in which the author wanders reflectively round the villages of his childhood. The work went into four editions in its first year, and by 1816 over 23,000 copies had been sold. In 1810 he published a fragmentary epic, *Columbus*; in 1814 *Jacqueline*; in 1822-8 *Italy*, a collection of verse tales; and in 1832 *Poems*. His work was praised by *Jeffrey and admired by *Byron, who came to believe that only Rogers and *Crabbe were free from 'a wrong revolutionary system'. But *Hazlitt spoke for many younger writers when he declared in a lecture in 1818 that in Rogers's work 'the decomposition of prose is substituted for the composition of poetry'.

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ROGERS, Woodes (d. 1732), commander of a privateering expedition (1708-11) in which *Dampier was pilot, and in the course of which ^Selkirk was discovered on the island of Juan Fernandez and rescued, the town of Guayaquil was taken and held to ransom, and a Manila ship captured. These incidents are described in Rogers's entertaining journal, *A Cruizing Voyage round the World* (1712).

Roget's Thesaurus of English Words and Phrases, by Dr Peter Mark Roget (1779-1879), English physician and

scholar, is a compilation of words classified in groups according to the ideas they express, the purpose of which is to supply a word, or words, which most aptly express a given idea; conversely, a dictionary explains the meaning of words by supplying the ideas they are meant to convey. The volume, first published in 1852, has been followed by many successive revised editions: by Roget's son John Lewis Roget (from 1879), and his grandson Samuel Romilly Roget (from 1933). The family connection came to an end with the death of Samuel Roget in 1953.

rogue literature, a very popular type of underworld writing in the 16th and 17th cents. Its practitioners include the Kentish magistrate Thomas Harman, whose *Caveat for Commen Cursetors* appeared in 1567; R. Copland (see under HYE WAY TO THE SPYTTELL HOUSE, THE); R. *Greene, whose pamphlets describe 'coneycatching', that is, the deception of innocents; and T *Dekker. Rogue literature is generally vividly descriptive and often confessional, providing an important source for our knowledge of everyday common life and its language, as well as for the canting terms of thieves and beggars. It can be related to stories about *Robin Hood, *jest book literature, and early attempts at writing fiction and autobiography. A large collection of such tracts was edited by A. V. Judges in 1930.

ROJAS, Fernando de (c.1465-1541), a Spanish author born at Puebla de Montalbán, near Toledo, his family being *conversos*, or Jews converted to Christianity. He studied law at the University of Salamanca and, in spite of difficulties owing to his racial origin, rose to the position of *alcalde* (mayor) of Talavera. He is remembered

for his masterpiece **Celestina*, but there is no record of any other work by his hand.

Rokeby, a poem in six cantos by Sir W. *Scott, published 1813.

The scene is laid chiefly at Rokeby near Greta Bridge in Yorkshire, and the time is immediately after the battle of Marston Moor (1644). The complicated plot involves conspiracy, attempted murder, and disguise: young Redmond O'Neale, who has helped to frustrate an attack on Rokeby Castle, is finally revealed as the lost son of Philip of Mortham, and marries Matilda, daughter of Lord Rokeby. The poem contains (Canto III) the songs 'A weary lot is thine, fair maid', 'Allan-a-Dale', and 'Brignal Banks'—
O, Brignal banks are fresh and fair,
And Greta woods are green,
I'd rather rove with Edmund there,
Than reign our English queen.

Rokesmith, John, in Dickens's **Our Mutual Friend*, the name assumed by John Harmon.

Roland, the most famous of the *Paladins of Charlemagne. According to the chronicler Einhard, his legend has the following basis of fact. In August 778 the rearguard of the French army of Charlemagne was returning through the Pyrenees from a successful expedition in the north of Spain, when it was surprised in the valley of Roncevaux by the Basque inhabitants of the mountains; the baggage was looted and all the rearguard killed, including Hrodland, count of the Breton marches. The story of this disaster was developed by the imagination of numerous poets. For the Basques were substituted the Saracens. Roland becomes

the commander of the rearguard, appointed to the post at the instance of the traitor Ganelon, who is in league with the Saracen king Marsile. Oliver is introduced, Roland's companion in arms and the brother of Aude, Roland's betrothed. Oliver thrice urges Roland to summon aid by sounding his horn, but Roland from excess of pride defers doing so until too late. Charlemagne returns and destroys the pagan army. Ganelon is tried and executed. The legend has been handed down in three principal forms: in the fabricated Latin chronicle of the 12th cent, erroneously attributed to Archbishop Turpin (d. c.800); in the *Carmen de Proditione Guenonis* of the same epoch; and in the *Chanson de Roland*, in medieval French, also of the early 12th cent. It is a well-known tradition that Taillefer, a *jongleur* in the army of William the Conqueror, sang a poem on Roncesvalles at the battle of Hastings (1066), possibly an earlier version of the extant *Chanson*. Roland, as Orlando, is the hero of Boiardo's **Orlando innamorato* and Ariosto's **Orlando furioso*. Roland's sword was called 'Durandal' or 'Durindana', and his horn 'Olivant'. (See also OLIVER.)

Roland, Childe, see CHILDE ROLAND.

Roland de Vaux, (1) the baron of Triermain, in Scott's **The Bridal of Triermain*; (2) in Coleridge's **Christabel*, the estranged friend of Christabel's father.

ROLFE, Frederick William (1860-1913), who liked to call himself 'Baron Corvo', or, equally misleadingly, Fr Rolfe, by turns schoolmaster, painter, and writer. From a Dissenting background, he was a convert to Roman Catholicism and an unsuccessful candidate for the priesthood; his most outstanding novel, *Hadrian the*

Seventh (1904), appears to be a dramatized autobiography—a self-justification and a dream of wish-fulfilment, in which Rolfe's protagonist, George Arthur Rose, is rescued from a life of literary poverty and elected pope. His other writings include *Stories Told Me* (published in 1898, after first appearing in the **ROLL I ROMAN ACTOR** 868

** Yellow Book*), *Chronicles of the House of Borgia* (1901, an eccentric historical study), *Don Tarquinio: A Katakaleptic Phantasmatic Romance* (1905, a novel relating 24 hours in the life of a young nobleman in the company of the Borgias in 1495), and *The Desire and Pursuit of the Whole: A Romance of Modern Venice* (1934). This last work was written largely in 1909; Rolfe moved to Venice (where he died) in 1908, and he here describes his own poverty, his homosexual fantasies, and the beauties of Venice, as well as abusing in characteristic vein many of those who had previously befriended him, including R. H. *Benson; *Auden in a 1961 foreword describes him as 'one of the great masters of vituperation'. Two other novels (*Nicholas Crabbe; or The One and the Many*, 1958; *Don Renato: An Ideal Content*, 1963) and several fragments were published posthumously. Rolfe's style is highly ornate and idiosyncratic; his vocabulary is arcane, his allusions erudite, and although he had admirers during his lifetime, he alienated most of them by his persistent paranoia and requests for financial support. The story of his unhappy life is told by A. J. A. *Symons in *The Quest for Corvo: An Experiment in Biography* (1934). See also D. Weeks, *Corvo* (1971).

Roll, Ragman, a set of rolls in the Public Record Office,

in which are recorded the instruments of homage made to Edward I by the Scottish king (Balliol), nobles, etc., at the Parliament of Berwick in 1296; so called apparently from the pendent seals attached.

ROLLAND, Romain, see ROMAN FLEUVE.

ROLLE, Richard, of Hampole (c1300-49), one of the principal 14th-cent. English mystical writers, in prose and poetry. He was born at Thornton in north Yorkshire and is said to have left Oxford in his 19th year to become a hermit. He lived at various places in Yorkshire, finally at Hampole where he died, near a Cistercian nunnery where he had disciples. Among these was Margaret Kirkeby who became an anchoress in his neighbourhood and to whom a number of his major English works (notably *The Forme of Perfect Living*) are addressed. He wrote in the Yorkshire dialect, in a somewhat mannered, rhetorical language which makes much use of alliteration. The essential element in his mysticism is personal enthusiasm, rather than the rationalism of the more classical mystical writings; the echoing words he returns to are *calor, canor, dulcor*. warmth, melodiousness, sweetness. One of his earliest English writings is the *Meditations on the Passion*, and among the most familiar, later works are *Ego Dormio* and *The Commandment of Love*. The canon of his works, in Latin as well as English, is very large. (See also ANGLO-LATIN LITERATURE.) See H. E. Allen, *Writings Ascribed to Richard Rolle* (1927); *The English Writings of Richard Rolle*, ed. H. E. Allen (1931); *Yorkshire Writers: Rolle and His Followers*, C. T. Horstman (2 vols, 1895-6). **Rolliad**, *Criticism on the*, a collection of Whig political

satires directed against the younger *Pitt and his followers after their success at the election of 1784, first published in the **Morning Herald and Daily Advertiser* during that year. The authors, members of the 'Esto Perpetua' club, are not known with certainty, but among them were Dr French Laurence, who became Regius professor of civil law at Oxford; G. *Ellis; General Richard Fitzpatrick; and Lord John Townshend. The satires originally took the form of reviews of an imaginary epic, 'The Rolliad', which took its name from John Rolle, MP, one of Pitt's supporters, and dealt with the adventures of a mythical Norman duke, Rollo, his ancestor. These were followed by 'Political Eclogues', 'Probationary Odes' for the vacant laureateship, and 'Political Miscellanies', all directed to the same purpose, the ridicule of the Tories. A complete collection was published in 1791.

Rollo Duke of Normandy, see BLOODY BROTHER, THE.

Rolls, Pipe, the great rolls of the exchequer, comprising the various 'pipes', or enrolled accounts, of sheriffs and others for a financial year. The complete series of Pipe Rolls dates from the reign of Henry II (1155-89), but there is an isolated one (of the highest importance) of the year 1130.

Rolls Series, otherwise *Chronicles and Memorials of Great Britain and Ireland from the Invasion of the Romans to the Reign of Henry VIII*. Their publication was authorized by governments in 1847 on the suggestion of Joseph Stevenson, the archivist, and the recommendation of Sir John Romilly, master of the rolls, and it produced texts of many of the most important literary and historical writings of the Middle

Ages and Renaissance. Among its most celebrated editors were the historians James Gairdner (1828-1912) and J. H. Round (1854-1928).

ROMAINS, Jules, see ROMAN FLEUVE.

roman à clef, i.e. a 'novel with a key', in which the reader (or some readers) is intended to identify real characters under fictitious names. The key is sometimes literal, sometimes figurative, and sometimes provided by the author, as in the case of Mrs *Manley's *The NewAtalantis*, sometimes published separately by others, as in the case of Disraeli's **Coningsby*.

Roman Actor, The, a tragedy by *Massinger, acted 1626, printed 1629. The play is based on the life of the Emperor Domitian as told by *Suetonius and Dio Cassius.

The cruel and licentious Domitian forcibly takes from Aelius Lamia, a Roman senator, his wife Domitia. He executes Lamia and makes her his empress. He dotes on her, but she falls in love with the actor Paris. So well does he act before her a scene in which, as Iphis scorned by Anaxarete, he threatens to take his life, that she betrays her feelings to her enemies, who warn Domitian. The emperor finds her wooing Paris, and
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kills the actor with his own hand in the course of a play in which he takes the part of an injured husband and Paris the part of a false servant. Domitia escapes punishment but, incensed at the death of Paris and presuming on her power over the emperor, she rails at and taunts him. At last he writes down her name in a list of those marked for death. Domitia finds the list while he sleeps, and joins others whose names are

there in a conspiracy. Domitian is lured from the protection of his guards and assassinated.

romance, derived from the medieval Latin word *romanice*, 'in the Roman language'. The word *roman* in Old French was applied to the popular courtly stories in verse which dealt with three traditional subjects: the legends about Arthur; Charlemagne and his knights; and stories of classical heroes especially Alexander (see MATTER). English correspondents, almost always translations, are found from the 13th cent, onwards. Some of the most distinguished include **King Horn*, **Havelok*, *Sir *Gawain and the Green Knight*, *Sir *Orfeo* (see also BRETON LAYS). Defining them by theme is very difficult; they usually involve the suspension of the restrictions normally attendant on human actions (often through magic) in order to illustrate a moral point. From the 15th cent, onwards English romances are mostly in prose, and some 16th-cent. examples were the inspiration for *Spenser and Shakespeare (as, for instance, **Pandosto* by R. Greene was used by Shakespeare in **The Winter's Tale*). A new interest in the medieval romance (in writers such as Sir W. *Scott and *Keats) contributed to the naming of 19th-cent. *Romanticism, though the term was also used to embrace some sentimental novels from the 18th cent, onwards, as in the *Mills and Boon romances of the modern era.

Romance languages, the group of modern languages descended from Latin (which itself joins with them to form the branch of *Indo-European known as Italic), the chief of which are French, Italian, Spanish, Portuguese, and Romanian (and, of literary-historical

importance, *Provençal).

Roman d'Alexandre, see ALEXANDER THE GREAT.

Roman de Brut and **Roman de Rou**, see WACE.

Roman de la rose. The first 4,058 lines of this allegorical romance were written c. 1230 by Guillaume de Lorris (d. 1237) to expound 'the whole art of love'; the remaining 17,622 lines were composed c.1275 by Jean de Meun as a more wide-ranging anatomy of love within a social and philosophical framework. The story in de Lorris's part of the poem is an allegorical presentation of *courtly love; the allegorical figures mostly embody various aspects of the lady whom the lover-narrator meets in his endeavours to reach the rose which symbolizes the lady's love. The story is set in the walled garden of the god of love, the unpleasant realities of life being depicted on the walls outside. In the second part Jean de Meun shows love in a wider context of scholarship, philosophy, and morals, shifting the work from the courtly to the encyclopaedic literary tradition, in line with the rationalist and compendious spirit of the 13th cent. The poem, in its allegorical dream form and in its presentation of both the courtly and the philosophical discussions of love, remained an immense literary influence all through the later Middle Ages, both inside and outside France. About one-third of the whole (ll. 1-5,154 and 10,679-12,360) is translated in the Middle English **The Romaunt of the Rose*, the first part of which maybe by *Chaucer. The *Roman* was much the most important literary influence on writings in English in the 14th cent.

Ed. D. Poiriou (Paris, 1974); trans. C. Dahlberg (1971);

A. M. F. Gunn, *The Mirror of Love: A Reinterpretation of the Romance of the Rose* (1952).

Roman de Renart, see REYNARD THE FOX.

roman fleuve, the French term for a novel sequence.

The practice of pursuing a family story through a number of related novels in order to render a comprehensive account of a social period ultimately derives from *Balzac and *Zola, but it reached its culmination between 1900 and 1940. Its major exemplars were: Romain Rolland (1866-1944), whose *Jean Christophe* (10 vols, 1905-12) describes the career of a musical genius; Roger Martin du Gard (1881-1958), whose *Les Thibault* (10 vols, 1922-40) explores the reaction of two brothers against their bourgeois inheritance; Georges Duhamel (1884-1966), whose *Chronique des Pasquiers* (10 vols, 1933-41) traces the moral and cultural development of a Parisian family; and Jules Romains (1885-1972), whose *Les Hommes de bonne volonté* (27 vols, 1932-47) offers a panorama of French society between 1910 and 1940. Translations of these works have been popular in England, but the English version of the phenomenon, descending from *Trollope and including such novelists as *Galsworthy and C. P. *Snow, did not have the same conviction and consistency.

romantic fiction, see p.870.

Romanticism, see p.872.

Romany Rye, *The*, a novel by * Borrow, published 1857.

'Romany Rye' in Romany language means 'Gypsy Gentleman', a name applied to Borrow from his youth by Ambrose Smith, the Norfolk gypsy. This book is a sequel to **Lavengro*, and continues in a less accomplished

style the story of the author's wanderings and adventures.

Romaunt of the Rose, The, a translation into Middle English octosyllabics of about one-third of the **Roman de la rose*, lines 1-5,154 and 10,679-12,360, made in the time of *Chaucer and usually included in editions of his Works (such as the Riverside) because previously (*cont. on p.874*)

Acapacious and much-contested category, romantic

fiction could be said to pre-date the novel—as in the medieval verses of courtly love written in the vernacular, the 'popular' languages derived from Latin—or to coincide with its origins in the 17th cent., when the first novels are romances of illicit love. If the English novel's literary canon begins in the 18th cent, with Samuel *Richardson's **Pamela* and ^*Clarissa*, these, too, are classic romantic fictions: the first, a story in which our heroine tames the rapacious rake through her intelligence and virtue; the latter, one in which she fails to do so and must, tragically, pay with her life. In the same way that Richardson's *Pamela* becomes, in the hands of the inventor of the modern novel Henry *Fielding, the satire **Shamela Andrews*, the novel emerges as a literary form only in its constantly renewed attempt to distinguish itself from

romantic fiction—an increasingly scapegoated genre, soon irretrievably gendered female. As literary generations succeed one another, there is a tendency for the realism of one epoch to look like romance to the readers and writers of the next. Currencies or novelties grow remote, past social forms seem exotic or idealized, language overblown. Remoteness, exoticism, idealization, excess in language or emotion are all characteristics which render fiction romantic. In her literary history of 1785, *The Progress of Romance*, Clara *Reeve already makes a distinction between the 'novel' which deals with everyday life and the 'romance', a more elevated form concerned with high emotion, high life, and past times. Nonetheless, the term romantic fiction remains slippery and its use through time replete with ironies. The venerable Sir Walter *Scott, who selfconsciously wrote romances, criticized Jane *Austen for not being romantic enough. Cupid, he complained in a review of **Emma*, was unfairly left out of popular novels. Romance can render young men's characters 'honourable, dignified and disinterested'. This latter thought would surely startle today's male critics, as much as the former would surprise all viewers and readers of Jane Austen who consider her period pieces the very stuff of romance for all her witty balancing act between love and property. Then, too, it is from Austen's work that contemporary popular romance of the Harlequin *Mills & Boon, happy-ever-after variety derives its key storylines.

One of the problems which haunts both the critics and writers of romantic fiction is its enduring popularity as a genre: as the size of the reading public grew from the 18th cent, onwards and spread down the ladder of class, so too did the size of the public for romance, particularly the female public. Because of the gender and mass of its readers, critics are quick to lash out at the form and accuse it of corruption. 'He who burns a romance purifies the human mind', wrote Richard Carlisle, the radical 19th-cent. publisher, capturing the typical tone of puritan revulsion that the form elicits in the public sphere. 'Those damned romantic novels of romantically damned love!' echoes a *Guardian* review of 1967, guarding our public morals against the possibility of female transgression. It is as if women readers—wives and daughters and servants—will be led forever astray once their imaginations have been fired by the likes of *Ouida's* capricious heroine Cigarette in *Under Two Flags*, or, indeed, the passionate Anna Karenina (*Tolstoy*), or the audacious Scarlett O'Hara (M. *Mitchell*). Women writers, who, like their male counterparts, are hardly averse to a little critical acclaim, have often been equally scathing about romantic fiction, much of it written by women. The didactic anti-Jacobin writers of the late 18th cent.—for example Mary Ann Hanway and Jane West—in their attempt to consolidate ideals of bourgeois domesticity, inveighed against the passions and romance, only now and again to find themselves writing what everyone else called passionate romances.

In *Northanger Abbey* Jane Austen parodied the excesses of the Gothic romance. George Eliot—whose *Daniel Deronda*, with its mysterious secrets and spirited, rather Gothic, heroine Gwendolen Harleth, borders on romance—in an exercise of distancing herself from lesser writers, wrote a scathing attack on 'Silly Novels by Lady Novelists', pointing out their absurdities, 'the particular quality of silliness that predominates in them—the frothy, the prosy, the pious or the pedantic'. Like the great mass of fiction, romance is not always well written, but unlike the great mass of what could be called male romance—stories of pistols and pirates and wild beasts, of criminal life, of spies in exotic locations and hard-boiled detectives—it has had more than its share of opprobrium. In part this is undoubtedly due to cultural fears about and for women, both as readers and writers. Since an exploration of the life of the emotions is romantic fiction's predominant theme, any map of the genre must be a large one. Innumerable pseudonymous, anonymous, and forgotten novels as well as more famous ones find a place there. A quick historical charting of peaks and fertile valleys would have to begin with Richardson, who set out a psychological style plus the two storylines and two central characters which became archetypal. Through her sensitive, young, middle-class heroines with their sharp eye for the *mores* of the world

in which they will meet their match, Fanny *Burney introduced a new note and combined romance with the novel of manners, Jane Austen perfected the form and made the story of the young woman's courtship, the misunderstandings during it, and the growth in self-knowledge which attends the process a model for English fiction.

All of Austen's fictions end with the desired goal of marriage. In one sense the Gothic romances, which were the great vogue of her day, provide the dark side of the post-marital coin. The strange, ghostly landscapes and frightening, claustrophobic castles of Ann *Radcliffe, or her even more sensational and lower-brow kin Charlotte Dacre (1782-1841), are settings where the innocent bride's fears and fantasies about terrifying husbands and fathers can be acted out. Amongst many other fictions, Daphne *du Maurier's famous **Rebecca* (1938) owes not a little to the Gothic romance: a pure young heroine, swept off her feet by a rake, is locked into the castle of marriage and made dependent on a man who turns out to have murdered his first wife because she was grand and promiscuous rather than docile and domestic. The more pedestrian side of post-marital relations is explored in an abundant list of domestic romances which sentimentalize the duties of the good wife and faithful daughter, but not without underlining problems and the occasional

tug of a would-be seducer. The prolific Margaret *Oliphant, and E. D. E. N. Southworth are two in a long line which leads to the contemporary **Agatha* saga of Joanna Trollope.

Towering over the romantic fiction of the mid-19th cent, are the *Bronte sisters, in particular Emily and Charlotte, who with **Wuthering Heights* and **Jane Eyre* set a standard, the first for the novel of doomed love, the second for the novel of the young woman's climb towards moral independence and a passion underscored by equality. The much-read and much-castigated *sensation novelists of the end of the century, Wilkie *Collins and Mary *Braddon amongst them, are indebted to these, and not only for the secrets found in the attic or the family tree. At the turn of the century, Henry *James hijacked romantic fiction and transformed it into the art of the novel of high consciousness. Meanwhile, scores of women wrote and read variations on the old themes. The romantic fiction of the 20th cent, may be pure exotic escapism, like Ethel M. Dell's *The Way of an Eagle* (1912), E. M. Hull's **The Sheik* (1919), or the many novels of Danielle Steel and Catherine *Cookson; or historical escapism, at its best in Georgette *Heyer's Regency romances; or the simplest but phenomenally successful Mills & Boon brand of romance, which sells 13 million books a year in the UK alone. Or it may—with more or less

sensationalism or refinement, and marriages with the novel of manners, domestic life, or thriller—chart shifts in the place of women and the relations between the sexes. This is the terrain of the bestselling blockbusters of the 1980s and 1990s, written by Jackie Collins, Judith Krantz, Barbara Taylor Bradford, Julia Cooper, Rosie Thomas, and Sally Beauman, or, in a more psychological vein, by Lisa Appignanesi and Susan Gee. One could say that it is also the terrain of Anita Brookner, Mary Wesley, and the Margaret Drabble of *The Millstone* or *The Waterfall*. Whatever its critical reception or height of brow, whatever the recurrent accusations of corrupting women and imprisoning them in masochistic longing, it is clear that, by focusing on women and giving them the power to adventure or to tame the threatening male, romantic fiction is a form readers enjoy. In the hands of playful postmodernists, such as David Lodge in *Small World: An Academic Romance* or A. S. Byatt in *Possession*, it has even, once again, been turned into literary fiction.

A profound and irreversible transformation in

artistic styles, in cultural attitudes, and in the relations between artist and society is evident in Western literature and other arts in the first half of the 19th cent. In Britain, a stark contrast appears between representative works of the preceding Augustan age and those of leading figures in what became known as the Romantic movement or 'Romantic Revival' in the period from about 1780 to about 1848 (the 'Romantic period'): Blake, Burns, Wordsworth, Coleridge, Southey, Scott, Byron, Shelley, Keats, Hazlitt, De Quincey, Carlyle, Emily Brontë and Charlotte Brontë. To define the general character or basic principle of this momentous shift, which later historians have called Romanticism, though, is notoriously difficult, partly because the Romantic temperament itself resisted the very impulse of definition, favouring the indefinite and the boundless.

In the most abstract terms, Romanticism may be regarded as the triumph of the values of imaginative spontaneity, visionary originality, wonder, and emotional self-expression over the classical standards of balance, order, restraint, proportion, and objectivity. Its name derives from romance, the literary form in which desires and dreams prevail

over everyday realities.

Romanticism arose from a period of wider turbulence, euphoria, and uncertainty. Political and intellectual movements of the late 18th cent, encouraged the assertion of individual and national rights, denying legitimacy (forcibly in the American and French revolutions) to kings and courtiers. In Britain, the expansions of commerce, journalism, and literacy had loosened the dependency of artists and writers upon noble patrons, releasing them to discover their own audiences in an open cultural market place—as Scott and Byron did most successfully—or to toil in unrewarded obscurity, like Blake. Nourished by Protestant conceptions of intellectual liberty, the Romantic writers tended to cast themselves as prophetic voices crying in the wilderness, dislocated from the social hierarchy. The Romantic author, unlike the more socially integrated Augustan writers, was a sort of modern hermit or exile, who usually granted a special moral value to similar outcast figures in his or her own writing: the pedlars and vagrants in Wordsworth's poems, Coleridge's **Ancient Mariner*, Mary **Shelley's* man-made monster, and the many tormented pariahs in the works of Byron and P. B. Shelley—who were themselves wandering outcasts from respectable English society.

From this marginal position, the Romantic author wrote no longer to or on behalf of a special caste but, in Wordsworth's phrase, as 'a man speaking to men', his utterance grounded in the sincerity of his personal vision and experience. To

most of the Romantics, the polished wit of the Augustans seemed shallow, heartless, and mechanically bound by artificial 'rules' of ^neo-classical taste. Although some (notably Keats and Shelley) continued to employ elements of Greek mythology and to adapt the classical form of the **ode*, they scorned the imitation of classical models as an affront to the autonomy of the all-important creative imagination. Well above **Horace* or **Juvenal* they revered Shakespeare and **Milton* as their principal models of the **sublime* embodied in the poet's boundless imaginative genius. In this, they took the partly nationalistic direction followed by Romantic poets and composers in other countries, who likewise rediscovered and revalued their local vernacular traditions.

Although inheriting much of the humane and politically liberal spirit of the **Enlightenment*, the Romantics largely rejected its analytic rationalism, associating it with the coldly calculating mentality of contemporary commerce, politics, and moral philosophy (as for example in the work of **Bentham*). Wordsworth warned against the destructive tendency of the 'meddling intellect' to intrude upon the sanctities of the human heart, and he argued that the opposite of poetry was not prose but science. The Romantic revolt against scientific empiricism is compatible with the prevailing trend of German philosophy, notably **Kant's* 'transcendental' idealism, of which Coleridge and Carlyle were dedicated students. This new philosophical idealism endorsed the Romantics' view of the human mind as organically

creative, and encouraged most of them to regard the natural world as a living mirror to the soul, not as dead matter for scientific dissection. In reaction against the spiritual emptiness of the modern calculating age, Romanticism cultivated various forms of nostalgia and of *primitivism, following *Rousseau in contrasting the 'natural' man (or child) with the hypocrisies and corruptions of modern society. The imaginative sovereignty of the child, in the works of Blake and Wordsworth, implicitly shames the inauthenticity of adulthood, while the dignified simplicity of rural life is more generally invoked in condemnation of urban civilization. The superior nobility of the past tends also to be, as we now say, 'romanticized', although less for its actual social forms than for its imaginative conceptions of the ideal and the heroic, as reflected in Shakespeare, in chivalric romance, and in balladry. Antiquaries of the 18th cent., notably *Percy in his **Reliques* and *Macpherson in his Ossianic poems, had won a new respect for the older forms of popular or 'folk' poetry and legend, upon which Southey, Scott, and several other Romantic writers drew for materials and forms, notably in the **Lyrical Ballads* (1798) of Wordsworth and Coleridge.

These kinds of change manifest themselves in the literary productions of the Romantic writers in widely varied ways, as may be expected in a movement that unleashed individualism and

that privileged the particular experience over the general rule. In general, though, Romantic writing exhibits a new emotional intensity taken to unprecedented extremes of joy or dejection, rapture or horror, and an extravagance of apparently egotistic self-projection. As a whole, it is usually taken to represent a second renaissance of literature in Britain, especially in lyric and narrative poetry, which displaced the Augustan cultivation of satiric and didactic modes. The prose styles of Hazlitt, De Quincey, Charles *Lamb, and Carlyle also show a marked renewal of vitality, flexibility, subjective tone, and what Hazlitt called 'gusto'. The arts of prose fiction were extended by Scott's historical novels, by the sensational effects of *Gothic fiction, and by the emergence of the short story form in the Edinburgh and London magazines. Although Byron, Shelley, and others wrote important dramatic poems, drama written for the theatres is generally agreed to be by far the weakest side of Romantic literature. On the other hand, despite the often vituperative and partisan conduct of reviewing in **Blackwood's Magazine* and other periodicals, this was a great age of literary criticism and theory, most notably in the writings of Coleridge and Hazlitt, and in major essays by Wordsworth and Shelley.

Simplified accounts of Romanticism in Britain

date its arrival from the appearance in 1798 of the *Lyrical Ballads* or in 1800 of Wordsworth's preface (effectively a manifesto) to that collection. Several important tendencies in the latter part of the 18th cent., however, have been recognized as 'pre-Romantic' currents, suggesting a more gradual evolution.

Among these should be mentioned

'graveyard poetry', the novel of *sentiment, the cult of the sublime, and the * *Sturm und Drang* phase of German literature in the 1770s led by *Schiller and the young *Goethe; all of these influences encouraged a deeper emotional emphasis than Augustan or neo-classical convention allowed. Romanticism flourished in the United States in the somewhat later period, between 1820 and 1860, with J. F. *Cooper's historical romances, *Emerson's essays, *Melville's novels, *Poe's tales, the poetry of Poe, *Longfellow, and *Whitman, and the nature writings of *Thoreau.

As for the point at which Romanticism ends, it would be safer to say, especially after the largely neo-Romantic cultural ferment of the 1960s, that this end still shows little sign of arriving. The convenient and conventional divisions of literary history into distinct 'periods' are particularly misleading if they obscure the extent to which the Romantic tradition remains unbroken in the later 19th cent, and through the 20th. The associated work of

*Ruskin, the *Pre-Raphaelite Brotherhood, and the Victorian advocates of the *Gothic Revival, indeed displays a hardening of Romantic attitudes in its nostalgia and its opposition to an unpoetical modern civilization; and the same might be said of W. B. *Yeats and D. H. *Lawrence in the early 20th cent. Late 20th-cent. culture displays a spectrum of latter-day Romantic features, ranging from the rebelliousness of rock lyrics and other forms of songwriting, to the anti-Enlightenment themes of post-*structuralist literary theory.

Critical opposition to the Romantic inheritance, in the name of *'classical' ideals, was advanced by Matthew * Arnold in the 1850s, and by some later critics under his influence, including the American scholar Irving *Babbitt, whose book *Rousseau and Romanticism* (1919) condemned the Romantic movement as an irresponsible 'pilgrimage in the void' that had licensed self-indulgent escapism and nationalist aggression. His student T. S. *Eliot continued the anti-Romantic campaign, although Eliot's own poetry, like Arnold's, was nonetheless inescapably 'romantic' in its nostalgia and sense of alienation. Some damage was done by Eliot's disciples to the reputations of Shelley and other Romantic writers, from which they have since at least partially recovered.

See: M. H. Abrams, *Natural Supernaturalism*

(1971); M. Butler, *Romantics, Rebels, and Reactionaries* (1981); J. McGann (ed.), *The New Oxford Book of Romantic Period Verse* (1993); A. Day, *Romanticism* (1996).

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attributed to him. * Skeat (in *The Chaucer Canon*, 1900) argued that only Part A (1-1,705, corresponding to 1-1,672 in de Lorris's French) is by Chaucer, and that B (1,706-5,810, being the remainder of de Lorris, up to 4,432, and Jean de Meun as far as 5,154 of the French) and C (5,811-7,696, corresponding to de Meun 10,679-12,360) are not his. A. Brusendorff in *The Chaucer Tradition* (1925) argued against Skeat that all the parts were by Chaucer, but almost all modern authorities follow Skeat; his findings were strongly corroborated in 1967 by Ronald Sutherland who showed that A is descended from a different manuscript tradition from B and C.

In this dream poem the narrator enters the Garden of Mirth where he sees various allegorized figures and falls in love with a rosebud. Parts A and B describe the dreamer's instructions by the god of love, his being befriended by Bialacoil who is imprisoned, the opposition of Daunger and other adverse figures, and (in the Jean de Meun section) the discourse of Resoun; Part C is a fragment of Jean de Meun, satirizing the hypocrisy (represented by Fals-Semblant) of religion, women, and the social order. Part A is a closer translation than the other sections. See *The Romaunt of the Rose and Le Roman de la Rose: A Parallel-Text Edition*, ed. R. A. Sutherland (1967).

Romeo and Juliet *Shakespeare's first romantic

tragedy, based on Arthur Brooke's poem *The Tragical Historye of Romeus and Juliet* (1562), a translation from the French of Boaistuau of one of *Bandello's *Novelle*. Shakespeare's play was probably written about 1595 and first printed in a 'bad' quarto in 1597; a good quarto published in 1599 and reprinted in 1609 served as the copy for the play's text in the First * Folio of 1623. The Montagues and Capulets, the two chief families of Verona, are bitter enemies; Escalus, the prince, threatens anyone who disturbs the peace with death. Romeo, son of old Lord Montague, is in love with Lord Capulet's niece Rosaline. But at a feast given by Capulet, which Romeo attends disguised by a mask, he sees and falls in love with Juliet, Capulet's daughter, and she with him. After the feast he overhears, under her window, Juliet's confession of her love for him, and wins her consent to a secret marriage. With the help of Friar Laurence, they are wedded next day. Mercutio, a friend of Romeo, meets Tybalt, of the Capulet family, who is infuriated by his discovery of Romeo's presence at the feast, and they quarrel. Romeo comes on the scene, and attempts to reason with Tybalt, but Tybalt and Mercutio fight, and Mercutio falls. Then Romeo draws and Tybalt is killed. The prince, Montague, and Capulet come up, and Romeo is sentenced to banishment. Early next day, after spending the night with Juliet, he leaves Verona for Mantua, counselled by the friar, who intends to reveal Romeo's marriage at an opportune moment. Capulet proposes to marry Juliet to Count Paris, and when she seeks excuses to avoid this, peremptorily insists. Juliet consults the friar, who bids her consent to the match, but on the night before

the wedding drink a potion which will render her apparently lifeless for 42 hours. He will warn Romeo, who will rescue her from the vault on her awakening and carry her to Mantua. The friar's message to Romeo miscarries, and Romeo hears that Juliet is dead. Buying poison, he comes to the vault to have a last sight of Juliet. He chances upon Count Paris outside the vault; they fight and Paris is killed. Then Romeo, after a last kiss on Juliet's lips, drinks the poison and dies. Juliet awakes and finds Romeo dead by her side, and the cup still in his hand. Guessing what has happened, she stabs herself and dies. The story is unfolded by the friar and Count Paris's page, and Montague and Capulet, faced by the tragic results of their enmity, are reconciled. The play begins with a sonnet spoken by the chorus and in its poetry, language, and plot reflects the sonnet craze of the 1590s, from which period Shakespeare's own sequence dates.

ROMNEY, George (1734-1802), portrait painter, born in Dalton-in-Furness, the son of a builder. He spent two years in Italy (1773-5) and the poise and graceful rhythms of his most distinguished works suggest his love of *Raphael and the antique. Yet Romney (who was a friend of *Hayley, who later wrote Romney's life, and of *Flaxman) felt trapped by the demands of portraiture. His many drawings of literary and historical subjects develop from a neo-classical treatment towards a wilder, more violent style; and his increasing obsession with *sublime and horrific subject matter from *Aeschylus, *Milton, and Shakespeare links him to *Fuseli and J. H. Mortimer (c.1741-79). Romney, after 1781, became obsessed with Emma Hart, later

Lady Hamilton, whom he painted many times.

Romola, a novel by G. *Eliot, published 1863.

The background of the novel is Florence at the end of the 15th cent., the troubled period, following the expulsion of the Medici, of the expedition of Charles VIII, distracted counsels in the city, the excitement caused by the preaching of *Savonarola, and acute division between the popular party and the supporters of the Medici. The various historical figures, including Charles VIII, Machiavelli, and Savonarola himself, are drawn with great care, as well as the whole picturesque complexion of the city, though the novel is generally held to be overloaded with detail, and has never been one of her most admired. The story is that of the purification by trials of the noble-natured Romola, devoted daughter of an old blind scholar. Into their lives comes a clever, adaptable young Greek, Tito Melema, whose self-indulgence develops into utter perfidy. He robs, and abandons in imprisonment, the benefactor of his childhood, Baldassare. He cruelly goes through a mock marriage ceremony with the innocent little contadina Tessa. After marrying Romola he wounds her deepest feelings by betraying her father's solemn trust. He plays a double game in the political intrigues of the day. Nemesis pursues and at 875 **RONDEAU I ROPER**

last overtakes him in the person of old Baldassare, who escapes from imprisonment crazed with sorrow and suffering. Romola, with her love for her husband turned to contempt, and her trust in Savonarola destroyed by his falling away from his high prophetic mission, is left in isolation, from which she is rescued

by the discovery of her duty in self-sacrifice. The novel was illustrated by *Leighton, much to George Eliot's satisfaction.

rondeau, a French verse form consisting of ten (or, in stricter sense, 13) lines, having only two rhymes throughout, and with the opening words used twice as a refrain. It became popular in England in the late 19th cent, and was much used by *Dobson, *Swinburne, and others. The rondel is a form of rondeau, again using two rhymes and a refrain, usually of three stanzas.

rondel, see RONDEAU.

RONSARD, Pierre de (1524-85), French poet, leader of the * Pléiade. He won early success with the publication of the *Odes* of 1550, and the first of a series of love sequences, *Les Amours* of 1552-3. The latter collection (the 'Cassandre' cycle) contains the famous 'Mignonne, allons voir si la rose'; there followed the *Continuation des Amours* of 1555 and the *Nouvelle Continuation des Amours* of 1556, forming the basis of the 'Marie' cycle. His last important love sequence, the *Sonets pour Hélène* of 1578, contains the sonnet 'Quand vous serez bien vieille, au soir à la chandelle'. Besides the collections of love poetry, Ronsard wrote on a wide variety of themes, political, philosophical, pastoral, and religious, his works including *Les Hymnes* (1555-6), the *Discours des misères de ce temps* (1562), written at the beginning of the religious wars, and the unfinished epic *La Franciade* (1572). He exercised considerable influence on the English sonnet writers of the 16th cent.

Room at the Top, see BRAINE.

Room of One's Own, A, a feminist essay by V. * Woolf, published 1929 and based on two lectures on 'Women and Fiction' delivered in Oct. 1928 to Newnham College and Girton College, Cambridge.

The author describes the educational, social, and financial disadvantages and prejudices against which women have struggled throughout history (using the fate of a hypothetical talented sister of Shakespeare as an illustration; her literary aspirations end in suicide), arguing that women will not be able to write well and freely until they have the privacy and independence implied by 'a room of one's own' and 'five hundred a year'. She pays tribute to women writers of the past (including A. *Behn, D. *Osborne and J. * Austen, the *Brontës); to women's achievements in the form of the novel, which suited her because, unlike older forms of literature, it was 'young enough to be soft in her hands'; and projects a future in which increasing equality would enable women to become not only novelists but poets. In the last chapter she discusses the concept of 'androgyny', pleading for unity and harmony rather than a rigid separation into 'male' and 'female' qualities: 'Perhaps a mind that is purely masculine cannot create, any more than a mind that is purely feminine.'

Room with a View, A, a novel by E. M. *Forster, published 1908.

It opens in an English *pensione* in Florence with a confrontation between Lucy Honeychurch's chaperone Miss Bartlett and the upstart Mr Emerson and his son George; the two men offer to exchange rooms, in order to give the ladies the benefit of a room with a view, a favour which they reluctantly accept. The novel

describes the inmates of the Pensione Bertolini, among them the clergyman Mr Beebe and the 'original' lady novelist Miss Lavish, and their reactions to Italy and to one another. Lucy, an artistic but immature girl, is disturbed first by witnessing a street murder, and then by an impulsive embrace from George Emerson during an excursion to Fiesole. Miss Bartlett removes her charge from these dangers, and the two return to Summer Street, in Surrey, where Lucy becomes engaged to a cultured dilettante, Cecil Vyse, whom Mr Beebe, who has reappeared as the local vicar, ominously describes as 'an ideal bachelor'. The Bertolini cast continues to reassemble as the Emersons take a villa in the neighbourhood. Lucy comes to realize that she loves George, not Cecil, but it takes her some time to extricate herself from what she describes as 'the muddle'. The second half of the drama is played against a sharply and intimately observed background of tennis and tea parties and amateur piano recitals; it ends in the Pensione Bertolini, with George and Lucy on their honeymoon.

Roots (1959) by A. *Wesker, a sequel to **Chicken Soup with Barley*. It portrays the effects of Ronnie Kahn's idealism on his fiancée Beatie Bryant, the daughter of a Norfolk agricultural labourer; she returns to her family for a visit full of his praises and his notions, but her mother and sister retaliate with talk of pop songs and gossip about operations. As she is trying to rouse them to share her interests, a letter arrives from Ronnie cancelling his impending visit and breaking off the engagement. Initially despairing, Beatie finds her own voice as she attacks her family for its acceptance of the

third-rate. The third part of the trilogy, *I'm Talking about Jerusalem* (1960), shows the collapse of the Utopian dreams of Ronnie's sister Ada and her newly demobbed husband Dave as they fail to create a craftsman's oasis of economic independence.

ROPER, Margaret (1505-44), daughter of Sir T. *More. According to Stapleton (1535-98), she purchased the head of her dead father nearly a month after it had been exposed on London Bridge and preserved it in spices until her death. It is believed that it was buried with her. Tennyson alludes to this:

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her, who clasped in her last trance

Her murdered father's head.

('A Dream of Fair Women')

ROPER, William (1496-1578), of Lincoln's Inn. He married Sir T. *More's daughter Margaret (above) and wrote an early life of his father-in-law first published at Saint-Omer (1626).

RORTY, Richard (1931-), American philosopher, and the best-known contemporary advocate of pragmatism in the tradition of J. *Dewey. Influenced also by *Heidegger, *Derrida, and the later *Wittgenstein, his critique of the traditional philosophical project leads many to identify him as an exponent of *postmodernism. His major work *Philosophy and the Mirror of Nature* (1979) rejects conceptions of language and thought as representations mirroring an independent reality, while *Contingency, Irony and Solidarity* (1989) applies this anti-foundationalist perspective to ethics and politics, presenting an 'ironic' defence of liberalism.

ROS, Amanda McKittrick, née Anna Margaret McKittrick

(1860-1939), Irish writer, known as 'the World's Worst Novelist', wrote *Irene Iddesleigh* (1897), *Delina Delaney* (1898), and other works, remarkable for their extraordinary and unselfconsciously colourful prose, to which A. *Huxley devoted an essay, 'Euphues Redivivus' (1923).

ROSA, Salvator (1615-73), Neapolitan painter, etcher, satirical poet, and actor. He painted genre scenes, battles, marines, and ambitious figure compositions, but has remained most famous for his macabre subjects (witches, monsters, meditations on death) and for his wild, craggy landscapes. In England his reputation rose steadily throughout the 18th cent. Horace *Walpole, crossing the Alps in 1739, exclaimed 'Precipices, mountains, torrents, wolves, rumblings—Salvator Rosa', and writers on the *picturesque frequently invoked his name. His stormy personality also fascinated artists, and with the publication of Lady *Morgan's biography in 1824 the legends associated with him—that he had lived with bandits and fought in a popular uprising in Naples—became more important than his pictures. He came to represent the archetypal Romantic artist, outlawed by a corrupt society, whose genius bore comparison with Shakespeare.

Rosa Bud, a character in Dickens's **Edwin Drood*.

Rosalind, (1) in Spenser's **Shepherd's Calendar* and **Colin Clouts Come Home Againe*, an unknown lady celebrated by the poet as his love; (2) the heroine of Shakespeare's **As You Like It*, whose chief source was Lodge's **Rosalynde*.

Rosaline, (1) in Shakespeare's **Love's Labour's Lost*, a lady attendant on the princess of France, and loved by

*Berowne; (2) in his **Romeo and Juliet*, Capulet's niece, with whom Romeo is in love before he sees * Juliet. She is mentioned, but does not appear in the play. Both Rosalines are, like the lady of the **Sonnets*, described as being dark.

Rosalynde, *Euphues Golden Legacie*, a pastoral romance in the style of Lyly's **Euphues*, diversified with sonnets and eclogues, written by *Lodge during his voyage to the Canaries ('everie line was wet with a surge'), published 1590.

The story is borrowed in part from *The Tale of Gamelyn* and was dramatized by Shakespeare in **As You Like It*. Lodge's Rosader is Shakespeare's Orlando; Saladyne is Oliver; Alinda, Celia; and Rosalind is common to both. Jaques and Touchstone have no equivalents. The ill-treatment of Rosader (Orlando) is more developed by Lodge, and the restoration of the rightful duke to his dukedom is effected by arms instead of persuasion. Lodge's romance, which includes such well-known lyrics as 'Love in my bosome like a Bee I Doth sucke his sweete', is also diversified by a variety of rhetorical speeches and descriptions.

ROSAMOND, Fair, Rosamond Clifford (d. 71176), probably mistress of Henry II in 1174. She was buried in the choir of Godstow Abbey near Oxford, and her remains were removed to the chapter house there C.1191. A legend transmitted by *Stow following *Higden declares that Henry kept her in a mazelike house in Woodstock where only he could find her, but the queen, *Eleanor of Aquitaine, traced her whereabouts by following a thread and 'so dealt with her that she lived not long after'. The story is

told in a ballad by *Deloney included in Percy's **Reliques*; *Daniel published in 1592 'The Complaint of Rosamond', a poem in rhyme-royal; and *Addison wrote an opera, *Rosamond*, in 1707.

Rosciad, The (1761), a *mock-heroic satire by Charles *Churchill in heroic couplets, originally 730 lines, but expanded in later editions to 1,090.

It describes the attempt to find a worthy successor to Roscius, the celebrated Roman comic actor who died C.62 BC. It provides satiric sketches of many famous theatrical personalities of the day, both actors and critics (including *Quin, *Foote, and *Colman the elder). It caused a great sensation, and T. *Davies in his *Life of Garrick* wrote that 'the players . . . ran about like so many stricken deer.' But Churchill's criticism is not all negative, and his praise of *Garrick, chosen to succeed Roscius, is high.

ROSCOE, William (1753-1831), lawyer and banker, book-collector, writer, scholar, and botanist. He published his early verses in 1777, and from then until the end of his life, a considerable number of works of poetry, biography, jurisprudence, botany, and arguments against the slave trade. His principal work was his *Life of Lorenzo de' Medici* (1795). In 1805 (having now acquired Greek) he published the *Life of Leo the Tenth*, and in 1806 *The Butterfly's Ball and the Grasshopper's Feast*.

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hopper's Feast, which became a children's classic. His edition of *Pope appeared in 1824. He did much to stimulate an interest in Italy and Italian literature in England.

ROSCOMMON, earl of, see DILLON.

Rose and the Ring, The, a fairy story written and illustrated by *Thackeray, first published 1855.

The magic rose and ring have the property of making those who have possession of them seem irresistibly attractive, which introduces comic complications into the story of Prince Giglio and Princess Rosalba, who have been ousted from their proper positions as a result of the Fairy Blackstick's wish that they shall suffer 'a little misfortune'. Thackeray makes gentle fun both of *fairy-story conventions, and of 'improving' children's books in this 'Fireside Pantomime for Great and Small Children'.

'Rose Aylmer', a short poem by W. S. *Landor, published 1806, on the daughter of Lord Aylmer. She was an early love of Landor's, but on her mother's second marriage she was sent out to her aunt at Calcutta, where she died at the age of 20.

ROSENBERG, Isaac (1890-1918), war poet, born in Bristol. He moved with his family to Whitechapel in 1897; his parents were émigrés from western Russia, and his father, a scholarly Jew, worked as a pedlar and market-dealer. During his irregular East End schooling Isaac learned to paint, and began to experiment with poetry. He became an apprentice engraver at 14, but in 1911 another Jewish family paid for him to attend the Slade School of Art; in 1912 he published at his own expense a collection of poems, *Night and Day*, and was encouraged by *Bottomley, *Pound, and others. In 1915 he published another volume of verse, *Youth*, which passed largely unregarded. In the same year he defied his family's pacifist views and joined the army, arriving as a private in the trenches in 1916. He was

killed in action. His poetry is forceful, rich in its vocabulary, and starkly realistic in its attitudes to war; Rosenberg greatly disliked *Brooke's 'begloried sonnets'. His poor Jewish urban background gives the poems a note not found in the work of his fellow war poets. His reputation was slow to grow with the public; Bottomley edited a selection of his poems and letters, introduced by *Binyon, in 1922, but it was not until his *Collected Works* appeared in 1937 that his importance became generally accepted. A biography by Jean Liddiard appeared in 1975 and there is an edition of his works, ed. V. M. Noakes (1998); see also J. M. Wilson, *Isaac Rosenberg: Poet and Painter* (1975).

Rosencrantz and Guildenstern, courtiers who serve the king in Shakespeare's **Hamlet*; both of their names were current in Denmark at the time of the play's writing. In *Hamlet* the two men always appear together; their view of the play is interpreted in

Stoppard's **Rosencrantz and Guildenstern Are Dead*.

Rosencrantz and Guildenstern Are Dead, a comedy by T *Stoppard, performed and published 1966, which places the peripheral 'attendant lords' from ** Hamlet* at the centre of a drama in which they appear as bewildered witnesses and predestined victims. This device is used to serious as well as to comic effect, for underlying the verbal wit and Shakespearian parody there is a pervasive sense of man's solitude and lack of mastery over his own life reminiscent of *Beckett, whom Stoppard greatly admires.

ROSENTHAL, Jack Morris (1931-), dramatist, born in Manchester and educated at Cointon Grammar School and Sheffield University. He is best known for an

unusually wide-ranging television output. He honed his craft during the 1960s, writing 150 episodes of Granada Television's *Coronation Street*, and introduced (some thought, offensive) demotic speech into the sitcom (situation comedy) genre in *The Dustbin Men*. *The Evacuees* (1975) and *Bar Mitzvah Boy* (1976) were single plays drawing on his Jewish background, which through their wry and compassionate humour appealed to a wide audience. *The Knowledge* (1979) portrayed London cab-drivers facing a malevolent invigilator, *P'Tang Yang Kipperbang* (1982) portrayed schoolboy ritual, *London's Burning* (1986) dramatized the perils of the fire service, and *And a Nightingale Sang* (1989) evoked wartime nostalgia. *Eskimo Day* (1996) and its successor *Cold Enough for Snow* (1997) depicted the tragicomic effects of social class upon parents as their children entered university. Rosenthal is one of the few television writers still commissioned to produce single dramas.

Rose Tavern, the in Russell Street, Covent Garden, a favourite place of resort in the later part of the 17th and early 18th cents. It is frequently referred to in the literature of the period, e.g. by *Pepys (18 May 1668), and by Farquhar (**The Recruiting Officer*).

Rose Theatre, the on Bankside, Southwark, built in 1587, and altered and enlarged in 1592, closing in 1602. *Henslowe was its owner and Edward *Alleyn its leading actor. Shakespeare is thought to have acted there. Its foundations were discovered in 1989.

Rosicmcian, a member of a supposed society or order, 'the brethren of the Rosy Cross', reputedly founded by one Christian Rosenkreuz in 1484, but first mentioned

in 1614. Its manifestos were the *Fama Fraternitatis* (1614) and the *Confessio Fraternitatis* (1615), which aroused intense interest on the Continent and in Britain. Its members were said to claim various forms of secret and magic knowledge, such as the transmutation of metals, the prolongation of life, and power over the elements and elemental spirits, and to derive much of their alchemy and mystical preoccupations from *Paracelsus. No Rosicrucian society appears to have actually existed, and the Rosicrucian movement seems to have been rooted in some kind of anti-Jesuit Protestant alliance, with deep religious

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interests, as well as interests in alchemy, medicine, and the Cabbala. F. *Yates, in her study *The Rosicrucian Enlightenment* (1972), describes the term as representing 'in the purely historical sense . . . a phase . . . intermediate between the Renaissance and the so-called scientific revolution of the 17th cent.', 'a historical label for a style of thinking', and names as major figures in the English Rosicrucian movement *Dee, *Fludd, and *Ashmole; she also discusses the Rosicrucian connections of F. *Bacon, *Comenius, I. *Newton, *Leibniz, and many others.

ROSS, Alan (1922-), poet, travel writer, and editor, born in Calcutta and educated at St John's College, Oxford. He has published several volumes of poetry and prose, many evocatively describing sojourns and travels abroad, sometimes in pursuit of art and love, sometimes of cricket. *Open Sea* (1975) collects poems about the Second World War from earlier works, and includes his compressed epic 'J.W.51B', a grey, haunting,

first-hand description of naval endurance on the Arctic convoy route. He edited the **London Magazine* 1961-85.

ROSS, Alexander (1699-1784), a Forfarshire schoolmaster, and an early follower of * Ramsay, published a lengthy pastoral in *Scots entitled *The Fortunate Shepherdess* (1768); several editions are called *Helenore*, or *The Fortunate Shepherdess*. But he is best remembered as the author of various spirited songs, including 'Woo'd and Married and a' '.

Ross, the Man of, see KYRLE.

Ross, Martin, see SOMERVILLE AND Ross.

ROSS, Robert Baldwin (1869-1918), journalist, art dealer, and critic, and literary executor of O.

*Wilde. He was born in Tours of Canadian parents but lived most of his life in England. Probably Wilde's first male lover, Ross was his loyal friend in life and death. He helped support him after his release from prison, and, entrusted with *De Profundis*, published a version in 1905 which, though omitting the more painful accusations against Lord A. *Douglas, led to the latter's undying enmity. A close friend of Wilde's sons, Ross cleared the estate of debt (1906), organized the *Collected Works* (completed 1908), encouraged performance of the plays, and commissioned the first biography from A. *Ransome (1912). This infuriated Douglas into a series of vicious legal actions, which continued until and may have contributed to Ross's early death. Ross commissioned the sphinx for Wilde's tomb from Jacob Epstein. His own ashes are interred in it.

ROSSETER, Philip (1715-1623), court musician, composer,

and lutenist, a friend of T. *Campion, who wrote half the songs in Campion's first *Book of Ayres* (1601). He was appointed a lutenist at the court of James I in 1603.

ROSSETTI, Christina Georgina (1830-94), sister of D. G. and W. M. *Rossetti. She was educated at home, shared her brothers' intellectual interests, and contributed to their childhood family journals. Ill health (possibly strategic when young, but later severe) ended her attempts to work as a governess, and confined her to a quiet life. Her engagement to the painter James Collinson, an original member of the *Pre-Raphaelite Brotherhood, was broken off in 1850 when he rejoined the Roman Catholic Church; Christina, like her mother and sister Maria, was a devout High Anglican, much influenced by the Tractarians (see OXFORD MOVEMENT). She contributed to the **Germ* (1850), where five of her poems appeared under the pseudonym 'Ellen Alleyn'. In 1861 **Macmillan's Magazine* published 'Up-hill' and 'A Birthday', two of her best-known poems. **Goblin Market and Other Poems* appeared in 1862, *The Prince's Progress and Other Poems* in 1866, *Sing-Song, a Nursery Rhyme Book* (with illustrations by Arthur Hughes) in 1872, and *A Pageant and Other Poems* in 1881. *Time Flies: A Reading Diary* (1885) consists of short passages and prose, one for each day of the year. She also published much prose and poetry in periodicals and anthologies, and many prose devotional works. Her *Poetical Works*, ed. W. M. Rossetti, with a memoir, was published in 1904. Her work ranges from poems of fantasy and verses for the young to ballads, love lyrics, sonnets, and religious poetry. Much of it is pervaded by

a sense of melancholy, verging at times on the morbid. The recurrent themes of unhappy, delayed, or frustrated love and of premature resignation ('Grown old before my time') led her biographer L. M. Packer (1963) to suppose an unsatisfied passion for W. B. *Scott, who was already married when she met him in 1847; G. Battiscombe (*A Divided Life*, 1981) questions this, stressing the close connection in her work of the spiritual and the erotic. Her work has often been compared with that of E. *Brontë, but, while both share a sense of mystical yearning, Rossetti's is more subdued, more hopeless, less fulfilled. Her technical virtuosity was considerable, and her use of short, irregularly rhymed lines is distinctive.

ROSSETTI, Dante Gabriel (1828-82), whose full Christian name was Gabriel Charles Dante (but the form which he gave it has become inveterate), the son of Gabriele Rossetti (1783-1854), an Italian patriot who came to England in 1824. He was brought up in an atmosphere of keen cultural and political activity which contributed more to his artistic development than his formal education at King's College School, London. He studied painting with *Millais and H. *Hunt, and in 1848, with them and four others, founded the *Pre-Raphaelite Brotherhood. For many years he was known only as a painter, though he began to write poetry early. Several of his poems, including *'The Blessed Damozel' and 'My Sister's Sleep', and a prose piece, 'Hand and Soul', were published in the **Germ* (1850), the year in which
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he met Elizabeth *Siddal (or Siddall), who modelled for

him and many of his circle. In 1854 he met *Ruskin, who did much to establish the reputation of the Pre-Raphaelite painters, and in 1856 W. *Morris whom he greatly influenced; he was to paint Morris's wife Jane many times. In 1860 Rossetti and Lizzie married: she died in 1862, and Rossetti buried with her the manuscript of a number of his poems. Later that year he moved to 16 Cheyne Walk, Chelsea, where *Swinburne and *Meredith were briefly joint tenants; he filled the house with antiques, bric-à-brac, and a curious selection of animals, including a wombat. In 1868 he showed a renewed interest in poetry, possibly inspired by renewed contact with Jane Morris; sixteen sonnets, including the 'Willowwood' sequence, were published in March 1869 in the * *Fortnightly Review*. That summer he wrote many more, and also arranged the exhumation of the poems buried with his wife. *Poems* (1870) contained 'Sister Helen', 'Troy Town', 'Eden Bower', *'Jenny', and the first part of his sonnet sequence *'The House of Life'; it was well received, partly because Rossetti took care that his friends should review it. In 1871 Morris and Rossetti took a joint lease of Kelmscott Manor, where Rossetti continued his intimacy with Jane, with Morris's apparent consent, and continued to paint her; there also he wrote the ballad 'Rose Mary' and further sonnets for the 'House of Life' sequence. In Oct. 1871 appeared R. *Buchanan's notorious attack 'The Fleshly School of Poetry' (under the pseudonym Thomas Maitland) in the * *Contemporary Review*. This accused Rossetti and his associates of impurity and obscenity; the sonnet 'Nuptial Sleep' was singled out for particular criticism, and was not reprinted in the

1881 edition, though the prolonged and bitter controversy which Buchanan aroused ended with the Pre-Raphaelites on the whole victorious. Rossetti's reply, 'The Stealthy School of Criticism', appeared in the * *Athenaeum*, Dec. 1872. Rossetti's later years were overshadowed by ill health and chloral, though he continued to paint and to write and was recognized by a new generation of aesthetes, including *Pater and *Wilde, as a source of inspiration; the admiration was not wholly mutual. *Poems* and *Ballads and Sonnets* both appeared in 1881; the first was largely rearrangements of earlier works, and the second completed 'The House of Life' with 47 new sonnets, and also contained other new work, including 'The King's Tragedy' and 'The White Ship', both historical 'ballads'. Rossetti's poetry is marred for many readers by its vast and cloudy generalities about Life, Love, and Death, though some of his work shows in contrast a Pre-Raphaelite sharpness of detail, and much of it has an undeniable emotional and erotic power. His letters (ed. O. Doughty and J. R. Wahl, 4 vols, 1965-7) reveal another side of his colourful and extravagant personality; they are witty, irreverent, at times coarse, and demonstrate the wide range of his artistic interests. Mention should also be made of his translations from the Italian (*The Early Italian Poets Together with Dante's Vita Nuova*, 1861, known later as *Dante and his Circle*, 1874), and of * Villon. Many of his poems were written as commentaries on his own and other paintings. The standard edition of his collected works, edited by W. M. Rossetti, appeared in 1911. Oswald Doughty's life, *A Victorian Romantic*, was published

in 1960.

ROSSETTI, William Michael (1829-1919), brother of D. G. *Rossetti, educated at King's College School, London; he worked as an official of the Inland Revenue, and is remembered as a man of letters and art critic. He was a member of the * Pre-Raphaelite Brotherhood, edited the **Germ*, and wrote the sonnet that was printed on its cover. His reviews of art exhibitions for the **Spectator* were published as *Fine Art: Chiefly Contemporary* (1867). He edited 15 volumes of *Moxon's Popular Poets, and was responsible for important editions of *Blake and *Shelley. He edited *Whitman in 1868, introducing him to a British public, and the two corresponded frequently. He translated *Dante, and was responsible for encouraging James Thomson ('B. V.'). He also edited many of his family's papers, letters, and diaries, and wrote memoirs of his brother and his sister Christina (above). *Ruskin: Rossetti: Preraphaelitism* (1899); *Préraphaélite Diaries and Letters* (1900); *Rossetti Papers, 1862-/0* (1903); *D. G. Rossetti, His Family Letters, with a Memoir* (1895); *Family Letters of Christina Rossetti* (1908). His *Some Reminiscences* (1906) is a valuable biographical source. His diary for 1870-3 was edited with notes by O. Bornand (1977).

ROSSINI, Gioacchino (1792-1868), Italian composer, and one of the greatest exponents of 19th-cent. opera. His early success was based on *opera buffa*, but he later devoted himself to serious drama, beginning with *Otello*. Unfortunately the text, adapted for him by a wealthy dilettante, Francesco di Salsa, has become a *locus classicus* of trivialization: 'They have been crucifying

Othello into an opera', wrote * Byron: 'the music is good, but lugubrious; but as for the words, all the real scenes with Iago cut out, and the greatest nonsense inserted; the handkerchief turned into a *billet-doux*, and the singer would not black his face, for some exquisite reasons.' Nevertheless *Otello* is not without its qualities, particularly in the last act, of which it has been well said that Rossini here 'came of age as a musical dramatist'. But it was no match for *Boito and Verdi's version of 1887 and fell into relative oblivion. The only other British author on whom Rossini drew was W *Scott, whose **The Lady of the Lake* supplied the libretto of *La donna del lago* (1819). Two later works based on Scott, *Ivanhoé* (1826) and *Robert Bruce* (1846), are both pasticcios, and only very loosely connected with Scott. Also put together from pre-existing music was the *Pianto delle muse in morte di Lord Byron* which Rossini produced at the second of his London concerts in 1824, shortly after the news of Byron's death had reached London.

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ROSTAND, Edmond (1868-1918), French playwright, author of *Les Romanesques* (1894), *La Princesse lointaine* (1895), *La Samaritaine* (1897), *L'Aiglon* (1900, based on the life of Napoleon's son), and *Chantecler* (1910). The poetic drama *Cyrano de Bergerac* (1897), his most popular and successful work, revives in romantic guise the 17th-cent. soldier and duellist *Cyrano. It has been translated into Glaswegian demotic by E. *Morgan (1992), and was successfully filmed (1990) with Gérard Depardieu in the title role, with English subtitles rendered into rhyming

verse by A. *Burgess.

Rosy Cross, see ROSICRUCIAN.

ROTA, Bertram (1903-66), bookseller, who entered the book trade in 1918 in the bookshop conducted by his uncles Percy and Arthur Dobell. In 1923, at the age of 19, he began his own business with £100 borrowed from his mother's savings. The firm has continued its tradition of specializing in first editions of literature of the last 100 years.

ROTH, Joseph (1894-1939), Austrian-Jewish writer, who was born in Galicia and died in exile in Paris. Brilliantly successful as a journalist (on the *Frankfurter Zeitung*, among other papers) he also published 13 novels. In his books, he is a sardonic observer of postwar *moeurs*, an elegist for the Central European *shtetl*, and a belated apologist for the Dual Monarchy. He once wrote, 'My strongest experience was the War and the destruction of my fatherland, the only one I ever had, the Austro-Hungarian Dual Monarchy.' His characteristic locations are border garrison towns, his heroes decent men overtaken by events. *Radetskymarsch* (1932, *The Radetzky March*), his family epic, is commonly accounted his masterpiece, though unfortunately at the expense of other works. His later manner, in *Das falsche Gewicht* (1937, *Weights and Measures*), *Die Kapuzinergruft* (1938, *The Emperor's Tomb*), and *Die Legende vom heiligen Trinker* (1939, *The Legend of the Holy Drinker*), is supremely beautiful and desolate.

ROTH, Philip (1933-), novelist, born in New Jersey, of second-generation Jewish American parentage. His writing career has been combined with various teaching posts in America. His complex relationship with

his Jewish background is reflected in most of his works, and his portrayal of contemporary Jewish life has aroused much controversy. His works include *Goodbye, Columbus* (1959, a novella with five short stories), *Letting Go* (1962), and a sequence of novels featuring Nathan Zuckerman, a Jewish novelist who has to learn to contend with success: *My Life as a Man* (1974), *The Ghost Writer* (1979), *Zuckerman Unbound* (1981), *The Anatomy Lesson* (1983), and *The Prague Orgy* (1985). He remains best known for *Portnoy's Complaint* (1969), a *succès de scandale* which records the intimate confessions of Alexander Portnoy to his psychiatrist. Later novels include *The Counterlife* (1987); *Patrimony: A True Story* (1991), about his father Herman Roth; and *Operation Shylock: A Confession* (1993), in which the author meets his double, whose self-appointed task is to lead the Jews out of Israel and back to Europe. *American Pastoral* was published in 1997.

ROUBILIAC, Louis François (1702 or 1705-62), French rococo sculptor, who settled in London c. 1732. His first success was the statue of *Handel* (1738) commissioned for Vauxhall Gardens, which introduced a new informality into English sculpture. Roubiliac was successful as a tomb sculptor; the monuments to *General Hargrove* (1757) and to *Lady Elizabeth Nightingale* (1761; both Westminster Abbey), his most famous works, are strikingly original and sensationally baroque. As a portrait sculptor Roubiliac attracted a very wide circle of patrons; his image of *Pope (there are four marble busts dating from 1738, 1740, and 1741, all inscribed *ad vivum*; and one terracotta model) is unflinchingly realistic yet deeply poignant. Roubiliac

also executed a series of vivid historical busts of famous scientists, writers, and men of letters for the library of Trinity College, Cambridge.

ROUGEMONT, Louis De, assumed name of Swiss-born Louis Grin (1847-1921), an adventurer who decided at the age of 16 to see the world. He began as footman to Fanny *Kemble, touring through Europe and America, and eventually became butler to the governor of Australia. After spending many years there he contributed to *Wide World Magazine* in 1898 sensational articles relating to his extraordinary, mostly bogus, voyages and adventures in search of pearls and gold, where he encountered an octopus with tentacles 75 feet long and rode turtles in the water.

Round Table, the, in the Arthurian legend, the symbol of the common purpose of Arthur's court and knights. According to *Malory (in Vinaver's Tale 1) it was made for *Uther Pendragon who gave it to King Lodegrian (see LEODEGRANCE) of Camelerde (Cornwall). The latter gave it as a wedding gift, with 100 knights, to Arthur when he married Guinevere, his daughter. It would seat 150 knights, and all places round it were equal. The 'Siege Perilous' was reserved for the knight who should achieve the quest of the *Grail. In *La3amon's *Brut*, however, the table was made for Arthur by a crafty workman. It is first mentioned by *Wace.

Rousillon, countess of, *Bertram's mother and Helena's guardian in Shakespeare's **All's Well that Ends Well*. Rousillon was a province in the south-west of France near Spain.

ROUSSEAU, Jean-Jacques (1712-78), born into a Protestant artisan family at Geneva. His mother having

died soon after his birth, Jean-Jacques was cared for in childhood by an aunt, by his father, a watchmaker of unstable temperament, and (after the latter's departure for France) by a maternal uncle. He was apprenticed to an engraver when, at the age of 15, he decided to leave his master and Geneva. Thus began the movement of 88i **ROUTH | ROWE**

residence which was to become habitual and which took him to many parts of Switzerland, France, and Italy, and (in 1766-7) to England. During these peregrinations he owed much to the generosity of friends and patrons; otherwise he maintained himself by a succession of clerical, secretarial, and tutorial posts and by teaching and copying music. Rousseau's emotional nature, his often tempestuous personal relations, extreme sensitivity, and penchant for controversy fill his career with striking and dramatic episodes; while his critical and enquiring intellect, his lifelong interest in music and excursions into opera and drama, a voluminous correspondence, and important and influential contributions to social and political philosophy, the novel, autobiography, moral theology, and educational theory mark him out as one of the dominant writers and thinkers of the age.

Rousseau was 38 years old when his essay on a subject proposed by the Academy of Dijon, *Discours sur les sciences et les arts* (1750), was awarded first prize and published. In the *Discours*, the first of many works in which the natural man is preferred to his civilized counterpart, Rousseau argued that the development and spread of knowledge and culture, far from improving human behaviour, had corrupted it by promoting

inequality, idleness, and luxury. The *Discours sur l'origine de l'inégalité* (1755) contrasts the innocence and contentment of primitive man in a 'state of nature'—his mode of existence determined by none but genuine needs—with the dissatisfaction and perpetual agitation of modern social man, the majority of whom are condemned to the legally sanctioned servitude necessary to preserve the institution of private property. The suggestion by d'Alembert that a theatre should be established at Geneva prompted the *Lettre sur les spectacles* (1758), in which the passive nature of playgoing, the preoccupation of modern plays with love, and the consequent unnatural bringing forward of women are seen as dangerous symptoms of the ills of society.

A return to primitive innocence being impossible, these ills were only to be remedied, Rousseau held, by reducing the gap separating modern man from his natural archetype and by modifying existing institutions in the interest of equality and happiness. *Emile* (1762) lays down the principles for a new scheme of education in which the child is to be allowed full scope for individual development in natural surroundings, shielded from the harmful influences of civilization, in order to form an independent judgement and a stable character. The 'Profession de foi du vicaire savoyard', contained in the fourth book of *Emile*, sets against institutional Christianity a form of Deism grounded in religious sentiment and guided by the divine instinct of conscience. The year 1762 also saw the publication of *Du contrat social*, his theory of politics, in which he advocated universal justice through equality before

the law, a more equitable distribution of wealth, and defined government as fundamentally a matter of contract providing for the exercise of power in accordance with the 'general will' and for the common good, by consent of the citizens as a whole, in whom sovereignty ultimately resides.

In the novel *Julie, ou la nouvelle Héloïse* (1761), Rousseau's greatest popular success, a critical account of contemporary manners and ideas is interwoven with the story of the passionate love of the tutor St Preux and his pupil Julie, their separation, Julie's marriage to the Baron Wolmar, and the dutiful, virtuous life shared by all three on the Baron's country estate.

The posthumously published autobiographical works *Les Confessions* (1781-8) and *Les Rêveries du promeneur solitaire* (1782) were written towards the end of Rousseau's life as exercises in self-justification and self-analysis. As expressions of the complex individuality of a personality and a sensibility, unexampled in their time for candour, detail, and subtlety, they remain landmarks of the literature of personal revelation and reminiscence.

ROUTH, Martin Joseph (1755-1854), president of Magdalen College, Oxford, for 63 years; he edited the *Gorgias* and *Euthydemus* of *Plato, and *Reliquiae Sacrae* (1814-43), a collection of writings of ecclesiastical authors of the 2nd and 3rd cents. Routh was a man of immense learning, and a strong, old-fashioned 'High Churchman'. He was also, perhaps, the last man in England who always wore a wig. His long life (he died in his 100th year) and literary experience lend

weight to his famous utterance: 'I think, Sir, you will find it a very good practice *always to verify your references.*' A life of Routh by R. D. Middleton was published in 1938.

ROWE, Nicholas (1674-1718), educated at Westminster School; he became a barrister of the Middle Temple, but abandoned the legal profession for that of a playwright, and made the acquaintance of *Pope and * Addison. He produced at Lincoln's Inn Fields his tragedies *The Ambitious Stepmother* (1700), *Tamerlane* (1701), and **The Fair Penitent* (1703). His *Ulysses* was staged in 1705, *The Royal Convert* in 1707, *Jane Shore* in 1714, and *Lady Jane Grey* in 1715. He also produced one unsuccessful comedy, *The Biter* (1704). He became *poet laureate in 1715, and was buried in Westminster Abbey. His poetical works include a famous translation of *Lucan (1718), 'one of the greatest productions of English poetry', according to Dr * Johnson. Rowe also did useful work as editor of Shakespeare's plays (1709), dividing them into acts and scenes, supplying stage directions, and generally making the text more intelligible. As a writer he is best remembered for his 'She-Tragedies' (his own phrase), which provided Mrs *Siddons, as Calista and Jane Shore, with two of her most famous roles: their tone is moral, their stress is on the suffering and penitence of victimized women, and their intention is to arouse 'pity; a sort of regret proceeding from good-nature'.

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Rowe saw himself as the heir of *Otway, who had also been renowned for tenderness and pathos. See *Three Plays*, ed. J. R. Sutherland (1929), with a life and

bibliography.

Rowland, Childe, see CHILDE ROLAND.

ROWLANDS, Samuel (71565-1630), a writer of satirical tracts, epigrams, jests, etc., mainly in verse. His works include a satire on the manners of Londoners, *The Letting of Humors Blood in the Head-Vaine* (1600); *Tis Merrie when Gossips Meete* (1602), a vivid and dramatic character sketch of a widow, a wife, and a maid who meet in a tavern and converse; *Greene's Ghost* (1602), on the subject of 'coney-catchers' (see GREENE, R.); *Democritus, or Doctor Merry-man His Medicines against Melancholy Humors* (1607); and *The Melancholie Knight* (1615). His *Complete Works*, including *Martin Mark-all* (1610), now considered spurious, were edited with an essay by *Gosse and S. J. H. Herrtage in 1880.

ROWLANDSON, Thomas (1756-1827), painter, book illustrator, and caricaturist famous for his comic depiction of scenes from social life. Among his most important productions were *The Loyal Volunteers of London and Environs* (1799); *The Microcosm of London* (1808-10), with Augustus Pugin; *The Three Tours of Doctor Syntax*, for *Combe; *The English Dance of Death* (1815-16); and *The Dance of Life* (1816-17), also with Combe, all of which issued from R. *Ackermann. Rowlandson was equally adept at rendering the *picturesque landscape and the caricatured human figure. He is best remembered for his comic invention, for the spontaneity and fluid quality of his draughtsmanship, and for the often ribald jocularly of his social commentary. See Bernard Falk, *Thomas Rowlandson: His Life and Art* (1949), and John T. Hayes, *The Art of*

Thomas Rowlandson (1990).

ROWLEY, Samuel (fl. 1597-1624), an actor in the Admiral's Company and a playwright employed by *Henslowe; he is believed to be responsible for the comic additions to Marlowe's **Dr Faustus*. His only extant play is a chronicle drama about Henry VIII, *When You See Me, You Know Me*, acted 1603.

ROWLEY, William (?i585-i626), dramatist and actor. Nothing is known about his birth and his early life, but he was probably Samuel *Rowley's brother. His first compositions were episodic adventure-plays for Queen Anne's Men, *The Travels of the Three English Brothers* (1607), written with *Day and Wilkins, *Fortune by Land and Sea* (1607-9, printed 1655), with *Heywood, and, unassisted, *A Shoemaker, a Gentleman* (1607-9, printed 1638). Collaborations, in which he usually contributed comic sub-plot, account for nearly all of his surviving dramatic work. His most notable partnership was with *Middleton with whom he wrote *Wit at Several Weapons* (1613, printed 1647), **A Fair Quarrel* (1615-16, printed 1617), *The Old Law* (c. 1618, printed 1656), *The World Tossed at Tennis* (1619-20, printed 1620), and **The Changeling* (1622, printed 1653). He also assisted in **The Witch of Edmonton* (1621, printed 1658), with *Dekker and *Ford; *The Maid in the Mill* (1623, printed 1647), with *Fletcher; **A Cure for a Cuckold* (1624-5, printed 1661), with *Webster; and *A New Wonder, a Woman Never Vexed* (1624-6, printed 1632), with an unknown collaborator. His non-dramatic work includes a satirical pamphlet, *A Search for Money* (1609), and elegies on Prince Henry and a fellow actor, Hugh Attwell. From 1609 he was a

member of the Duke of York's (later Prince Charles's) Men, and by 1616 had become leader of the company. His speciality as an actor was the role of a fat clown, and he took the part of Jacques in his own **All's Lost by Lust* (c. 1619). In 1625 he was cited in a legal action over *Keep the Widow Waking*, a sensational dramatization, now lost, of two contemporary scandals which he had written with Dekker, Ford, and Webster. He died before he could testify, and was buried at St James's, Clerkenwell.

Rowley Poems, see CHATTERTON.

ROWSE, A(lfred) L(eslie) (1903-97), poet, biographer, and Tudor historian, born at St Austell, Cornwall, and educated at St Austell Grammar School and Christ Church, Oxford. Cornwall forms the setting for many of his poems and works of history and autobiography, including *A Cornish Childhood* (1942). He published several books on Shakespeare (1963, 1973, and 1977), and argued that Emilia *Lanier was the 'dark lady' of Shakespeare's *Sonnets.

Roxana, or The Fortunate Mistress, a novel by * Defoe, published 1724.

This purports to be the autobiography of Mile Bebeau, the beautiful daughter of French Protestant refugees, brought up in England and married to a London brewer, who, having squandered his property, deserts her and her five children. She enters upon a career of prosperous wickedness, passing from one protector to another in England, France, and Holland, amassing much wealth, and receiving the name Roxana by accident, in consequence of a dance that she performs. She is accompanied in her adventures by

a faithful maid, Amy, a very human figure. She marries a respectable Dutch merchant in London and subsequently lives as a person of consequence in Holland.

When one of her daughters appears on the scene in London, Roxana dares not acknowledge her, fearing that her past life will be revealed to her new spouse and her life of security will be ruined. When Amy says she will murder the girl, if necessary, to silence her inquiries about Roxana's identity, Roxana is filled with horror and relief. Both Amy and the girl disappear, and Roxana, miserable and apprehensive, is tormented by her conscience. Her husband discerns her iniquity and soon thereafter dies, leaving her only a small sum of money. In the company of her alter ego

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Amy, Roxana descends into debt, poverty, and remorseful penitence.

ROXBURGHE, John Ker, third duke of (1740-1804), an ardent bibliophile, who secured an unrivalled collection of books from *Caxton's press. His splendid library, housed in St James's Square, was dispersed in 1812. Valdarfer's edition of *Boccaccio (1471), for which the second duke had paid 100 guineas, was then sold to the marquis of Blandford for £2,260. To celebrate this event the chief bibliophiles of the day dined together at St Alban's Tavern, St Alban's Street, under the presidency of Lord Spencer, and there inaugurated the Roxburghe Club, the first of the 'book-clubs', consisting of 25 members, with T. F. *Dibdin as its first secretary. The Club, at first rather convivial in character, began its valuable literary work with the printing of the metrical romance of **Havelok*

the Dane (1828). Each member is expected once in his career to present (and pay for a limited edition of) a volume of some rarity. See N. Barker, *The Publications of the Roxburghe Club 1814-1962* (1964).

ROY, Arundhati, see **ANGLO-INDIAN LITERATURE**.

Royal Academy of Arts, the, founded under the patronage of George III in 1768, for the annual exhibition of works of contemporary artists and for the establishment of a school of art. It was first housed in Pall Mall, moved in 1780 to Somerset House, then to the National Gallery, and finally to Burlington House, Piccadilly, in 1869. Sir Joshua *Reynolds was its first president. Since 1870 the Academy has also held important loan exhibitions and its Summer Exhibition remains a regular fixture. *Ruskin's *Notes on the Royal Academy* (1855-9 and 1875) were an important influence on public taste.

Royal Court Theatre, the. Inni tin 1888; it has a historic association with new writing. Under the management of J. E. Vedrenne and Harley *Granville-Barker from 1904 to 1907, it staged premières by *Shaw, *Galsworthy, *Yeats, and *Masefield. But it was with the foundation of the *English Stage Company in 1956, under the direction of George Devine (1910-66), that it became a national centre of new writing. The initial intention was to encourage novelists to write for the stage but, although work by Angus *Wilson and Nigel *Dennis was presented, it was the production of **Look back in Anger* by Osborne (8 May 1956) that liberated other writers through its scalding rhetoric and social candour. The Court has subsequently championed many living dramatists including *Wesker, *Arden,

*Bond, *Storey, *Friel, *Fugard, *Churchill, Mustapha Matura, and Timberlake *Wertenbaker as well as reviving, through the advocacy of Peter Gill, neglected masters such as D. H. *Lawrence. In the mid-1990s, under the direction of Stephen Daldry, it acquired fresh impetus through its encouragement of a new generation of socially angry, anti-materialist young writers, including Sarah *Kane and Mark Ravenhill, and its promotion of eloquent new Irish dramatists, notably Martin McDonagh and Conor McPherson.

Royal Historical Society, the, founded in 1868 and granted the title 'Royal' in 1887. Its aim is to promote the study of history by publishing documentary material and, from time to time, bibliographical and reference works; its papers are published annually as *Transactions*. In 1897 the *Camden Society was amalgamated with the Royal Historical Society, which now publishes the Camden Series.

Royal Literary Fund, the, a benevolent society to aid authors and their dependants in distress, founded in 1790 as the Literary Fund Society at the instigation of the Revd David Williams, a Dissenting minister. In 1818 it was granted a royal charter, and was permitted to add 'Royal' to its title in 1845. Beneficiaries have included *Goleridge, *Peacock, *Hogg, *Clare, D. H. *Lawrence, E. *Nesbit, *Joyce, and Dylan *Thomas. It has also made grants to literary refugees, including *Chateaubriand. The Fund receives no government subsidy and depends on gifts, subscriptions, and legacies—including authors' royalties.

Royal Society, the, more correctly the Royal Society of London for the Improving of Natural Knowledge; it

obtained its royal charters in 1662 and 1663. The prehistory of the Society extends back to a variety of scientific meetings held in London and Oxford from 1645 onwards. Traditionally, the originator of these meetings is identified as Theodore Haak, known also as the first to translate *Milton into German. F. *Bacon provided the major philosophical inspiration for the Society; Solomon's House in **New Atlantis* has been taken as its model. No scientific society has made a more conspicuous debut—its founders and early members included *Boyle, Hooke, *Petty, *Ray, Wilkins, and *Wren. Among more literary figures, *Ashmole, *Aubrey, *Cowley, *Dryden, *Evelyn, and *Waller were members. The Society featured prominently in Dryden's **Annus Mirabilis*. Its *Philosophical Transactions* (1665-), first edited by Henry Oldenburg, is the first permanent scientific journal. Individual members of the Royal Society made an outstanding scientific contribution, but the Society itself was not entirely successful. It was attacked and ridiculed by a bizarre coalition of interests, including Henry Stubbe, S. *Butler, and *Shadwell; the latter's *The Virtuoso* threatened the stature of the latitudinarian 'Christian Virtuosi' of the Society. The Society was also drawn into the ancients versus moderns controversy (see BATTLE OF THE BOOKS). In replies to attacks by the ancients, the modernism of the Society was defended by J. *Glanvill and *Sprat. The latter's *History of the Royal Society* (1667) is known for its defence of the 'close, naked, natural way' of style. The Society risked degenerating into a squabbling London club. Its decline was temporarily arrested under I. *Newton. Its

fortunes revived in the later 19th cent., but in the
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modern period the Royal Society has played a less
active part in the nation's cultural life.

Royal Society of Edinburgh, the, established in 1783
for 'the cultivation of every branch of science, erudition,
and taste'. The membership was originally divided
into the Physical Class and a larger Literary Class,
the latter including A. *Alison, *Beattie, H. *Blair,
*Burke (elected 1784), A. *Carlyle, A. *Ferguson, A.
*Gerard, J. *Home, *}amieson (1803), H. *Mackenzie,
T. *Reid, W. *Robertson (who was instrumental in the
Society's creation), and Sir W. *Scott (elected 1800,
president 1820-32). D. *Stewart was a member of the
Physical Class. *Tennyson (1864) and T. *Carlyle (1866)
had honorary membership. Scientific proceedings and
publications have been predominant in the Society's
work since the early 19th cent., but the Literary Class
was revived in 1976. The Society is the successor of the
Philosophical Society of Edinburgh (1737), of which
*Hume was once joint secretary, and its library is the
principal repository for Hume's correspondence and
surviving manuscripts.

Royal Society of Literature, the, founded in 1820 at
the suggestion of Thomas Burgess, bishop of St
David's, and under the patronage of George IV,
who assigned the sum of 1,100 guineas to be applied
in pensions of 100 guineas to each of ten Royal
Associates, and in a premium of 100 guineas for a
prize dissertation. The Associates were elected by the
council of the Society (*Malthus and S. T. *Coleridge
were among the first ten). The Society published

papers read to it under the title *Transactions*; publication
was suspended during the First World War and
was resumed in 1921 as a new series under the title
Essays by Divers Hands. The Society has members,
fellows, and, since 1961, companions; recipients of the
title of companion have included *Betjeman, *Koestler,
E. M. *Forster, Angus *Wilson, and many others.
There is a history of the RSL by Isabel Quigly (2000).

Royns, see RYENCE.

ROZEWICZ, Tadeusz (1921-), Polish poet and playwright.
With his compatriots Z. ^Herbert and *Mik>sz
he is one of the most influential writers of post-war
eastern Europe. His stark, powerful poems provide an
often disturbingly realistic account of his country's
recent history. *They Came to See a Poet* was published
in 1991. Much of his controversial political drama,
including *The Trap* (1981; English trans. 1984), has also
been published in English.

Rubáiyát of Omar Khayyam, The, see OMAR KHAYYAM.

RUBENS, Bernice Ruth (1928-), novelist, born in
Cardiff into a musical Jewish family and educated at
the University of Wales, Cardiff. Her first novel, *Set on
Edge* (1960), was followed by *Madame Sousatzka*
(1962), in which the piano teacher of the title, who
lives in an eccentric household in Vauxhall, struggles to
keep possession of child prodigy Marcus Crominski
from Stamford Hill. Her many other works include *The
Elected Member* (1969, *Booker Prize 1970), which is
the sombre story of an orthodox Jewish family: drugaddicted,
mentally disturbed, and much-loved scapegoat
son Norman Zweck brings sorrow to his widower
father, Rabbi Zweck, to his unmarried sister Bella, and

to his sister Esther, who has married out. *Spring Sonata* (1979) is the story of a musically gifted unborn child refusing to confront the prospect of its own birth. Later works include *A Solitary Grief*' (1991), in which psychiatrist Alistair Crown finds himself literally unable to face his Down's syndrome daughter, and *The Waiting Game* (1997), a macabre tale of old age set in an old people's home.

RUBENS, Peter Paul (1577-1640), Flemish painter, the chief northern exponent of the baroque. Studying first under Flemish masters, he went to Italy in 1600 and became court painter to the duke of Mantua. He returned to Antwerp in 1608, became court painter to the Spanish ruler of Flanders, and set up a large and productive workshop with numerous assistants. In addition he served on various diplomatic missions, visiting Spain in 1628 and England in 1629, where he was knighted and commissioned to paint the ceiling of the Banqueting House. During his visit Rubens stayed with his friend the Zeeland-born painter and architect Sir Balthazar Gerbier (1591-1667) whose children appear in his magnificent *Allegory of Peace and War* (1629, National Gallery, London). Rubens was a prolific and vital painter. His style was based on the great Italian masters, but in later life he painted for his own pleasure landscapes with a new feeling for the country. One of the few English writers to appreciate his full stature was G. *Eliot, who wrote from Munich (1858, in a letter), 'His are such real, breathing men and women. . . . What a grand, glowing, forceful thing life looks in his pictures.'

RUCK, Berta, see under ONIONS, G. O.

RUDKIN, David (1936-), playwright, born in London, the son of a Nonconformist minister, and educated at King Edward School, Birmingham, and Oxford; he then became a schoolteacher. He made his name with a powerful drama set in a rural district of the Black Country, *Afore Night Come* (1962; published in Penguin's *New English Dramatists* 7, 1963); subsequent works, informed by a dark and passionate surreal mysticism, include *Ashes* (1974, pub. 1977), *Pendas Fen* (TV 1974, pub. 1975), *Sons of Light* (1976), *The Triumph of Death* (1981), *Space Invaders* (1983), and *The Saxon Shore* (1986).

Ruggiero, see ROCERO.

RUGGLE, George, see IGNORAMUS.

'**Ruin, The**', a 45-line poem in Old English in the **Exeter Book*, one of the group known as 'elegies'. The poem describes the result of the devastation of a city, and it is thought likely that the reference is to the Roman city of 885 **RUINED COTTAGE** | **RUSHDIE**

Bath which was a ruin in Anglo-Saxon times. There are two references to hot baths in the poem, the second of them extensive. Ed. R. F. Leslie, *Three Old English Elegies* (1961).

'**Ruined Cottage, The**', or 'The Story of Margaret', a poem by * Wordsworth, written in 1797, and subsequently embodied in Bk I of **The Excursion*.

It is a harrowing tale of misfortune befalling a cottager and his wife. The husband leaves his home and joins a troop of soldiers going to a distant land. The wife stays on, pining for his return in increasing wretchedness, until she dies and the cottage falls into ruin.

'Ruines of Time, The', a poem by * Spenser, included in the *Complaints* published in 1591. It is an allegorical elegy on the death of Sir P. *Sidney, which had also been the occasion of his earlier elegy *'Astrophel'. The poet passes to a lament on the decline of patronage and neglect of literature, with allusion to his own case. The poem is dedicated to the countess of *Pembroke, Sidney's sister.

Rule a Wile and Have a Wife, a comedy by J. *Fletcher, performed 1624.

Margarita, a rich heiress of Seville, plans to marry, but only in order to provide a cover for her own pleasures; she must therefore choose a husband 'of easy faith', who will allow her to dominate and deceive him, and serve as 'a shadow, an umbrella, I To keep the scorching world's opinion' from her good name. Altea, her companion, plots to win her for her brother Leon; he assumes the character of a fool, but, once married, abandons docility, asserts his authority, and finally wins her affection.

'Rule, Britannia'; for the words see THOMSON, }. The air was composed by *Arne for Thomson and *Mallet's masque *Alfred*.

rune, a letter or character of the earliest surviving Germanic script, most extensively used in inscriptions on wood or stone by the Scandinavians and Anglo-Saxons. The earliest runic alphabet seems to date from about the 3rd cent, AD, and is formed by modifying the letters of the Greek and Roman alphabets. Magical and mysterious powers were associated with runes from the Anglo-Saxon period, perhaps because of their employment in riddles, as in the *Rune Poem*, a 94-line

piece illustrating the runes of the Anglo-Saxon runic alphabet, the *Futhorc (see ASPR 6,28-30 for edition). The other important occurrence of runes in Old English literature is in the runic signature to the poems of *Cynewulf. See R. W. V. Elliott, *Runes: An Introduction* (1959).

Rupert of Hentzau, a novel by Anthony Hope (*Hawkins), a sequel to **The Prisoner of Zenda*.

Rural Rides, a collection of essays by W. *Cobbett, published 1830, which had originally appeared in the **Political Register*. A committee in 1821 had proposed certain remedies for the agricultural distress that followed the war. Cobbett disapproved of these and 'made up his mind to see for himself, and to enforce, by actual observation of rural conditions, the statements he had made in answer to the arguments of the landlords before the Agricultural Committee'. The result was this series of lively, opinionated accounts of his travels on horseback between Sept. 1822 and Oct. 1826, largely in the south and east of England. (Later journeys, in the Midlands and the north, were added in subsequent editions.) He rails against tax collectors, 'tax-eaters', landlords, gamekeepers, stockjobbers, and excisemen, and against the monstrous swelling of the 'Great Wen' of London; but the whole work is also informed with his own knowledge of and love of the land in all its minutely observed variety, and he breaks occasionally into rapturous praise for a landscape, a hedgerow, a hanging wood, or, less characteristically, the ruins of Malmesbury Abbey. The standard edition is by G. D. H. and M. *Cole (3 vols, 1930).

Ruritania, an imaginary kingdom in central Europe,

the scene of **The Prisoner of Zenda* by Anthony Hope (*Hawkins). The name connotes more generally a world of make-believe romance, chivalry, and intrigue. **RUSHDIE**, (Ahmed) Salman, (1947-), novelist and short story writer, born in Bombay to a Muslim family, educated at the Cathedral School, Rugby, and King's College, Cambridge. He worked for a time in television in Pakistan, as an actor in London, and as an advertising copywriter. Rushdie's bicultural upbringing informs all his work. He draws on the allegorical, fable-making traditions of both East and West and is often classed amongst the exponents of *magic realism—the narrative style in which the realistic mingles with the fantastic and the inexplicable. His first novel, *Grimus* (1975), was a fantasy based on a medieval Sufi poem and was followed by *Midnight's Children* (1981), the book that brought him to literary prominence and which won the *Booker Prize. It tells the story of Saleem Sinai, born on the stroke of midnight on the day that India was granted independence and whose life becomes emblematic of the political and social destiny of the new nation. In *Shame* (1983) the subject is Pakistan, the struggle between military and civilian rule, and the culture of shame and honour which oppresses women; the historical figures wear satirical and allegorical disguise, but the narrative is interrupted by direct autobiographical interventions from the author. *The Satanic Verses* (1988) is a jet-propelled panoramic novel which moves with dizzying speed from the streets and film studios of Bombay to multicultural Britain, from Argentina to Mount Everest, as Rushdie questions illusion, reality, and the

power of faith and tradition in a world of hijackers, religious pilgrimages and warfare, and celluloid fantasy. Certain passages were interpreted by some Muslims as blasphemous and brought upon Rushdie the

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notorious sentence of death, or *fatwa*, invoked by the Ayatollah Khomeini in February 1989, which obliged him to seek police protection. *Haroun and the Sea of Stories*, a novel for children about a boy-hero who has to combat the enemy of storytelling, Prince Khattam-Shud, was published in 1990 (adapted for the stage at the *National Theatre, 1998), and *Imaginary Homelands*, a collection of critical journalism and interviews, in 1991. In 1994 Rushdie published his first collection of short stories, *East, West*, which, written on the cultural cusp between two traditions, also confronts the conflicting claims of the real and the imagined. *The Moor's Last Sigh* (1995) is a dense and exuberant study of cultural and personal inheritance narrated in the first person by Moraes Zogoiby—the 'Moor' of the title—who ages at twice the normal rate.

RUSKIN, John (1819-1900). The only child of John James and Margaret Ruskin, he grew up in Surrey. His father paid off family debts and built up the wine business of which he was a founding partner; he was able to pass on to his son a large fortune, of which Ruskin gave much away. To his parents Ruskin also owed a reliance on the Bible, a strong affection for romantic literature, stern political views, and an early attraction to contemporary landscape painting. Much of his schooling was given at home, and from 1836 to 1842 he was at Christ Church, Oxford, where he won

the Newdigate Prize but did not find the curriculum profitable. Travel was a more important part of his education. The family took regular tours through the picturesque areas of Britain, and, from 1833, on the Continent. These helped fix Ruskin's lifelong preference for French cathedral towns, the Alps, and certain cities of northern Italy, and gave scope to what he spoke of as his main passion, the study of the facts of nature. Among his earliest publications were essays in Loudon's *Magazine of Natural History* (1834 and 1836). Others were 'The Poetry of Architecture' (*Architectural Magazine*, 1837-8) and numerous Byronic poems and stories written for Christmas annuals. He contributed regularly from 1835 to 1846, mainly to *Friendship's Offering*, whose editor, W. H. Harrison, acted as his personal literary adviser. He also devoted time to drawing; he admired the work of Copley Fielding, J. D. Harding, Clarkson Stanfield, James Holland, David Roberts, Samuel Prout, and, above all, Turner. He took lessons from two of these artists (Fielding and Harding), made friends of several, and bought the work of all. With the first of the five volumes of *Modern Painters* (1843) he became their public champion. Seven months' work in Italy in preparation for *Modern Painters II* (1846) confirmed Ruskin in his 'function as interpreter'. They also compelled him to write of the medieval buildings of Europe before they should be destroyed by neglect, restoration, industrialization, and revolutions. He postponed further enquiry into natural beauty and its representation: *Modern Painters III* and *TV* did not appear until 1856.

The interval produced *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-3), both written during the period of his marriage to Euphemia Chalmers Gray, for whom the lastingly popular *The King of the Golden River* had been a gift (written 1841, published 1851). In 1854, after seven years of marriage, she divorced him on grounds of impotence, and soon afterwards married Millais. Ruskin had defended Millais and the Pre-Raphaelites in letters to *The Times* and the pamphlet *Pre-Raphaelitism* (1851). He continued to notice their work in *Notes on the Royal Academy* (1855-9 and 1875), guides intended to influence public taste and to intervene in the production and distribution of a national art. Ruskin wrote for the Arundel Society (*Giotto and His Works in Padua*, 1853-4, 1860), taught at the Working Men's College in Red Lion Square, produced drawing manuals, helped with plans for the Oxford Museum of Natural History building, arranged for the National Gallery the drawings of the Turner bequest, tried to guide the work of individual artists (D. G. Rossetti, J. Inchbold, J. W. Brett), gave evidence before parliamentary committees, and lectured extensively throughout the country. Some of these addresses appeared in *Lectures on Architecture and Painting* (1854) and *The Two Paths* (1859). But Ruskin's was a critical, not a collaborative intervention, and his judgements often offended. Speaking in Manchester on *The Political Economy of Art* (1857), Ruskin challenged economic laws affecting matters in which he had a standing. In the final volume of *Modern Painters* (1860) he denounced greed as the deadly principle

guiding English life. In attacking the 'pseudo-science' of J. S. *Mill and *Ricardo in *Unto this Last* (1860) and *Essays on Political Economy* (1862-3; later *Muñera Pulveris*, 1872), Ruskin entered new territory and declared open warfare against the spirit and science of his times.

This fight, against competition and self-interest, for the recovery of heroic, feudal, and Christian social ideals was to occupy Ruskin for the rest of his life. It is expressed in considerations of engraving or Greek myth (*The Cestus of Aglaia*, 1865-6; *The Queen of the Air*, 1869), geology lectures for children (*The Ethics of the Dust*, 1866), as essays on the respective duties of men and women (*Sesame and Lilies*, 1865, 1871), lectures on war, work, and trade (*The Crown of Wild Olives*, 1866, 1873), or letters to a workman (*Time and Tide, by Weare and Tyne*, 1867). The letter was a favourite mode with Ruskin. In **Fors Clavigera* (1871-8) he found a serial form well suited to his public teaching and to the diversity of his interests, which also expressed themselves during the 1870s and 1880s in a multitude of writings on natural history, travel, painting, etc., and in practical projects, many associated with the Guild of St George, a Utopian society founded by Ruskin under his own mastership in 1871.

In 1870 Ruskin was elected first Slade professor of art at Oxford. He started a drawing school, arranged art collections of his own gift, and drew crowds to his eleven courses of lectures. Seven volumes of them were published shortly after delivery: *Lectures on Art* (1870), *Aratra Pentelici*, *The Relation between Michael Angelo*

and Tintoret, *The Eagle's Nest* (all 1872), *Love's Meinie* (1873, 1881), and *Ariadne Fiorentina* (1873-6). But, despite caution, Ruskin did not keep his 'own peculiar opinions' out of his lectures. Senior members of the university were alarmed, Ruskin offended: he resigned in 1878. Although Ruskin returned to Oxford in 1883 and gave two more courses of lectures, some of his statements were even more startling than before, and he resigned once more in 1885.

The isolation of his later years was barely mitigated by the loyalty of his disciples, who included J. W. Bunney and George Allen, both students of the Working Men's College, and W. G. Collingwood, who acted as Ruskin's secretary at Brantwood, the house in the Lake District which was his home after 1870. Older friends, such as Sir Henry Acland and *Carlyle, remained doubtful about the schemes, the vehemence and the frequent obscurity of his later pronouncements. They were also disturbed by Ruskin's private dreams of Rose La Touche. In middle and old age he made many young girls the objects of his affection. Rose, an Anglo-Irish girl, was 11 when Ruskin came across her in 1858, 18 when he proposed in 1866. But he could not share her evangelical religious views, her parents were also opposed, and she died, mad, in 1875. Four years later Ruskin himself went through the first of a series of delirious illnesses. He often wrote for her and, indirectly, of her, in later life, and in *Praeterita*, the autobiography on which he worked sporadically between 1885 and 1889, he would have spoken of her directly; but he did not complete it. After 1889 Ruskin wrote nothing and spoke rarely, but was cared for by

his cousin, Joan Severn, at his house on Coniston Water.

RUSSELL, Bertrand Arthur William, third Earl Russell (1872-1970), educated privately and at Trinity College, Cambridge, of which he became a fellow. He wrote voluminously on philosophy, logic, education, economics, and politics, and throughout his life was the champion of advanced political and social causes. While much of his writing was relatively practical and ephemeral in intent, and successfully aimed at a wide audience, he also contributed work of lasting importance in some of the most technical fields of philosophy and logic. He was the inventor of the Theory of Descriptions. *The Principles of Mathematics* (1903) and *Principia Mathematica* (the latter in collaboration with A. N. *Whitehead, 1910) quickly became classics of mathematical logic. Other important philosophical works include *The Analysis of Mind* (1921), *An Inquiry into Meaning and Truth* (1940), and *Human Knowledge, Its Scope and Limits* (1948). Russell was awarded the *Nobel Prize for literature in 1950. For an account of his relationships with Ottoline *Morrell, D. H. *Lawrence, G. *Murray, G. E. *Moore, *Wittgenstein, and many other figures in the literary and intellectual world, see a life by R. W. Clark (1975).

RUSSELL, George William (*M*) (1867-1935), born in Ireland. He became an art student in Dublin, and in 1894 published *Homeward*, his first volume of mystical verses, with the encouragement of *Yeats. His poetic drama *Deirdre* was performed in 1902 at the Irish National Theatre (later the *Abbey), which he helped to found. From 1905 to 1923 he edited *The Irish Homestead*,

a journal which encouraged interest in Irish crafts, arts, writing, agriculture, and home economics, and achieved large sales in Ireland and the USA; meanwhile he continued to publish poetry, including *The Divine Vision* (1904), *Gods of War* (1915), *The Interpreters* (1922), and *Midsummer Eve* (1928). From 1923 until 1930 he edited the *Irish Statesman*, a literary and political journal supporting the Free State. *The Avatars*, a fantasy of the future, aroused much interest in 1933. In 1934 he published an ambitious poem of Celtic mythology, *The House of the Titans*, and in 1935 his *Selected Poems*. He published many political essays, and did much to support young Irish writers, such as *Colum and *Stephens. His pseudonym 'Al' was a contraction of the word 'aeon', which he had once used as a signature. See H. Summerfield, *That Myriad-Minded Man* (1975).

RUSSELL, Lord John, First Earl Russell: see REFORM BILLS.

Russell, Lady, a character in J. Austen's *Persuasion*.

Ruth, a novel by Mrs *Gaskell, published 1853.

Ruth Hilton, a 15-year-old orphan apprenticed to a dressmaker, is seduced and then deserted by the wealthy young Henry Bellingham. She is rescued from suicide by Thurston Benson, a Dissenting minister, who with the connivance of his sister and of his outspoken old servant Sally takes her into his own house under an assumed name as a widow. She bears Bellingham's son, and is redeemed by her love for her child and by the guidance of Benson. Later she is employed as a governess in the family of the tyrannical and pharisaical Mr Bradshaw, where she is discovered

by Bellingham, whose offer of marriage she rejects. Bradshaw, learning the truth about her past, brutally dismisses her and quarrels with Benson. Ruth regains esteem by becoming a heroic hospital nurse during a cholera epidemic, and dies after nursing Bellingham to recovery. Mrs Gaskell's purpose in this novel was to arouse more sympathy for 'fallen women' who had been unprotected victims of seduction, but she shocked many contemporary readers.

RUTHERFORD, Mark, see **WHITE**, W H.

Ruthwell Cross, a stone monument in the parish church at Ruthwell, Dumfriesshire, dating perhaps from the 8th cent., on which are inscribed in *runes RYENCE I RYSBRACK 888

some alliterating phrases closely corresponding to parts of the Old English poem **Dream of the Rood*. It was thrown down by the Presbyterians in 1642 and the inscriptions partly effaced. See *The Dream of the Rood*, ed. B. Dickins and A. S. C. Ross (1934), 1-13; J. L. Dinwiddie, *The Ruthwell Cross and Its Story* (1927).

Ryence, Rion, Rience, or Royns, King, a British or Celtic king (usually of Ireland but of north Wales in *Malory) who sent an arrogant message to Arthur demanding his beard to make up a set of 12 taken from his vanquished enemies. He was overcome and taken prisoner by *Balyn and *Balan who delivered him to Arthur's court (in the first of Vinaver's eight *Works of Malory*). He is usually represented as a pagan giant, the same as the 'Ritho' mentioned by *Geoffrey of Monmouth and *Wace as a challenger of *Arthur.

RYLE, Gilbert (1900-76), educated at Brighton College and The Queen's College, Oxford; Waynflete professor

of metaphysical philosophy in the University of Oxford (1945-68). The author of numerous articles on a wide variety of philosophical topics, he is best known for his attack on the traditional metaphysical dualism of mind and body, which he calls the 'dogma of the ghost in the machine'. His best-known book is *The Concept of Mind* (1949). A general account of his view of philosophical problems is contained in *Dilemmas* (1954)-

RYMAN, Geoff (1951-), Canadian-born novelist, based in London since 1973. Having won awards for his science fiction, which includes *The Unconquered Country* (1986) and *The Child Garden* (1989), Ryman moved towards slightly more realistic territory with *Was* (1992), a novel about Dorothy from *The Wizard of Oz*. 253 (1996) was published initially on the Internet and later in a very successful 'print remix'. Set on London Underground's Bakerloo line between Embankment and Elephant & Castle on a particular day in 1995> 253 consists of character sketches (each 253 words long) of the 253 passengers there would be on a such a train if every seat were taken. See **INTERACTIVE FICTION**.

RYMER, Thomas (1641-1713), educated at Sidney Sussex College, Cambridge, chiefly remembered for his valuable collection of historical records, **Foedera* (1704-35). He wrote a play in rhymed verse, *Edgar, or The English Monarch* (1678, unperformed), but is better known as a critic of considerable learning but dogmatic views, who supported the ancients in the battle between them and the moderns (see **BATTLE OF THE BOOKS, THE**) and upheld French *neo-classical principles.

The Tragedies of the Last Age Considered (1678) was a critical attack on Elizabethan drama, continued in his *A Short View of Tragedy* (1692) which contains his famous condemnation of *Othello* as 'a bloody farce'.

RYSBRACK, Michael (1694-1770), Flemish sculptor, trained in Antwerp, who settled in England; the classicism of his style made him popular with the virtuosi in the circle of Lord Burlington. Rysbrack's Roman reliefs in the chimney-pieces at Houghton (Norfolk) and Clandon Park (Surrey) satisfied the taste of an era formed by the writings of * Shaftesbury, and his bust of Daniel Finch, earl of Nottingham (1723), introduced the fashion for the portrait bust into English sculpture. *Pope (of whom he made an idealized bust, 1730) collaborated with him on some of his monuments in Westminster Abbey, where his most famous work is the monument to Sir I. *Newton; his contributions to *Poets' Corner include memorials to *Jonson (c.1737), *Gay (1736), *Prior, and N. *Rowe. The national pride that inspired Poets' Corner found striking expression in the cult of British Worthies; William Kent's Temple of British Worthies (1733) at Stowe is decorated with many busts by Rysbrack.

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