

S

SABA, Umberto (1883-1957), Italian poet. Born

Umberto

Poli in Trieste of a Jewish mother, he adopted the name Saba from his nurse, his father having deserted him before his birth. He draws on different strands of Italian literary tradition, *Petrarch, *Pascoli, *d'Annunzio, and from Freudian ideas; but on the surface he remains a simple poet of nature and domestic affections. His main poems are in his *Canzoniere*, of which there are three different collections (1921, 1945, 1948). He has been translated by R. *Lowell.

Sabrina, a poetic name for the river Severn (see under ESTRILDIS). In Milton's **Comus*, Sabrina is the goddess of the Severn.

Miss Sabrina is the new schoolmistress in Gait's **Annals of the Parish*. 'Old Mr Hookie, her father, had, from the time he read his Virgil, maintained a sort of intromission with the Nine Muses, by which he was led to baptize her Sabrina, after a name mentioned by John Milton in one of his works.'

Sacharissa, see WALLER.

SACHS, Hans (1494-1576), shoemaker of Nuremberg, and author of a vast quantity of verse, including meistersongs and some 200 plays. He was raised to mythic status by *Wagner in his opera *Die Meistersinger*

von Nürnberg (1868).

SACKS, Oliver (1933-), London-born neurologist and writer, educated at St Paul's School, the Queen's College, Oxford, and Middlesex Hospital; he has worked for many years as clinician and instructor in New York. *Awakenings* (1973, the source of *A Kind of Alaska* by *Pinter) is a description, with vividly written case histories, of the reactions of post-encephalitic 'sleeping-sickness' patients of the 1916-17 epidemic to the new drug L-DOPA. Other works include *Seeing Voices* (1989), *An Anthropologist on Mars* (1995), and *The Island of the Colour-Blind and Cycad Island* (1996). *The Man Who Mistook His Wife for a Hat* was adapted by Peter *Brook as *L'Homme qui* (Paris, 1993: UK, *The Man Who*, 1994).

SACKVILLE, Charles, Lord Buckhurst, and later sixth earl of Dorset (1638-1706), a favourite of Charles II and noted for dissipation, who later became a loyal supporter of William III. He was a friend and patron of poets, was praised as a poet by *Prior and *Dryden, and has been identified with the Eugenius of the latter's **Of Dramatick Poesy*. His poems, which appeared with those of *Sedley in 1701, include some biting satires and the ballad 'To all you Ladies now at Land'.

SACKVILLE, Thomas, first earl of Dorset and Baron Buckhurst (1536-1608), son of Sir Richard Sackville. He was probably educated at Oxford. He was a barrister of the Inner Temple. He entered Parliament in 1558, was raised to the peerage in 1567, and held a number of high official positions, including those of lord treasurer and chancellor of Oxford University. He wrote the induction and **The Complaint of Buckingham*

for **A Mirror for Magistrates*, and collaborated (probably writing only the last two acts) with Thomas Norton in the tragedy of **Gorboduc*. He was an ancestor of V. **Sackville-West* and is discussed in her *Knole and the Sackvilles* (1922).

SACKVILLE-WEST, Hon. Victoria Mary ('Vita'), CH (1892-1962), poet and novelist. She was born at Knole, Kent, about which she wrote *Knole and the Sackvilles* (1922) and which provided the setting for her novel *The Edwardians* (1930). In 1913 she married Harold **Nicolson*, with whom she travelled widely during his diplomatic career before settling at Sissinghurst, Kent, where she devoted much time to gardening. In 1922 she met Virginia **Woolf*, whose *Orlando* (1928) was inspired by their close friendship. Her other works include a pastoral poem, *The Land* (1926, Hawthornden Prize), *All Passion Spent* (1931, novel), *Collected Poems* (1933), and many works on travel, gardening, and literary topics. Her unorthodox marriage was described by her son Nigel Nicolson in *Portrait of a Marriage* (1973). A biography by Victoria **Glendinning* was published in 1983.

Sacripant, (1) in **Orlando innamorato* and **Orlando furioso*, the king of Circassia and a lover of **Angelica*. He catches **Rinaldo's* horse **Bayard*, and rides away on it, and Rinaldo calls him a horse-thief; (2) in Tassoni's *Seccia rapita (The Rape of the Bucket)*, a hectoring braggart; (3) Sacrapant, a magician in Peele's **The Old Wives Tale*. In modern French *sacripant* is a rascal or blackguard.

SADÉ, Donatien Alphonse, comte, known as marquis de (1740-1814), French novelist and pornographer.

His career as a cavalry officer was destroyed by the disorder of his life. During prolonged periods of imprisonment he wrote a number of pornographic novels, including *Justine ou les malheurs de la vertu* (1791), *La Philosophie dans le boudoir* (1795), and *Nouvelle Justine* (1797). Their obsession with the minutiae of sexual pathology and their extreme hedonistic nihilism have been seen to anticipate

**Nietzsche*, **Freud* and **Foucault*. Long censored in Britain, but now readily available, they have had a considerable influence on English literature, inspiring

SA'DĪ I ST AUBIN DE TERÁN 890
imitation and parody from writers as diverse as **Swinburne*, Angus **Wilson*, and A. **Carter*. De Sade's period of imprisonment at the mental hospital of Charenton (where he died) was the basis of **Weiss's* play, commonly known as the 'Marat/Sade' (1964), which, through Peter **Brook's* production, had a powerful impact on British theatre. There is a life of de Sade by Maurice Lever (1991, trans. 1993).

SA'DĪ (d. 71292), a celebrated Persian poet, whose principal works were the collections of verse known as the 'Gulistan' or Rose Garden, and the 'Bustan' or Tree Garden.

SADLEIR (formerly Sadler), Michael (1888-1957), bibliographer and novelist, educated at Rugby and Balliol College, Oxford. He joined the publishing house of Constable of which he became director in 1920. He amassed an outstanding collection of 19th-cent. books, often of less-known authors, and wrote important bibliographical works, including *Excursions in Victorian Bibliography* (1922) and *Nineteenth Century Fiction*

(2 vols, 1951). His best-known novel, *Fanny by Gaslight* (1940), has been made into a film.

Sad Shepherd, The, or A Tale of Robin Hood, the last and unfinished play of *Jonson, a pastoral tragicomedy written c.1635, printed 1641.

Robin Hood invites the shepherds and shepherdesses of the Vale of Belvoir to a feast in Sherwood Forest, but the feast is marred by the arts of the witch Maudlin, aided by her familiar, Puck-Hairy Aeglamour, the Sad Shepherd, relates the loss of his beloved Earine, whom he believes drowned in the Trent. In reality Maudlin has stripped her of her garments to adorn her daughter and shut her up in an oak as a prey for her son, the uncouth swineherd Lorel. The witch assumes the form of Maid Marian, sends away the venison prepared for the feast, abuses Robin Hood, and throws his guests into confusion. Lorel tries to win Earine but fails. The wiles of Maudlin are detected, and Robin's huntsmen pursue her. Only the first three acts of the play exist; there are continuations by Francis Waldron (1783) and Alan Porter (1935).

saga, an Old Norse word meaning 'story', applied to narrative compositions from Iceland and Norway in the Middle Ages. There are three main types of saga: family sagas, dealing with the first settlers of Iceland and their descendants; kings' sagas, historical works about the kings of Norway; and legendary or heroic sagas, fantastic adventure stories about legendary heroes. The family sagas and the kings' sagas share an elegant, laconic style, notable for its air of detached objectivity. This led early scholars to suppose that the family sagas were reliably historical, being based

almost wholly on oral traditions from an earlier period; but modern critics see these works as literary fictions with some historical basis. The most celebrated of the family sagas is *Njáls saga*, a long but tightly structured narrative about Gunnarr, a brave and worthy man who marries the beautiful but morally flawed Hallgerr; she sets in motion a series of feuds which culminates first in her husband's heroic last stand and death, and then in the burning of Gunnarr's friend Njall, a wise and peaceable lawyer who accepts his fate with Christian resignation. The main concerns of the saga (the growth of social stability, legal and political, among the settlers of a new community, and the part played by human emotions, especially rivalry, loyalty, and sexual jealousy, in the course of this development) are characteristic of the other family sagas too, though *Njáls saga* stands out because of its scope and breadth of characterization. *Eyrbyggja saga* is especially concerned with the emergence of a politically stable community, though it also recounts some bizarre supernatural incidents. *Laxdaela saga* deals with the theme of a tragic love triangle and the fortunes of one of Iceland's most powerful families at that time. *Grettis saga* tells, with remarkable psychological depth and subtlety, the story of a famous Icelandic outlaw; Grettir's fights with the monstrous walking corpse Glámr and with a troll woman are analogous to Beowulf's fight with Grendel and Grendel's mother (see BEOWULF). Snorri Sturluson's **Heimskringla* comprises a history of the kings of Norway; **Volsunga saga* recounts the legends of the Goths and Burgundians which underlie Wagner's *Ring des Nibelungen* cycle.

Sturlunga saga is unique in being a compilation of sagas about figures almost contemporary with their 13th-cent. authors. W. Morris did much to popularize Icelandic literature in England. (See SIGURD THE VOLSUNG.)

Njáls saga, trans. M. Magnusson and H. Pálsson (1960); *Eyrbyggja saga*, trans. H. Pálsson and P. Edwards (1973); *Laxdaela saga*, trans. M. Magnusson and H. Pálsson (1969); *The Saga of Grettir the Strong*, trans. G. A. Hight (1965).

SAID, Edward (1935-), Palestinian critic, born in Jerusalem, and educated at Victoria College, Cairo, then at Princeton and Harvard. Since 1963 he has taught at Columbia University, New York. His works of general literary theory, *Beginnings* (1975) and *The World, the Text and the Critic* (1983), show the influence of Foucault. His most influential book, *Orientalism* (1978), shows how Western 'experts' have constructed a myth of the 'Orient'; it is a founding text of modern post-colonial theory complemented by the essays collected in *Culture and Imperialism* (1993). His other roles have been as a music critic and a public defender of the Palestinian cause.

STAUBIN DE TERÁN, Lisa (1953-), novelist, born in south London. Her father is Guyanese writer Jan Carew (1925-). She married a Venezuelan landowner when she was 16, and her travels and experiences are reflected in *Keepers of the House* (1982), a chronicle which tells the dramatic story of the decline of the Beltrán family, its feuds, its tragedies, its interbreeding, and its decaying elegance, from the days of Columbus through to the 1970s. This oral history is conveyed

through the persona of English bride Lydia, married to Diego Beltrán. The vast plantation of sugar and avocado recurs again and again in St Aubin de Terán's works: the exiled Venezuelan husband Cesar in *The Slow Train to Milan* (1983) harks back to it in memory, though this novel is set in Europe (London, Oxford, Paris, Milan, Bologna) and evokes a life of a group of wandering exiles with a passion for 'the extravagance of clothes' and 'the comfort of travel'. The spirited first-person narration is by child-bride Lizaveta, herself the descendant of a highly eccentric family, and it brilliantly and wittily combines elements of the 'road' novels of the Beat Generation with South American magic realism and a tragicomic sense of the heroic futility of political struggle. *The Tiger* (1984) returns to the history of a plantation in the Andes from Armistice Day, 1918, when it was dominated by a ferocious German-born tyrant from Tilsit: her grandson Lucien inherits, lives the high life for a short time in Caracas, and is condemned as a traitor to 25 years of brutal incarceration. Later works include *The Bay of Silence* (1986), *Black Idol* (1987), *Joanna* (1990), and short stories, *The Marble Mountain* (1988); *Off the Rails: Memoirs of a Train Addict* (1989) is ostensibly a memoir, returning to the erotic obsession with trains, but in her work fact, fantasy, and myth are deliberately entangled, and it is not always easy to tell where memoir ends and fiction begins. *The Hacienda: My Venezuelan Years* (1997) is a memoir.

STAUBYN, Edward (1960-), novelist, author of a trilogy of short novels *Never Mind* (1992), *Bad News* (1992), and *Some Hope* (1994): the first describes with

horrific conviction the indulged but appalling childhood of Patrick Melrose, sexually abused by his father on holiday in the south of France in the 1960s, and the two later volumes follow Patrick to New York (where his father lies dead in a funeral parlour) and back to London, as he struggles to cope with his drug addiction and his terrible paternal legacy. Sharp, understated, and stylish, they counteract the baroque nature of much *Chemical Generation writing. *On the Edge* (1998) is a journey through the *New Age cults of the 1990s, from Findhorn to California, and follows with some unease the spiritual and sexual quests of several pilgrims, including a drop-out English banker.

SAINTE-BEUVE, Charles-Augustin (1804-69), French critic. His famous articles in periodicals such as *La Revue de Paris* and *La *Revue des deux mondes* were collected as *Critiques et portraits littéraires* (1832, 1836-9). Between 1849 and 1869 he contributed weekly critical essays to Paris newspapers; these were the celebrated 'Causeries du lundi', appearing on Mondays and collected in book form as *Causeries du lundi* (15 vols, 1851-62) and *Nouveaux Lundis* (13 vols, 1863-70). His two long studies, each of which began life as a course of lectures, *Port-Royal* (6 bks, 1840-59), are classics of literary and biographical criticism. To the care and method of the professional critic Sainte-Beuve joined a subtle and enquiring curiosity about books and authors, wide-ranging interests and a humane and tolerant spirit. He is generally regarded as one of the founders of modern criticism. Some of his early essays, and notably his *Tableau historique . . . de la poésie française . . . au XVI^e siècle* (1828), helped to

promote the poetry of the Romantic movement in France by tracing its affinities with 18th-cent. poetry.

He later revised his opinion of the Romantics.

SAINT-EVRÉMOND, Charles de Saint-Denis (1613-1703), French critic. He spent the latter part of his life in exile in England, where he acted as arbiter of taste from the reign of Charles II to that of William III. In his sceptical epicureanism he was a representative freethinker who wrote with witty sobriety on a variety of subjects, including English comedy. His works were translated in 1714, some of his essays having previously appeared in English in 1693, with a preface by *Dryden.

SAINT-EXUPÉRY, Antoine de (1900-44), French novelist. He was actively involved in the early years of commercial aviation, and his novels are intimately linked with his flying experiences: *Courrier sud* (1928; *Southern Mail*, 1933), *Vol de nuit* (1931; *Night Flight*, 1932), *Terre des hommes* (1939; *Wind, Sand and Stars*, 1939), and *Pilote de guerre* (1942; *Flight to Arras*, 1942). He also wrote a book for children, *Le Petit Prince* (1943; *The Little Prince*, 1944). He failed to return from a reconnaissance mission in north Africa: his presumed death in the desert contributed to the success of an unfinished collection of desert meditations, *Citadelle* (1948; *Wisdom of the Sands*, 1952).

ST JOHN, Henry, see BOLINGBROKE, H. ST J.

SAINT-JOHN PERSE, pseudonym of Alexis Saint-Léger Léger (1887-1975), French poet and diplomat. His early poems, *Éloges* (1911), evoked his childhood in the French West Indies. He travelled widely for most of his life, his career in the French foreign service taking him

as far afield as Peking. He first became known to the English-speaking world through T. S. *Eliot's translation of his epic poem *Anabase* (1924), a sumptuous chronicle of Asiatic tribal migrations. Exiled to the United States after 1940, he produced a succession of highly wrought prose poems of rare rhythmic subtlety: *Exil* (1942), *Pluies* (1943), *Neiges* (1944), and *Vents* (1946). His work as a whole displays an extraordinary command of the rhetorical possibilities of the French language. He was awarded the *Nobel Prize in 1960. *St Patrick's Day*, a play in two acts by R. B. *Sheridan, produced 1785.

In this brief skit a wily lieutenant, in love with the daughter of a justice, impersonates a German quack and, when the justice is convinced he is poisoned, extracts the promise of the daughter's hand, as the price for a cure.

SAINT PIERRE | SALADIN 892

SAINT-PIERRE, Jacques-Henri Bernardin de, see BERNARDIN DE SAINT-PIERRE.

St Ronan's Well, a novel by Sir W. *Scott, published 1823.

The novel, one of only two set within Scott's lifetime, is the only one in which he attempts contemporary social satire. *St Ronan's Well* is a tawdry, third-rate spa, inhabited by meretricious, pretentious characters. Against this background, he sets the melodrama of two half-brothers, sons of the late earl of Etherington, both of whom are involved with Clara Mowbray, daughter of the local laird. The younger son impersonates the elder, Francis, at a midnight marriage with Clara, who is thus married to a man she detests, and the

novel ends in unrelieved tragedy.

SAINTSBURY, George Edward Bateman (1845-1933), critic and journalist, educated at King's College School, London, and Merton College, Oxford. He contributed numerous articles to the **Fortnightly Review*, **Pall Mall Gazette*, and other journals. He was an industrious journalist for the **Daily News* and the **Manchester Guardian*, and was introduced by his friend *Lang to the **Saturday Review*, of which he became assistant editor (1883-94). His first book, *A Primer of French Literature*, was published in 1880, and thereafter he published voluminously. In 1895 he was appointed to the chair of rhetoric and English literature at Edinburgh, which he held for 20 years, during which he published some of his largest works, including *A History of Nineteenth Century Literature* (1896), *The History of Criticism and Literary Taste in Europe* (1900-4), *A History of English Prosody* (1906-10), and books on *Sir Walter Scott* (1897) and *Matthew Arnold* (1898). Saintsbury was a connoisseur of wine and the success of his *Notes on a Cellarbook* (1920) led to the founding of the Saintsbury Club.

Saints Everlasting Rest, The, see BAXTER, R.

SAINT-SIMON, Claude-Henri de Rouvroy, comte de (1760-1825), French social philosopher and political economist, whose father was a cousin of the duc de *Saint-Simon. In his various writings Saint-Simon laid down a set of principles for the reorganization of European society after the French Revolution in conformity with current scientific and economic notions. Conceiving of a nation as a vast productive enterprise, he proposed that industrialists should hold

political power and that spiritual authority should be vested in scientists and artists in order to secure the physical and moral improvement of all classes. After his death his followers formed a religious association and elaborated his ideas along broadly socialist lines into the doctrine known as *Saint-Simonisme*. They advocated the abolition of the right of private inheritance and its transfer to the state, the institution of a hierarchy of merit, and the enfranchisement of women. The association was declared illegal in 1832. **SAINT-SIMON**, Louis de Rouvroy, duc de (1675-1755), French chronicler and memorialist. After a period of reluctant army service, he sought advancement at court until 1723, when the death of his patron, the duc d'Orléans, put an end to his participation in public affairs. His great work, the *Mémoires* (first authentic edition in 21 vols, 1829-30), composed during the 20 years of his retirement, offers an incomparable record of life at court in the latter part of Louis XI V's reign. The verve of his writing, the liveliness of his observation, and the penetration of his portraits have made this work a classic of the genre. It was among *Proust's favourite reading. A new translation in three volumes by Lucy Norton was published 1967-72.

SAKI, pseudonym of Hector Hugh Munro (1870-1916), known principally for his short stories; he was born in Burma, the youngest of three children: his mother died when he was an infant, and he was brought up in north Devon by two aunts. In 1893 he joined the military police in Burma, but was invalided home and went to London to earn his living as a writer. In 1899 he published *The Rise of the Russian Empire*, in

1900 wrote political satire for the *Westminster Gazette*, and between 1902 and 1908 was correspondent for the **Morning Post* in Poland, Russia, and Paris. His first characteristic volume of short stories, *Reginald*, was published under the pseudonym Saki (of uncertain origin) in 1904, followed by *Reginald in Russia* (1910), *The Chronicles of Clovis* (1911), *Beasts and Super-Beasts* (1914), *The Toys of Peace* (1919), and *The Square Egg* (1924). *The Unbearable Bassington* (1912) and *When William Came* (1913) are both novels. In 1914 he enlisted as a trooper and he was killed in France, shot through the head while resting in a shallow crater. His stories include the satiric, the comic, the macabre, and the supernatural, and show a marked interest in the use of animals—wolves, tigers, bulls, ferrets, cats—as agents of revenge upon mankind.

Saküntalä, see SHAKÜNTALÄ.

SALA, George Augustus (1828-96), journalist and illustrator. He began his literary career as editor of *Chat* in 1848, and became a regular contributor to **Household Words* (1851-6); he was sent by *Dickens to Russia as correspondent at the end of the Crimean War and subsequently wrote for the **Daily Telegraph*. He published books of travel and novels.

SALADIN (Salah-ed-Din Yusuf ibn Ayub) (ci 138-93), a Kurd who was the founder of the Ayyubid dynasty in Egypt. He was established as caliph there in 1171, and he took possession of southern Syria and Damascus on the death of Nur-ed-Din in 1174. After defeat by the Christians in 1177, he made further advances and he defeated their forces led by Guy de Lusignan at the battle of Tiberias on 4 July 1187. He then besieged and

captured Acre and Jerusalem (Oct. 1187). After several defeats by the forces of the Third Crusade led by *Richard I, Coeur de Lion, he made a truce with them in 893 SALERIO I SALTYKOV SHCHEDRIN 1192 which allowed Henry of Champagne, titular king of Jerusalem, a strip of coastal land around Acre and access to Jerusalem itself. But the progress made by his conquests remained considerable at his death in 1193. Largely because of his clemency towards the defeated Christian forces after Tiberias, he is traditionally represented as chivalrous, loyal, and magnanimous: by Boccaccio who represents him thus in two stories in the ^*Decameron* (Day 1, Tale 3; Day 10, Tale 9); by *Dante who places him in the limbo of heroes (*Inferno*, iv. 129); and by English writers such as Scott in **The Talisman*. See H. A. R. Gibb, *Studies on the Civilisation of Islam* (1962), 91-107.

Salerio and **Solanio**, two (or possibly three, if 'Salarino' is distinct from Salerio) friends of *Antonio and *Bassanio in Shakespeare's **The Merchant of Venice*.

SALINGER, J(erome) D(avid) (1919-), American novelist and short story writer, born in New York. He served with the 4th Infantry Division in the Second World War and was stationed at Tiverton, Devon, in Mar. 1944, an experience which inspired his story 'For Esme with Love and Squalor'. He is best known for his novel *The Catcher in the Rye* (1951), the story of adolescent Holden Caulfield who runs away from boarding school in Pennsylvania to New York, where he preserves his innocence despite various attempts to lose it. The colloquial, lively, first-person narration, with its attacks on the 'phoniness' of the adult world

and its clinging to family sentiment in the form of Holden's affection for his sister Phoebe, made the novel accessible to and popular with a wide readership, particularly with the young. A sequence of works about the eccentric Glass family began with *Nine Stories* (1953, published in Britain as *For Esmé—With Love and Squalor*) and was followed by *Franny and Zooey* (1961), *Raise High the Roof Beam, Carpenters*, and *Seymour: An Introduction* (published together, 1963), containing stories reprinted from the **New Yorker*. A notably reclusive character, he was the subject of a biographical exercise by Ian *Hamilton (1988).

SALKEY, Andrew (1928-95), Caribbean poet, short story writer, editor and broadcaster, born in Colón, Panama, of Jamaican parents, and educated in Jamaica and at London University. He was an active figure in the promotion of Caribbean culture in Britain and abroad: his later years were spent teaching at Amherst, Massachusetts. His novels include *Escape to an Autumn Pavement* (i960) and *A Quality of Violence* (1978). His many publications include stories and fables for younger readers, such as *Anancy's Score* (1973), which takes its name from the Jamaican folk-trickster hero spiderman Anancy. *Havana Journal* is a portrait of Cuba, and *Georgetown Journal* (1972) describes a visit to Guyana on the occasion of its independence celebrations in 1970.

SALLUST(Gaius Sallustius Crispus) (86-35 BC), Roman historian whose surviving works are two monographs *Bellum Catilinae* (*The Conspiracy of Catiline*), a major source of Jonson's * *Catiline*, and *Belum Iugurthinum* (*The War against Jugurtha*). He was popular in the

Middle Ages, and his practice of including speeches, gnomic sayings, and character sketches in his narrative was copied by William of Poitiers, the historian of the Norman Conquest, and by the 12th-cent. * William of Malmesbury. The *Jugurtha* was translated by A. *Barclay early in the 16th cent., and T *Heywood translated both monographs (1608). Sallust's condemnations of corruption were much savoured in the 18th cent, by the architects of the American Revolution. 'Sally in Our Alley', a ballad by H. *Carey.

SALMASIUS, professional name of Claude de Saumaise (1588-1653), an eminent French scholar, professor at Leiden University in 1649 when Charles II was living at The Hague. At the age of 19 he discovered the Palatine library at Heidelberg and unearthed the 10th-cent. Palatine Anthology (*The Greek Anthology*). He was commissioned by Charles to draw up a defence of his father and an indictment of the regicide government. This took the form of the Latin *Defensio Regia* which reached England by the end of 1649. *Milton was ordered by the Council in 1650 to prepare a reply to it, and in 1651 issued his *Pro Populo Anglicano Defensio*, also in Latin, a work which brought him an international reputation and attracted great attention, much of it hostile. It is a repetitious and tedious work, a mixture of scholarship and scurrilous invective, but Milton himself was well satisfied with it. Salmasius rejoined in his *Responsio*, which similarly contains much personal abuse, published posthumously in 1660. *Hobbes in his *Behemoth* said he found the two *Defensiones* 'very good Latin both . . . and both very ill reasoning'.

Salome, a play by O. *Wilde, which later formed the basis for the libretto of an opera by R. *Strauss.

SALTYKOV-SHCHEDRIN, N. (Mikhail Evgrafovich) (1826-89), Russian satirical writer and polemical journalist. Born in a merchant family near Tver, he was educated at Tsarskoe Selo, outside St Petersburg, and worked in government service while writing reviews for major journals and moving in circles interested in Utopian socialism. After serving as vicegovernor of provincial towns, he was retired in 1868 and devoted himself to literature, working first for the *Contemporary* and then for *Notes of the Fatherland*, eventually as editor. His novels often developed from journalistic sketches. With the passage of time he became increasingly radical and in 1884 *Notes of the Fatherland* was closed. *Turgenev (with uncharacteristic exaggeration) called him the Russian *Swift. Saltykov-Shchedrin's major works are *The Story of a Town* (1869-70; English trans. 1980), *The Golovlev Family* (1875-80; trans. 1931), and the semi-autobiographical *Old Times in Poshekhonsk* (1887-9). The first SAMBER I SANDFORD 894 English translation of his work, *Tchinovniks: Sketches of Provincial Life*, appeared in 1861.

SAMBER, Robert, see PERRAULT.

Samient, in Spenser's *Faerie Queene* (v. viii), the lady sent by Queen *Mercilla to Adicia, the wife of the *soldan, received by her with contumely, and rescued by Sir *Artegall.

Samson Agonistes, a tragedy by *Milton, published 1671, in the same volume as *Paradise Regained*. Its composition was traditionally assigned to 1666-70,

but W. R. Parker in his biography (1968) argues that it was written much earlier, possibly as early as 1647. A closet drama never intended for the stage, it is modelled on Greek tragedy, and has been frequently compared to *Prometheus Bound* by *Aeschylus or *Oedipus at Colonus* by *Sophocles: other critics have claimed that its spirit is more Hebraic (or indeed Christian) than Hellenic. Predominantly in blank verse, it also contains passages of great metrical freedom and originality, and some rhyme. *Samson Agonistes* (i.e. Samson the Wrestler, or Champion) deals with the last phase of the life of the Samson of the Book of Judges when he is a prisoner of the Philistines and blind, a phase which many have compared to the assumed circumstances of the blind poet himself, after the collapse of the Commonwealth and his political hopes.

Samson, in prison at Gaza, is visited by friends of his tribe (the chorus) who comfort him; then by his old father Manoa, who holds out hopes of securing his release; then by his wife *Dalila, who seeks pardon and reconciliation, but being repudiated shows herself 'a manifest Serpent'; then by Harapha, a strong man of Gath, who taunts Samson. He is finally summoned to provide amusement by feats of strength for the Philistines, who are celebrating a feast to *Dagon. He goes, and presently a messenger brings news of his final feat of strength in which he pulled down the pillars of the place where the assembly was gathered, destroying himself as well as the entire throng. The tragedy, which has many passages questioning divine providence ('Just or unjust, alike seem miserable'),

ends with the chorus's conclusion that despite human doubts, all is for the best in the 'unsearchable dispose I Of highest wisdom': its last words, 'calm of mind all passion spent', strike a note of Aristotelian *catharsis, and the whole piece conforms to the *neo-classical doctrine of *unities.

SANCHO, (Charles) Ignatius (1729-80), Afro-British letter writer, born on a slave ship during the Middle Passage from Africa to the Americas. Brought to England as a child, he eventually became valet to the duke of Montague, who helped him to establish a Westminster grocery shop in 1774. Sancho published letters in newspapers on public affairs and was known as a correspondent and admirer of L. *Sterne. Sancho also composed music, wrote (lost) plays, and was the first Afro-British patron of white writers and artists. He called Phillis *Wheatley a 'genius in bondage'. A former correspondent published *Letters of the Late Ignatius Sancho, an African* (1782), increasing Sancho's fame as writer, devoted husband and father, wit, man of feeling, critic, opponent of slavery and racial discrimination in England, Africa, and India, and friend of Sterne, *Garrick, and John Hamilton Mortimer. Sancho's letters have attracted many literary and social commentators, including Thomas Jefferson. See BLACK BRITISH LITERATURE.

Sancho Panza, the squire of *Don Quixote, who accompanies him in his adventures, shares many of their unpleasant consequences, and attempts to curb his master's enthusiasms by his shrewd common sense.

SAND, George, pseudonym of Aurore Dupin, Baronne

Dudevant (1804-76), French novelist. After separating from her husband, the Baron Dudevant, a retired army officer, she went to Paris in 1831 to begin an independent life as a writer. Her fame now largely derives from two groups of novels, of the many that she wrote in a long career. The first, a series of romantic tales, portrayed the struggles of the individual woman against social constraints, especially those of marriage, e.g. *Indiana* (1832), *Lelia* (1833), *Jacques* (1834). The simple, artfully told idylls of rustic life that compose the second group are set in the region of Berry, where she had a country property at Nohant, and include *La Mare au diable* (1846), *La Petite Fadette* (1848), and *François le champí* (1850). *Elle et lui* (1859) fictionalizes her liaison with Alfred de Musset; *Un hiver à Majorque* (1841) describes an episode in her long relationship with Chopin. *Histoire de ma vie* (4 vols, 1854-5) is an autobiography.

SANDBURG, Carl August (1878-1967), American poet, born in Chicago of Swedish Lutheran immigrant stock. He challenged contemporary taste by his use of colloquialism and free verse, and became the principal among the authors writing in Chicago during and after the First World War. He published *Chicago Poems* (1916), *Cornhuskers* (1918), *Smoke and Steel* (1920), *Slabs of the Sunburnt West* (1922), *Good Morning America* (1928), and *Complete Poems* (1950). He also compiled a collection of folk songs, *The American Songbag* (1927), and wrote stories and poems for children. His major prose work is his monumental life of Abraham Lincoln (6 vols, 1926-39); his novel *Remembrance Rock* (1948) is on an epic scale and

traces the growth of an American family from its English origins and its crossing on the *Mayflower* to the present day. *Always the Young Strangers* (1953) is a volume of autobiography.

SANDFORD, Jeremy (1930-), television playwright, born in London, remembered for his powerful BBC television drama *Cathy Come Home* (1966), directed by Ken Loach, which focused attention on the plight of a young family trapped in a downward spiral of poverty and homelessness. It was one of the landmarks of the socially committed drama documentary of the 1960s. This was followed by *Edna the Inebriate Woman* (1971, BBC), directed by Ted Kotcheff, a sympathetic portrayal of an elderly 'bag lady'.

Sandford and Merton, *The History of*, see DAY, T. *Sanditon*, an unfinished novel by J. Austen, written 1817.

Mr Parker is obsessed with the wish to create a large and fashionable resort out of the small village of Sanditon, on the south coast. His unquenchable enthusiasm sees crescents and terraces, a hotel and a library, and bathing machines. Charlotte Heywood, an attractive, alert young woman, is invited to stay with the Parkers, where she catches the fancy of Lady Denham, the local great lady. Lady Denham's nephew and niece, Sir Edward and Miss Denham, live nearby, and the second heroine of the novel, Clara Brereton, is staying with her. Edward plans (with a frankness of expression new to the author) to seduce Clara; but his aunt intends him to marry a West Indian heiress, under the care of a Mrs Griffiths and her entourage, whose

visit to Sanditon is anticipated shortly. After a ludicrous series of complications, involving both Mrs Griffiths's party and a ladies' seminary from Camberwell, the excited inhabitants of Sanditon find the expected invasion of visitors consists merely of Mrs Griffiths and three young ladies.

This highly entertaining fragment was written in the first three months of 1817, when Jane Austen was already suffering from Addison's disease (of which she died on 18 July); one of its remarkable features is the spirit with which the author satirizes the hypochondria of the sisters and brother of Mr Parker (Diana, Susan, and Arthur) and the scorn she pours on their dependence on patent medicines and tonics for their imaginary illnesses.

SANDYS, George (1578-1644), educated at St Mary Hall, Oxford. He travelled in Italy and the Near East, and in 1621 went to America as treasurer of the Virginia Company, remaining there probably for ten years. His chief works were a verse translation of *Ovid's *Metamorphoses* (1621-6), a verse *Paraphrase upon the Psalmes* (1636), and *Christ's Passion: A Tragedie*, a verse translation from the Latin of *Grotius (1640). He was a member of *Falkland's circle at Great Tew.

Sanglier, Sir, in Spenser's **Faerie Queene* (v. i), the wicked knight who has cut off his lady's head, and is forced by Sir *Artegall to bear the head before him, in token of his shame. He is thought to represent Shane O'Neill, second earl of Tyrone (71530-67), a leader of the Irish, who invaded the Pale in 1566. Sanglier in French means 'wild boar'.

Sangreal, see GRAIL.

SANKEY, I. D., see MOODY AND SANKEY.

SANNAZAR (Jacopo Sannazzaro) (1457-1530), Neapolitan author and rediscoverer of the charms of nature and the rustic life. He was author of an influential pastoral, in prose and verse, the **Arcadia*, and of Latin eclogues and other poems including five piscatorial eclogues, a genre of his own invention which was later adopted by * Walton.

Sansfoy, **Sansjoy**, and **Sansloy**, three brothers in Spenser's **Faerie Queene* (i. ii. 25 *et seq.*). Sansfoy ('faithless') is slain by the *Redcrosse Knight, who also defeats Sansjoy ('joyless'), but the latter is saved from death by *Duessa. Sansloy ('lawless') carries off *Una and kills her lion (1. iii). This incident is supposed to refer to the suppression of the Protestant religion in the reign of Queen Mary.

SANSOM, William (1912-76), short story writer, travel writer, and novelist, born in London and educated at Uppingham. He travelled widely as a young man, and worked at various jobs, including that of copy-writer for an advertising agency. His first stories were published in literary periodicals (**Horizon*, **New Writing*, the **Cornhill*, and others) and his first volume, *Fireman Flower and Other Stories* (1944), reflects his experiences with the National Fire Service in wartime London. This was followed by many other collections of stories, some set in London, others making full use of backdrops from Germany, Scandinavia, and the Mediterranean. His most successful novel, *The Body* (1949), is set in London. A collection of stories, with an introduction by E. *Bowen, appeared in 1963.

SANTAYANA, George (1863-1952), a Spaniard brought up in Boston and educated at Harvard, where he taught philosophy from 1889 to 1912; he then came to Europe, living in France and England and later in Italy, where he died. He was a speculative philosopher, of a naturalist tendency and opposed to German idealism, whose views are embodied in his *The Life of Reason* (1905-6). He holds that the human mind is an effect of physical growth and organization; but that our ideas, though of bodily origin, stand on a higher and nonmaterial plane; that the true function of reason is not in idealistic dreams but in a logical activity that takes account of facts. He analyses religious and other institutions, distinguishing the ideal element from its material embodiment. Thus the wisdom embodied in the ritual and dogmas of religion is not truth about existence, but about the ideals on which mental strength and serenity are founded. He later modified and supplemented his philosophy in a series of four books, *Realms of Being* (1927-40).

Santayana also published poetry, criticism, reviews, memoirs, etc.; his other works include *Soliloquies in England* (1922), essays on the English character; *Character and Opinion in the United States* (1920), one of several studies of American life; and *Persons and Places* (3 vols, 1944-53). His only novel, *The Last SAPPER* I SARTRE 896

Puritan (1935), describes at length the antecedents and brief life of Boston-born Oliver Alden, 'the child of an elderly and weary man, and of a thin-spun race', whose European wanderings end in death by motor accident just after Armistice Day; few perhaps would endorse

the comment made by a character to the supposed author, criticizing his fiction: 'Your women are too intelligent, and your men also.' Santayana's style has been variously praised for its richness and condemned for its 'purple passages'. He strongly influenced Wallace * Stevens, whose poem 'To an Old Philosopher in Rome' is a tribute to him.

SAPPER, the pseudonym of Herman Cyril McNeile (1888-1937), creator of Hugh 'Bulldog' Drummond, the hefty, ugly, charming, xenophobic, and apparently brainless British ex-army officer who foils the activities of Carl Peterson, the international crook. He appears in *Bull-dog Drummond* (1920), *The Female of the Species* (1928), and many other popular thrillers; after McNeile's death the series was continued under the same pseudonym by G. T. Fairlie. See R. Usborne, *Clubland Heroes* (1953, 1974)-

SAPPHO (b. c. mid-7th cent, BC), a Greek lyric poet, born in Lesbos. Like her fellow countryman and contemporary Alcaeus, she appears to have left Lesbos in consequence of political troubles, gone to Sicily, and died there. The story of her throwing herself into the sea in despair at her unrequited love for Phaon the boatman is mere romance. Thanks to papyrus finds, we now have 12 poems in some form of preservation (see D. L. Page, *Sappho and Alcaeus*, 1955). Her principal subject is always love, which she expresses with great simplicity and a remarkable felicity of phrase.

Sapsea, Mr, in Dickens's **Edwin Drood*, an auctioneer and mayor of Cloisterham.

SARAMAGO, José (1922-), Portuguese novelist who was first brought to the attention of English readers

with the translation (1988) of his novel *Memorial do convento* (1982; trans, as *Baltasar and Blimunda*). In his next novel, *Ano da morte de Ricardo Reis* (1984; *Year of the Death of Ricardo Reis*, 1991), Dr Ricardo Reis returns to Lisbon after a 16-year absence, and roams the city with, among others, the recently dead poet Fernando Pessoa. Set in 1936, this novel (generally considered Saramago's masterpiece) evokes a world where war is imminent, and where conventional boundaries between reality and illusion have lost their meaning. In *Ensaio sobre a cegueira* (1995; *Blindness*, 1997), in which the spread of an epidemic of white blindness brings about the collapse of a civilized society, Saramago uses allegory to illustrate the basic threat of latent human savagery. He was awarded the *Nobel Prize in 1998.

Sardanapalus, a poetic drama by Lord *Byron, published 1821.

The subject was taken from the *Bibliotheca Histórica* of Siculus. Sardanapalus is represented as an effete but courageous monarch. When Beleses, a Chaldean soothsayer, and Arabaces, governor of Media, lead a revolt against him, he shakes off his slothful luxury and, urged on by Myrrha, his favourite Greek slave, fights bravely at the head of his troops. Defeated, he arranges for the safety of his queen, Zarina, and of his supporters, then prepares a funeral pyre round his throne and perishes in it with Myrrha.

Sarras, in the legend of the *Grail, the land to which *Joseph of Arimathea fled from Jerusalem. In the prose *La Queste del Saint Graal*, the three knights who are successful in the Quest, Galaad, Perceval, and Bohort

(Bors), are borne there by Solomon's ship, and Galaad dies in ecstasy after seeing openly the ultimate mystery there.

SARRAUTE, Nathalie, see NOUVEAU ROMAN.

SARTORIS, Adelaide, née Kemble (71814-79), singer and author, sister of Fanny *Kemble. After a distinguished operatic career she settled with her husband in Rome. She had many friends in the literary and artistic world, some of whom (notably *Leighton as Kioski) appear in *A Week in a French Country House* (1867), her *roman à clef.

Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh, by T. *Carlyle, originally published in **Fraser's Magazine* 1833-4, and as a separate volume, at Boston, Massachusetts, 1836 (partly through the intervention of *Emerson, who had visited Carlyle at Craigenputtock in 1833); first English edition 1838. This work was written under the influence of the German Romantic school and particularly of *Richter. It consists of two parts: a discourse on the philosophy of clothes (*sartor resartus* means 'the tailor re-patched') based on the speculations of an imaginary Professor Teufelsdröckh, and leading to the conclusion that all symbols, forms, and human institutions are properly clothes, and as such temporary; and a biography of Teufelsdröckh himself, which is in some measure the author's autobiography, particularly in the description of the village of Entepfuhl and of the German university (suggested by Ecclefechan and Edinburgh), and still more in the notable chapters on 'The Everlasting No', 'Centre of Indifference', and 'The Everlasting Yea', which depict a spiritual crisis such as Carlyle himself

had experienced during his early Edinburgh days. The prose is highly characteristic, dotted with capital letters, exclamation marks, phrases in German, compound words of the author's own invention, wild apostrophes to the Reader, apocalyptic utterances, and outbursts of satire and bathos; an early example of what came to be known as 'Carlylese'.

SARTRE, Jean-Paul (1905-80), French philosopher, novelist, playwright, literary critic, and political activist. He was the principal exponent of *existentialism in France, and exercised a considerable influence on

897 SASSOON I SATIRE

French intellectual life in the decades following the Second World War. He was educated at the Ecole Normale Supérieure, where he studied philosophy and psychology, and subsequently spent a period studying phenomenology at the French Institute in Berlin. He held various teaching posts in France until the outbreak of war. Mobilized in 1939, taken prisoner in 1940, he was released the following year and played a part in the resistance movement. After the war he devoted himself exclusively to writing and, with varying degrees of intensity, to the pursuit of socialist political objectives. Through the great range of his creative and critical energies, his personal involvement in many of the important issues of his time, and his unceasing concern with problems of freedom, commitment, and moral responsibility, he won a wide audience for his ideas. He made important contributions in many areas: existentialist and Marxist philosophy, *L'Être et le néant* (1943; *Being and Nothingness*, 1956) and *Critique de la raison dialectique* (1960;

Critique of Dialectical Reason, 1976); the novel, *La Nausée* (1938; *Nausea*, 1949) and three volumes of a projected tetralogy *Les Chemins de la liberté* (1945-7; *The Roads to Freedom*, 1947-50), comprising *L'Âge de raison*, *Le Sursis*, and *La Mort dans l'âme* (*The Age of Reason*, *The Reprieve*, and *Iron in the Soul*); drama, *Les Mouches* (1943; *The Flies*, 1947), *Huis clos* (1945; *In Camera*, 1946; *No Exit*, 1947), *Les Mains sales* (1948; *Dirty Hands*, 1949, *Crime Passionnel*, 1949), and *Les Séquestrés d'Altona* (1960; *Loser Wins*, 1960; *The Condemned of Altona*, 1961); biography, with studies of *Baudelaire (1947), *Genet (1952), and *Flaubert (1971-2); literary criticism, *Qu'est-ce que la littérature?* (1948; *What Is Literature?* 1949). He was one of the founders of the influential literary and political review *Les Temps modernes* (1945). His autobiography, *Les Mots* (*Words*), appeared in 1964, in which year he was awarded the *Nobel Prize for literature. His friend and companion from her university days was Simone de *Beauvoir.

SASSOON, Siegfried Loraine (1886-1967), educated at Marlborough and Clare College, Cambridge. Destined by his mother to be a poet, he lived in Kent and Sussex, following country pursuits and publishing verse in private pamphlets. In the trenches in the First World War he began to write the poetry for which he is remembered; his bleak realism, his contempt for war leaders and patriotic cant, and his compassion for his comrades found expression in a body of verse which was not acceptable to a public revering R. *Brooke. During his first spell in the front line he was awarded the MC, which he later threw away. Dispatched as

'shell-shocked' to hospital, he encountered and encouraged W *Owen, and organized a public protest against the war. In 1917 he published his war poems in *The Old Huntsman* and in 1918 further poems in *Counter-Attack*, both with scant success. Further volumes of poetry published in the 1920s finally established a high reputation, and collections were published in 1947 and 1961. From the late 1920s Sassoon began to think of himself as a religious poet and was much influenced by G. *Herbert and *Vaughan. The spare, muted poems in *Vigils* (1935) and *Sequences* (1956) are much concerned with spiritual growth. In 1957 he became a Catholic. Meanwhile he was also achieving success as a prose writer. His semi-autobiographical trilogy (*Memoirs of a Fox-Hunting Man*, 1928; *Memoirs of an Infantry Officer*, 1930; and *Sherston's Progress*, 1936) relates the life of George Sherston, a lonely boy whose loves are cricket and hunting, who grows into a thoughtless young gentleman and eventually finds himself a junior officer in the trenches, where he is brutally thrust into adulthood. The three books were published together as *The Complete Memoirs of George Sherston* in 1937. In 1938 Sassoon published *The Old Century and Seven More Years*, an autobiography of his childhood and youth, and his own favourite among his books. *The Weald of Youth* (1942) and *Siegfried's Journey* (1945) brought his story up to 1920. His attachment to the countryside emerges as a major theme in his post-1918 poetry and in most of his prose work. His diaries 1920-2 and 1915-18, ed. R. *Hart-Davis, were published 1981 and 1983.

Satanic school, the name under which R. *Southey attacks *Byron and the younger Romantics in the preface to his *A Vision of Judgement*. **satire**, from the Latin *satira*, a later form of *satura*, which means 'medley', being elliptical for *lanx satura*, 'a full dish, a hotch-potch'. The word has no connection with 'satyr', as was formerly often supposed. A 'satire' is a poem, or in modern use sometimes a prose composition, in which prevailing vices or follies are held up to ridicule [0£i3]. In English literature, satire may be held to have begun with *Chaucer, who was followed by many 15th-cent. writers, including *Dunbar. *Skelton used the octosyllabic metre, and a rough manner which was to be paralleled in later times by Butler in *Hudibras*, and by *Swift. Elizabethan satirists include *Gascoigne, *Lodge, and *Marston, whereas J. *Hall claimed to be the first to introduce satires based on *Juvenal to England. The great age of English satire began with *Dryden, who perfected the epigrammatic and antithetical use of the *heroic couplet for this purpose. He was followed by *Pope, *Swift, *Gay, *Prior, and other satirists of the Augustan period (see MOCK-BIBLICAL and MOCK-HEROIC). The same tradition was followed by Charles *Churchill, and brilliantly revived by Byron in *English Bards and Scotch Reviewers*. The Victorian age was not noted for pure satire, although the novel proved an excellent vehicle for social satire with *Dickens, *Thackeray, and others. In the early 20th cent. *Belloc, *Chesteron, and R. *Campbell (in his *Georgiad*) contributed to a moderate revival of the tradition, pursued in various verse forms by P. *Porter, J. *Fuller, Clive James

SATIROMASTIX | SAUSSURE

(1939-), and other young writers; and prose satire continued to flourish in the works of E. *Waugh, A. *Powell, Angus *Wilson, K. *Amis, and others. In theatre and television the 'satire boom' of the 1960s is generally held to have been pioneered by the satirical revue *Beyond the Fringe* (1960) by Alan *Bennett, Jonathan Miller, Peter Cook, and Dudley Moore. *Satiromastix, or The Untrussing of the Humorous Poet*, a comedy by *Dekker, written 1601 (with John *Marston?), printed 1602.

Jonson in his *Poetaster* had satirized Dekker and Marston, under the names of Demetrius and Crispinus, while he himself figures as Horace. Dekker here retorts, bringing the same Horace, Crispinus, and Demetrius on the stage once more. Horace is discovered sitting in a study laboriously composing an epithalamium, and at a loss for a rhyme. Crispinus and Demetrius enter and reprove him gravely for his querulousness. Presently Captain Tueca (of the *Poetaster*) enters, and turns effectively on Horace the flow of his profanity. Horace's peculiarities of dress and appearance, his vanity and bitterness, are ridiculed; and he is finally untrussed and crowned with nettles.

The satirical part of the play uses a somewhat inappropriate romantic setting—the wedding of Sir Walter Terill at the court of William Rufus, and the drinking of poison (as she thinks) by his wife Caelestine, but really of a sleeping-potion, to escape the king's attentions.

Saturday Night and Sunday Morning, the first novel of A. *Sillitoe, published 1958.

Its protagonist, anarchic young Arthur Seaton, lathe operator in a Nottingham bicycle factory, provided a new prototype of the working-class *Angry Young Man; rebellious, contemptuous towards authority in the form of management, government, the army, and neighbourhood spies, he unleashes his energy on drink and women, with quieter interludes spent fishing in the canal. His affair with Brenda, married to his workmate Jack, overlaps with an affair with her sister Winnie, inaugurated in the night that Brenda attempts a gin-and-hot-bath abortion recommended by his Aunt Ada; both relationships falter when he is beaten up by soldiers, one of them Winnie's husband, and he diverts his attention to young Doreen, to whom he becomes engaged (after a fashion) in the penultimate chapter. Arthur's wary recklessness, at once aggressive and evasive, is summed up in his reaction to the sergeantmajor who tells him, 'You're a soldier now, not a Teddy boy': 'I'm me, and nobody else; and whatever people think I am, that's what I'm not, because they don't know a bloody thing about me' (ch. 9). A landmark in the development of the post-war novel, with its naturalism relieved by wit, high spirits, and touches of lyricism, the novel provided the screenplay (also by Sillitoe) for Karel Reisz's 1960 film, a landmark in British cinema.

898

Saturday Review, an influential periodical founded in 1855, which ran until 1938. Among the many brilliant contributors of its early days were Sir Henry Maine (1822-88), Sir J. F. *Stephen, J. R. *Green, and *Freeman; it later became more literary in its interests

(notably under the editorship of F. *Harris, 1894-8), publishing work by *Hardy, H. G. *Wells, *Beerbohm, Arthur *Symons, and others. G. B. * Shaw was dramatic critic from 1895 to 1898, and *Agate from 1921 to 1923.

Saturninus, the emperor in Shakespeare's **Titus Andronicus*, who marries *Tamora.

Satyrane, Sir, in Spenser's **Faerie Queene* (1. vi), a knight 'Plaine, faithfull, true, and enemy of shame', son of a satyr and the nymph Thyamis. He rescues *Una from the satyrs, perhaps symbolizing the liberation of the true religion by *Luther.

satyr drama, a humorous piece with a chorus of satyrs that authors in the 5th and 4th cents BC were expected to append to tragic trilogies offered for competition. This practice, which had the incidental virtue of providing light relief, may have been due to the fact recorded by *Aristotle (*Poetics*, ch. 4) that tragedy had its origin in performances by actors dressed as satyrs. The surviving fragments of *Aeschylus' *Diktyoulkoi* (The Net-Drawers) and *Sophocles' *Ichneutai* (The Trackers) reveal sympathy for the promptings of animal impulse and a lyrical feeling for nature. They were both probably superior to the one extant satyric drama, *Euripides' *Cyclops*. J. C. *Scaliger (*Poetice*, 1561) sparked off a controversy when he claimed that Roman satire was descended from Greek satyric drama. The claim was contradicted by *Casaubon who demonstrated that the Latin 'satire' had no connection with satyrs (*De Satyrca Poesi*, 1605), a view that *Dryden was to accept.

Satyricon, see PETRONIUS.

SAUSSURE, Ferdinand de (1857-1913), born in Geneva;

he entered the university there in 1875 DUt moved after a year to Leipzig to study Indo-European languages. After four years in the powerful language department there, he went to Paris in 1881 where he taught for ten years. In 1891 he became professor at Geneva where, between 1907 and 1911, he delivered the three courses of lectures which were reconstructed from students' notes into the *Cours de linguistique générale* (pub. 1915), a book which is the basis of 20thcent. linguistics and of much modern literary criticism. His most important and influential idea was the conception of language as a system of signs, arbitrarily assigned and only intelligible in terms of the particular system as a whole. (This idea was applied outside language in the new science called semiotics.) Language is a *structure* whose parts can only be understood in relation to each other; this *'structuralism' has been very influential in literary criticism and in other fields, such as sociology. Two other sets of distinctions made 899 SAVAGE I SAWLES WARDE by Saussure might be noted, as axiomatic for the understanding of modern linguistics: the distinctions between *langage* (the human capacity of using language), *langue* (the particular language as a whole: e.g. English), and *parole* (a particular utterance or occurrence of language); and the division of language study into *synchronic* (the examination of a particular language as a system at one stage of its existence) and *diachronic* (the historical study of the development of a language). Saussure's emphasis was on the value of synchronic study (with which the term 'linguistics' is sometimes used synonymously, as distinct from 'philology')

for historical study), rather than the diachronic philology with which he had previously been concerned. One of the compilers of the *Cours* was Charles Bally (1865-1947), who developed the ideas of Saussure and, with other followers, is sometimes assigned to the 'Geneva School'. Even if all Saussure's ideas were not entirely original with him, his originality and influence cannot easily be exaggerated. See *Course in General Linguistics*, trans. W. Baskin (1959); J. Culler, *Saussure* (1976).

SAVAGE, Richard (c.1697-1743). He claimed to be the illegitimate son of the fourth Earl Rivers and Lady Macclesfield, but the story of his birth and ill-treatment given by Dr *Johnson in his remarkable life (1744, repr. in *The Lives of the English Poets*) has been largely discredited (see *Notes and Queries*, 1858). Johnson describes with much sympathy Savage's career as a struggling writer, his pardon after conviction on a murder charge in 1727, and his poverty-stricken death in a Bristol jail. Savage wrote two plays (*Love in a Veil*, pub. 1719, and *The Tragedy of Sir Thomas Overbury*, pub. 1724), and various odes and satires, but is remembered as a poet for **The Wanderer* (1729) and 'The Bastard' (1728), a spirited attack on his 'Mother, yet no Mother', which contains the wellknown line 'No tenth transmitter of a foolish face'. See Richard *Holmes, *Dr Johnson and Mr Savage* (1993). **Savage Club**, a club with strong literary and artistic connections founded in 1857, with *Sala as one of the founder members; it was named after the poet (above). Members have included *Bridie, E. *Wallace, G. and W. *Grossmith, and Dylan *Thomas.

Saved, a play by E. *Bond, which caused much controversy when it was first seen (members only) at the *Royal Court in 1965, having been refused a licence for public performance. In short, minimalistrealist scenes, with dialogue of stark and stylized crudity, Bond evokes a bleak south London landscape of domestic and street violence and the somewhat caricatured impoverished pastimes of the working class—fishing, football pools, TV, pop music. In the central episode Pam's baby, which has been neglected by her and which cries loudly through much of the preceding action, is tormented and stoned to death in its pram by a gang of youths and its putative father, Fred. The subsequent lack of response to the child's death adds to the sense of dramatic shock.

SAVILLE, George, see HALIFAX.

SAVILLE, Sir Henry (1549-1622), educated at Brasenose College, Oxford, and a fellow and subsequently warden of Merton College and provost of Eton. He was secretary of the Latin tongue to *Elizabeth I, perhaps also teaching her Greek, and one of the scholars commissioned to prepare the authorized translation of the Bible. He translated the *Histories* of *Tacitus (1591) and published a magnificent edition of St John *Chrysostom (1610-13) and of *Xenophon's *Cyropaedia* (1613) at Eton. Savile assisted *Bodley in founding his library and established the Savilian professorships of geometry and astronomy at Oxford. He left a collection of manuscripts and printed books, now in the Bodleian Library.

Savile Club, founded in 1868 as the Eclectic Club, renamed in 1869 the New Club, and from 1871, when it

moved to independent premises in Savile Row, known as the Savile Club. It moved to its present home, 69 Brook Street, in 1927. The club has always had a strong literary tradition; members have included R. L. *Stevenson, *Hardy, *Yeats, L. *Strachey, H. *James, and S. *Potter. Sean Day-Lewis, in his biography of C. *Day-Lewis, describes the Savile as the home of Potter's invention of the concept of 'Gamesmanship'; and it was in the Savile billiards room that Stevenson is alleged to have said to H. *Spencer 'that to play billiards well was the sign of an ill-spent youth', though other clubs also claim this honour.

SAVONAROLA, Fra Girolamo (1452-98), Dominican monk, an eloquent preacher whose sermons at Florence gave expression to the religious reaction against the artistic licence and social corruption of the Renaissance. Savonarola was leader of the democratic party in Florence after the expulsion of the *Medici, and aroused the hostility of Pope Alexander VI (Rodrigo *Borgia) by his political attitude in favour of Charles VIII of France. His influence was gradually undermined, and he was tried, condemned, and executed as a heretic. There is a careful study of his character in G. Eliot's **Romola*.

Savoy, a short-lived but important periodical, edited by Arthur *Symons, of which eight issues appeared in 1896, with contributions by *Beardsley, *Conrad, *Dowson, and others.

Savoy operas, see GILBERT AND SULLIVAN OPERAS.

Sawles Warde, an allegorical work of alliterative prose, found in three manuscripts with the saints' lives called *'the Katherine Group', dating from the end

of the 12th cent, and emanating from the west Midlands (probably Herefordshire). It is a loose translation of part of *De Anima* by Hugh of St Victor, and it presents a morality in which the body is the SAWYER I SCARRON 900 dwelling-place of the soul and comes under attack by the vices. It has connections then with the morality castle, found from *Grosseteste's *Chateau d'Amour* to **The Castle of Perseverance*. Its prose has the same virtues—elegance and colloquialism—as **Ancrene Wisse* and the Katherine Group. Ed. J. A. W. Bennett, G. V. Smithers, and N. Davis, *Early Middle English Verse and Prose* (2nd edn, 1968).

Sawyer, Bob, a character in Dickens's **The Pickwick Papers*.

SAXO GRAMMATICUS, a 13th-cent. Danish historian, author of the *Gesta Danorum*, a partly mythical Latin history of the Danes (which contains the **Hamlet* story). See *A History of the Danes*, vol. i, trans. P. Fisher (1970); vol. ii: *Commentary*, by H. Ellis-Davidson (1980).

SAYERS, Dorothy L(eigh) (1893-1957), daughter of a Fenland clergyman, and married in 1926 to a journalist, O. A. Fleming. She worked as a copy-writer in an advertising agency (where she considerably influenced the style of contemporary advertising) till the success of her detective novels gave her financial independence. Her detective fiction is among the classics of the genre, being outstanding for its wellresearched backgrounds, distinguished style, observant characterization, and ingenious plotting, and for its amateur detective Lord Peter Wimsey; she reached

her peak with *Murder Must Advertise* (1933) and *The Nine Tailors* (1934). She also wrote religious plays, mainly for broadcasting (see under BBC), and her learning, wit, and pugnacious personality made her a formidable theological polemicist. Her last years were devoted to a translation of Dante's **Divina commedia*. See James Brabazon, *Dorothy L. Sayers* (1981).

scald, scaldic verse, see SKALDIC VERSE.

SCALIGER, Joseph Justus (1540-1609), the son of J. C. *Scaliger, one of the greatest scholars of the Renaissance. His edition of Manilius (1579) and his *De Emendatione Temporum* (1583) revolutionized ancient chronology* by insisting on the recognition of the historical material relating to the Jews, the Persians, the Babylonians, and the Egyptians. He also issued critical editions of many classical authors. He incurred the enmity of the Jesuits and retired from France to Lausanne in 1572, and subsequently to Leiden. He was attacked in his old age by Gaspar Scioppius on behalf of the Jesuits, who contested the claim of the Scaligers to belong to the Della Scala family. See Anthony Grafton, *Joseph Scaliger: A Study in the History of Classical Scholarship* (2 vols, 1983, 1993).

SCALIGER, Julius Caesar (1484-1558), classical scholar, born at Riva on Lake Garda. He settled at Agen in France as a physician. In the Renaissance debate about the purity of Latin, he was an advocate of *Cicero and so found himself in dispute with *Erasmus, against whom he wrote two tracts (1531, 1536). He wrote an important treatise on poetics (1561) which contained the earliest expression of the conventions of classical tragedy.

SCANNELL, Vernon (1922-), poet and one-time boxer, born in Lincolnshire. His first volume of verse, *Graves and Resurrections* (1948), was followed by several others including *The Masks of Love* (1960), *A Sense of Danger* (1962), and *The Loving Game* (1975). *New and Collected Poems 1950-1980* appeared in 1980. Other collections include *Funeral Games* (1987), *Dangerous Ones* (1991), and *A Time for Eire* (1991). Many of the poems combine informal colloquial language and domestic subjects with a sense of underlying violence: poetry and human love 'build small barriers against confusion' in an essentially hostile world. He has also written several novels including *Ring of Truth* (1983), and two volumes of autobiography, *The Tiger and the Rose* (1971) and *Drums of Morning* (1992).

Scarlet Scarlock, or **Scathelocke**, Will, one of the companions of *Robin Hood.

Scarlet Letter, *The*, a novel by N. *Hawthorne, published 1850.

The scene of the story is the Puritan New England of the 17th cent. An aged English scholar has sent his young wife, Hester Prynne, to Boston, intending to follow her, but has been captured by the Indians and delayed for two years. He arrives to find her in the pillory, with a baby in her arms. She has refused to name her lover, and has been sentenced to this ordeal and to wear for the remainder of her life the red letter A, adulteress, upon her bosom. The husband assumes the name of Roger Chillingworth and makes Hester swear that she will conceal his identity. Hester goes to live on the outskirts of the town, an object of contempt and insult, with her child, Pearl. Her ostracism opens for

her a broader view of life, she devotes herself to works of mercy, and gradually wins the respect of the townsfolk. Chillingworth, in the character of a physician, sets out to discover her paramour. Hester's lover is, in fact, Arthur Dimmesdale, a young and highly revered minister whose lack of courage has prevented him from declaring his guilt and sharing Hester's punishment. The author traces the steps by which Chillingworth discovers him, the cruelty with which he fastens on and tortures him, and at the same time the moral degradation that this process involves for Chillingworth himself. When Dimmesdale at the end of seven years is on the verge of lunacy and death, Hester, emancipated by her experience, proposes to him that they shall flee to Europe, and for a moment he dallies with the idea. But he puts it from him as a temptation of the Evil One, makes public confession on the pillory which had been the scene of Hester's shame, and dies in her arms.

Scarlet Pimpernel, The, see ORCZY.

SCARRON, Paul (1610-60), French poet, dramatist, and writer of prose fiction. In 1652 he married Françoise d'Aubigné, who later became the secret wife of Louis XIV by whom she was created Mme de Maintenon. Besides a number of comedies, Scarron was the author of a collection of short fiction, *Nouvelles tragicomiques* (1661), and a burlesque novel of 17th-cent. provincial life, *Le Roman comique* (Pt I 1651, Pt II 1657), recounting the adventures of a touring company of actors in the town of Le Mans. His burlesque verse includes *Virgile travesti* (1648-52), a *mock-heroic

parody of the *Aeneid* in which the ancient gods and heroes speak like ordinary mortals, and which inspired C. *Cotton's popular *Scarronides, or Virgile Travestie* (1664, 1665).

Scenes of Clerical Life, a series of three tales by G.

*Eliot, published in two volumes 1858, having appeared in **Blackwood's Magazine* in the previous year.

'The Sad Fortunes of the Rev. Amos Barton' is the sketch of a commonplace clergyman, the curate of Shepperton, without learning, tact, or charm, underpaid, unpopular with his parishioners, who earns their affection by his misfortune—the death from overwork, childbearing, and general wretchedness of his beautiful, gentle wife Milly.

'Mr Gilfil's Love-Story' is the tale of a man whose nature has been warped by a tragic love experience. Maynard Gilfil was parson at Shepperton before the days of Amos Barton. He had been the ward of Sir Christopher Cheverel and his domestic chaplain, and had fallen deeply in love with Caterina Sastri (Tina), the daughter of an Italian singer, whom the Cheverels had adopted. But Capt. Anthony Wybrow, the heir of Sir Christopher, a shallow selfish fellow, had flirted with Tina and won her heart. At his uncle's bidding he had thrown her over for the rich Miss Assher. The strain of this brought Tina's passionate nature to the verge of lunacy. All this Gilfil had watched with sorrow and unabated love. Tina rallied for a time under his devoted care and finally married him, but died in a few months, leaving Gilfil like a tree lopped of its best branches.

'Janet's Repentance' is the story of a conflict between

religion and irreligion, and of the influence of a sympathetic human soul. The Revd Edgar Tryan, an earnest evangelical clergyman, comes to the neighbourhood of Milby, an industrial town sunk in religious apathy, which the scanty ministrations of the old curate, Mr Crewe, does nothing to stir. His endeavour to remedy this condition is opposed with the utmost vigour and bitterness by a group of inhabitants led by Dempster, a hectoring drunken brute of a lawyer, who beats and bullies his long-suffering wife Janet, until he drives her to drink. She shares her husband's prejudices against the methodistical innovator, until she discovers in him a sympathetic fellow sufferer. Her husband's ill-treatment, which culminates in an act of gross brutality, causes her to appeal to Tryan for help, and under his guidance her struggle against the craving for drink begins. Dempster dies after a fall from his gig, and Janet gradually achieves self-conquest.

The death of Tryan from consumption leaves her bereaved, but strengthened for a life of service.

scepticism, a philosophical stance which questions the possibility of attaining lasting knowledge about the reality, as distinct from the appearance, of things, and which rejects all dogmatism, fanaticism, and intolerance.

As a historical movement, scepticism had its origin in the teaching of some of the Sophists in the 5th cent. BC. 'Pyrrhonian' scepticism, associated with Pyrrho in the following century, held that any argument supporting one side of a case could be balanced by a contrary argument of equal weight, so that the wise person suspends judgement and cultivates tranquillity and indifference to outward things. 'Academic'

scepticism, associated with the Academy of Carneades, held that although the same evidence is always compatible with two contrary conclusions, some beliefs are more reasonable than others and we can act upon the balance of probabilities. *Montaigne and *Bayle in France and *Glanvill in England could combine scepticism with a devout theism, and sceptical techniques have frequently been practised by both supporters and opponents of religion to show that it rests on faith rather than reason. *Hume carried the study to new lengths in his *Treatise of Human Nature* in a detailed analysis of the rational factors which generate scepticism and the psychological factors which allay or moderate it. Since the time of *Descartes critics of scepticism, particularly in religion and morals, have tended to depict it as a form of negative dogmatism, i.e. as seeking actually to deny the existence of anything whose nature is in doubt.

SCEVE, Maurice (0.1501-764), French poet. Long neglected, he was rediscovered in the 20th cent. His current fame rests largely on his *Délie, objet de plus haulte vertu*, a mysterious and emblematic sequence of 449 *dizains*, primarily concerned with the problems and conflicts of love, published in 1544. He also wrote a pastoral eclogue, *La Saulsaye* (1547), and *Le Microcosme* (1562), an epic poem dealing with the history of mankind since the fall of Adam.

Scheherazade, or **Shahrazad**, in the * *Arabian Nights*, the daughter of the vizier of King Shahriyar, who married the king and escaped the death that was the usual fate of his wives by telling him the tales which compose that work, interrupting each one at an

interesting point, and postponing the continuation till the next night. The Scheherazade framework of overlapping and interlinked stories has been adopted by many novelists and storytellers.

SHELLING, Friedrich Wilhelm Joseph von (1775-1854), German philosopher, professor of philosophy at Jena, Würzburg, Munich, and Berlin. He was at first a disciple of *Fichte, but soon departed from his doctrine. Unlike Fichte, Schelling makes the universe

SCHILLER I SCHLEMIHL 902

rather than the ego the element of reality. Nature, obedient to the laws of human intelligence, is a single living organism working towards self-consciousness, a faculty dormant in inanimate objects and fully awake only in man, whose being consists in 'intellectual intuition' of the world he creates. Schelling's numerous works include *Ideen zu einer Philosophie der Natur* (*Ideas towards a Philosophy of Nature*, 1797) and *System des transcendentalen Idealismus* (*System of Transcendental Idealism*, 1800). The clarity of these earlier philosophical works gradually yielded to Schelling's growing pantheistic and eventually theistic enthusiasms. His doctrine of the interaction between subject and object, mind and nature, was fruitful for *Coleridge's formulation of the poetic Imagination as the reconciler of opposite qualities (see **Biographia Literaria*, 1817). His poems were collected and published posthumously in 1913.

SCHILLER, Johann Christoph Friedrich von (1759-1805), German dramatist and lyric poet, the son of an army surgeon, and, with his early play *Die Räuber* (*The Robbers*, 1781), the chief figure of the * *Sturm und Drang*

period of German literature. In this play Karl von Moor, the heroic robber, takes to the woods to redress the evils of his father's court, in contrast to his wicked brother Franz, who combines some of the characteristics of Shakespeare's *Richard III and Edmund in **King Lear*. The topicality of the theme of authoritarianism and liberty gave the play great popularity. In England *Hazlitt and *Coleridge read it with enthusiasm (see Coleridge's sonnet 'Schiller! That hour I would have wish'd to die', 1794). In his next important play, *Kabale und Liebe* (*Intrigue and Love*, 1784, the play on which *Verdi based his opera *Luisa Miller*), Schiller attacked contemporary society by showing the forces of a despotic state interfering tragically with the love of a patrician youth and a middle-class girl. There followed the blank verse drama *Don Carlos* (1787), and Schiller achieved his greatest dramatic success with the historical tragedy of *Wallenstein* (1799), composed of three parts, the second and third of which were translated into English verse by Coleridge in 1800. *Maria Stuart* (1800) also dramatizes history, as does *Die Jungfrau von Orleans* (*The Maid of Orleans*, 1801). Schiller then wrote a 'classical' drama with chorus, *Die Braut von Messina* (*The Bride of Messina*, 1803), and his last finished play was *Wilhelm Tell* (1804). All his plays are concerned with the problem of freedom and responsibility, either political, as in the early dramas, or personal and moral.

Schiller was also a fine poet, author of reflective and lyrical poems as well as ballads (he and *Goethe collaborated on a collection of ballads in 1797-8, as Wordsworth and Coleridge did in England at the same

time). Some of the best-known poems are 'Die Künstler' ('The Artists'), a poem on the humanizing influence of art; 'Das Ideal und das Leben' ('The Ideal and Life'), a philosophical poem on the unbridgeable gap between the real and the ideal; 'Die Glocke' ('The Bell'); and 'An die Freude' ('Ode to Joy'), which *Beethoven set to music in his Ninth Symphony. Appointed professor of history at Jena in 1789, Schiller was also the author of historical works on the Revolt of the Netherlands (1788) and the Thirty Years War (the period of *Wallenstein*). He was also a serious student of *Kant's philosophy and the author of *Philosophische Briefe* (*Philosophical Letters*, 1786). Kant influenced his thinking about art, and of his many essays on aesthetics the most important were influential on German Romantic critics like the * Schlegels, and also possibly on Coleridge, who knew and admired his works. These are the *Briefe über die ästhetische Erziehung des Menschen* (*On the Aesthetic Education of Man*, 1795, trans, and introd. E. M. Wilkinson and L. A. Willoughby, 1967); *Über naive und sentimentalische Dichtung* (*On Naïve and Reflective Poetry*, 1795-6), in which Schiller contrasts his own 'modern', reflective mode of writing with Goethe's more 'antique', unselfconscious genius; and several essays on the liberating and moral influence of the theatre.

SCHLEGEL, August Wilhelm von (1767-1845), German Romanticist, critic, and philologist, chiefly known in England for his translation into German, with the assistance of his wife and others, of the plays of Shakespeare. He also became famous for his lectures

Über dramatische Kunst und Literatur (1809-11), translated by John Black as *Lectures on Dramatic Art and Literature* (1815). * Wordsworth and *Hazlitt praised the lectures dealing with Shakespeare, and *Coleridge almost certainly borrowed from them for his own lectures on Shakespeare. Schlegel was also, with his younger brother Friedrich (below), the coeditor of *Das Athenäum* (1798-1800), a journal of German Romanticism.

SCHLEGEL, Friedrich von (1772-1829), younger brother of A. W. von Schlegel (above), notable for his studies of the history of literature, particularly *Geschichte der alten und neuen Literatur*, trans. *Lockhart as *Lectures on the History of Literature, Ancient and Modern* (1818); his recognition of the importance of ancient Hindu poetry, *Sprache und Weisheit der Inder* (*Language and Wisdom of the Indians*, 1808); and his critical fragments and essays, many of them published in the periodical he wrote with his brother, *Das Athenäum* (1798-1800). He contrasted classical and Romantic literature, and expounded his theory of 'romantic irony', or the consciousness on the part of the artist of the unbridgeable gap between the ideal artistic goal and the limited possibilities of achievement.

Schlemihl, Peter, in the story or allegory by *Chamisso, the impecunious young man who surrendered his shadow to the devil, a thin elderly gentleman in a grey coat, in exchange for a purse of Fortunatus (see OLD FORTUNATUS). The lack of a shadow exposes Peter to 903 **SCHOENBAUM** | **SCHOPENHAUER** disagreeable notice, and in spite of his wealth he finds himself an outcast from human society.

SCHOENBAUM, Samuel (1927-96), American scholar. His *Shakespeare's Lives* (1970) is a history of accounts of Shakespeare's life; his *William Shakespeare: A Documentary Life* (1975) reproduces most of the relevant documents and this has been revised as *William Shakespeare: A Compact Documentary Life* (1977)-

'**Scholar-Gipsy, The**', a poem by M. * Arnold, published 1853. The poem, pastoral in setting, is based on an old legend, narrated by *Glanvill in his *The Vanity of Dogmatizing*, of an 'Oxford scholar poor', who, tired of seeking preferment, joined the gypsies to learn their lore, roamed with them, and still haunts the Oxford countryside. With this is woven a vivid evocation of the places Arnold visited with his Oxford friends (Bagley Wood, Hinksey, the Cumnor moors, etc.) and reflections on the contrast between the single-minded faith of the scholar-gypsy and the modern world, 'the strange disease of modern life, I With its sick hurry, its divided aims'. The tone, as in many of Arnold's best works, is elegiac, but he wrote to *Clough condemning it for failing to 'animate': 'The Gipsy Scholar at best awakens a pleasing melancholy. But this is not what we want.'

Scholasticism, the doctrines of the *Schoolmen, and the predominant theological and philosophical teachings of the period 1100-1500, mainly an attempt to reconcile * Aristotle with the Scriptures, and Reason with Faith. It is characterized too by its dialectical method of argument, first associated with * Abelard. Its greatest monument is the *Summa Theologica* of * Aquinas. In the 14th cent., after *Ockham, Scholasticism

had exhausted itself as an intellectual movement. See F. J. Copleston, S J, *A History of Philosophy*, vol. ii (1950).

Scholemaster, The, see ASCHAM.

Schoole of Abuse, see GOSSON.

School for Scandal, The, a comedy by R. B. *Sheridan, produced 1777.

In this play, generally agreed to be one of the most masterly of English comedies, the author contrasts two brothers: Joseph Surface, the sanctimonious hypocrite, and Charles, the good-natured, reckless spendthrift. Charles is in love with Maria, the ward of Sir Peter Teazle, and his love is returned; Joseph is courting the same girl for her fortune, while at the same time dallying with Lady Teazle. Sir Peter, an old man who has married his young wife six months previously, is made wretched by her frivolity and the fashionable society she inhabits. Members of this society include Sir Benjamin Backbite, Crabtree, Lady Sneerwell, and Mrs Candour, who 'strike a character dead at every word' and chatter with malicious brilliance whenever they meet. Sir Oliver Surface, the rich uncle of Joseph and Charles, returns unexpectedly from India, and decides to test the characters of his nephews before revealing his identity. He visits Charles in the guise of a moneylender, Mr Premium, and Charles, always hard up, cheerfully sells him the family portraits—but refuses to sell the portrait of 'the ill-looking little fellow over the settee', who is Sir Oliver himself. Thus he unwittingly wins the old man's heart. Meanwhile Joseph receives a visit from Lady Teazle and attempts to seduce her. The sudden arrival of Sir Peter obliges

Lady Teazle to hide behind a screen, where she is filled with shame and remorse as she listens to proof of Sir Peter's generosity to her, even though he suspects an attachment between her and Charles. The arrival of Charles sends Sir Peter in turn to hide. Sir Peter detects the presence of a woman behind the screen, but is told by Joseph that it is a little French milliner, so he takes refuge in a cupboard instead. The conversation between Charles and Joseph proves to Sir Peter that his suspicions of Charles were unfounded. On Joseph's leaving the room, Sir Peter emerges and together he and Charles agree to reveal the little French milliner. When Charles flings down the screen he reveals Lady Teazle. Lady Teazle begs Sir Peter's forgiveness and Joseph returns, to be upbraided by both. Sir Oliver then enters in the character of a needy relative, begging for assistance. Joseph refuses, giving as his reason the avarice of his uncle, Sir Oliver, and his character now stands fully revealed. Charles is united to Maria, and Sir Peter and Lady Teazle are happily reconciled.

Schoolmen, the succession of writers, from about the 11th to the 15th cent., who treat of logic, metaphysics, and theology, as taught in the 'schools' or universities of Italy, France, Germany, and England, that is to say on the basis of *Aristotle and the Christian Fathers, whom the schoolmen endeavoured to harmonize. Among the great Schoolmen were *Peter Lombard, *Abelard, *Albertus Magnus, *Aquinas, *Duns Scotus, and *Ockham. (See SCHOLASTICISM.)

Schoolmistress, *The*, see SHENSTONE.

School of Night, a name drawn from a satirical allusion in **Love's Labour's Lost* (iv. iii. 214), and

first ascribed by Arthur Acheson in 1903 (*Shakespeare and the Rival Poet*) to a supposed circle of speculative thinkers, led by *Harriot and *Raleigh, and including *Marlowe, *Chapman, Lawrence Keymis, and the 'Wizard Earl' Northumberland. J. Dover *Wilson, G. B. *Harrison in his edition of **Willobie His Avis* (1926), and M. C. *Bradbrook in *The School of Night* (1936) supported the theory that *Love's Labour's Lost* was an attack upon this coterie, which engaged in freethinking philosophical debate (not necessarily atheistic) and dabbled in hermeticism, alchemy, and the occult. The existence of such a circle is now widely disbelieved.

SCHOPENHAUER, Arthur (1788-1860), the author of a pessimistic philosophy embodied in his *Die Welt als SCHREINER | SCIENCE 904*

Wille und Vorstellung (*The World as Will and Idea*, 1818: title-page 1819). According to this, Will, of which we have direct intuition, is the 'thing-in-itself, the only reality. Will, which is self-consciousness in man, finds its equivalent in the unconscious forces of nature. Will, then, it is that creates the world; and the world is not only an illusion but a malignant thing, which inveigles us into reproducing and perpetuating life. Asceticism, and primarily chastity, are the duty of man, with a view to terminating the evil. Egoism, which manifests itself principally in the 'will to live', must be overcome. Its opposite is compassion, the moral law, based on the intuition of the essential identity of all beings. God, free will, and the immortality of the soul are illusions.

SCHREINER, Olive Emilie Albertina (1855-1920), born in Cape Colony, South Africa, the daughter of a

missionary. She began to write while working as a governess, and when she came to England in 1881 had completed her best-known novel, *The Story of an African Farm*, published to much acclaim in 1883 under the pseudonym 'Ralph Iron'. Set in the vividly evoked landscape of her childhood, it recounts the lives of two orphaned cousins, stay-at-home Em and unconventional Lyndall, greeted by feminists as one of the first 'New Women', who breaks away from her Bible-belt origins, becomes pregnant by a lover whom she refuses to marry, and dies after the death of her baby; also of Waldo, son of the farm's German overseer, whose rebellious spirit is aroused (as was Schreiner's) by reading H. *Spencer's *First Principles*. This novel won her the friendship of Havelock *Ellis, and while in England she moved in progressive literary and political circles, returning in 1889 to South Africa, where she married the farmer and politician Samuel Cron Cronwright. In 1914 she came back to England, returning to the Cape to die. Her other novels, both with feminist themes, *From Man to Man* (1927) and *Undine* (1929), appeared posthumously, but during her lifetime she published various other works, including collections of allegories and stories, articles on South African politics, and *Woman and Labour* (1911). Courageous and unconventional as a woman and public figure, Schreiner as a writer has been acknowledged as a pioneer both in her treatment of women and in her fictional use of the African landscape. See Ruth First and Ann Scott, *Olive Schreiner* (1980); Joyce Avrech Berkman, *The Healing Imagination of Olive Schreiner* (1989); and Cherry Clayton, *Olive Schreiner* (1997).

SCHUBERT, Franz Peter (1797-1828), Austrian composer and successor to *Haydn, *Mozart, and *Beethoven in the Viennese classical school. It is as a writer of lieder that he has been most highly regarded, but out of more than 600 songs, only 14 are settings of texts of British origins (all in German translation). The most famous of these in his own lifetime were the W * Scott songs, especially Ellen's three songs from **The Lady of the Lake* (1825) which include the 'Ave Maria'; from the same source are two part-songs, one of them the beautiful 'Coronach'. Three more Scott songs, 'Lied der Anne Lyle', 'Gesang der Noma', and 'Romanze des Richard Löwenherz' (the king's song from **Ivanhoe*), were written at the same time, though not published till 1828. There are settings of C. *Cibber's 'The Blind Boy' and the Scottish ballad *Edward*. Most famous of all, however, are the Shakespeare settings of 1826: the clear freshness of 'Hark, hark, the lark' and the exquisite simplicity of 'Who is Sylvia?' remain undimmed in their appeal to listeners.

SCHUMANN, Robert (1810-56), German composer. Literary inspiration was very important to Schumann (who was also a writer and journalist) and although most of this was drawn from his own language there is a sprinkling of English associations in his work. The first of his major choral works, *Das Paradies und die Peri* (1843) is a setting of T. Moore's **Lalla Rookh*, treated as a kind of secular oratorio. More successful is the incidental music for Byron's **Manfred* (1849) for which (unlike Byron) he seems to have envisaged a stage presentation: it is not easy to bring off in performance, though the overture is the best of

Schumann's late orchestral works. The late overture to **Julius Caesar* (1852) does not live up to its impressive opening. As a composer of songs, Schumann made nine settings of **Burns* (eight included in the *Myrthen* cycle of 1840), several of which catch the simple lyricism of the words, and a later group of five *Gedichte der Königin Maria Stuart* (1852), written during the onset of his final illness and insanity, and on the whole less successful. Also in *Myrthen* are a single, very beautiful Byron song, 'Mein Herz ist schwer', and two *Venetianischer Lieder* of Moore. One Shakespeare setting, 'When that I was and a little tiny boy' in the new translation by Tieck and ** Schlegel*, appeared in 1840.

SCHWARTZ, Delmore (1913-68), poet and short story writer, born into a Jewish family in Brooklyn. He achieved early recognition with his family-dream story 'In Dreams Begin Responsibilities', published in 1937 in the *Partisan Review* (which he was later to edit, 1943-55): this became the title work of a celebrated volume of stories and poems (1938). *The World is a Wedding* (1948) also collects stories. *Shenandoah* (1941) is a verse drama. Volumes of verse include *Summer Knowledge* (1959) and *Last and Lost Poems* (1979).

Schwartz's decline into drinking and loneliness and his death in a cheap hotel room created a 'doomed poet' legend, and inspired elegies from **Berryman*: his exuberance is celebrated by **Bellow* in a portrait of him as Von Humboldt Fleisher in *Humboldt's Gift*.

science fiction, see overleaf.

science, the literature of. Science writing in the 20th cent, built from the Victorian tradition that important

ideas in science should be communicated to a wide audience. Charles Lyell (1797-1875) with his *Principles of Geology* (1830-3) and Charles **Darwin*, with a 905 SCILLAES METAMORPHOSIS | SCOT stream of popular and successful books, are the obvious 19th-cent. pioneers, but John **Tyndall* was a science popularizer (his American tours rivalled the success of those of **Dickens*) whose books reached a wide audience. The periodical *Nature*, edited by Norman Lockyer, was founded in 1869 to bring scientific information to the general public, with the support of Darwin, T. H. **Huxley*, and Tyndall. The archetypal figure of 20th-cent. science, Albert Einstein (1879-1955), wrote about his scientific work (notably in *The Theory of Relativity*, 1905) and also about wider issues (*Why War?*, 1933; *The World as I See It*, 1935). But, in the English-speaking world at least, the widest publicity for the theory of relativity came from the writings of astronomer Arthur Eddington (1882-1944), one of the pioneers of a great tradition of astronomers who have written accessible books. Eddington's contemporary James Jeans (1877-1946), also an astronomer, had no university post after 1912 but devoted himself to writing popular books and broadcasting, although still doing research.

In the biological sciences, Julian **Huxley* summed up the theory of evolution by natural selection for both scientists and lay persons with his *Evolution: The Modern Synthesis* (1942) while a quantum physicist turned biologist, Erwin Schrödinger (1887-1961), pointed the way forward to an understanding of the genetic code with his enormously influential

book *What is Life?* (1944). Among those who were influenced was Francis Crick (1916-), who, with James Watson (1928-), determined the structure of DNA. Watson himself went on to write the best-seller *The Double Helix* (1968), and other genetic researchers, notably Jacques Monod (1910-76) with *Chance and Necessity* (1970), presented their ideas to a wide public. Sir Peter Medawar (1915-87), zoologist and immunologist, also addressed a large readership with works such as *The Future of Man* (1960) and *The Limits of Science* (1984).

An important popularizer of science in the second half of the 20th cent, was George Gamow (1904-68), particularly with his 'Mr Tompkins' series. Other scientists who achieved success as writers include Fred Hoyle (1915-) and Nobel Prize-winning physicist Richard Feynman (1918-88). In the biological sciences, the superstars have been Richard Dawkins (1941-), Stephen Jay Gould (1941-), and the Pulitzer Prize-winning Edward O. Wilson (1929-), author of *On Human Nature* (1978) and *The Diversity of Life* (1992). But the phenomenal sales since 1988 of *A Brief History of Time* by Stephen Hawking (1942-) brought a flood of books by scientists onto the market, trying to emulate his success. Few of these are of any lasting value, and most are by scientists who will never write a book again; but the consistently good science writers of the 1990s include Paul Davies, Daniel Dennett, John Gribbin, and Ian Stewart.

Scientific progress in the 19th and 20th cents also led to the rise of * science fiction: although most of what is called science fiction today is actually *fantasy, there is

a sub-genre, known as 'hard SF', which presents science and scientists in a realistic way. The great exponents of hard SF in its heyday of the 1950s were Isaac Asimov and Arthur C. *Clarke: the tradition is kept alive today by scientists such as Gregory Benford (*Against Infinity*, 1983; *Across the Sea of Suns*, 1984) and John Cramer (*Twistor*, 1989).

Scylla's Metamorphosis, a poem by T. * Lodge, later published (1610) under the title *Glaucus and Scilla*. It is the earliest of many Ovidian epyllia, or minor epics, in the Elizabethan period, and describes the sea-god Glaucus' courtship of the nymph Scilla, who is punished for her cruelty to him by being metamorphosed into a lonely rock in the sea. It bears both a generic and a specific relationship to Shakespeare's * *Venus and Adonis*, including a brief account of the death of Adonis beginning:

He that hath seene the sweete *Arcadian* boy
Wiping the purple from his forced wound.

SCOGAN, Henry (?i36i-i407), a poet whose only surviving literary work is the 'Moral Balade', dedicated to the four sons of Henry IV to whom he was tutor. It is generally agreed that he is the dedicatee of *Chaucer's 'Lenvoy de Chaucer a Scogan', written towards the end of 1393. *Leland says he was a man given to all sort of jocoseness and wit, and he is perhaps mentioned by Shakespeare (2 **Henry IV*, ill. ii. 30—though the reference may be to John Scogan, below).

SCOGAN, John, a celebrated jester of Edward IV, whose exploits, real or imagined, are recorded in *The festes of Skogyn* (c.1570).

Scoop, a novel by E. *Waugh, published 1938.

Lord Copper, proprietor of the *Daily Beast* (which stands for 'strong mutually antagonistic governments everywhere'), is persuaded to send novelist John Boot to cover the war in Ishmaelia, but William Boot, writer of nature notes (torn reluctant and bewildered from his quiet life at Boot Magna), is dispatched by mistake. After many adventures he returns to find himself covered with glory, although in another case of mistaken identity John Boot has been knighted in his stead. Based on Waugh's own experiences in Abyssinia in 1936, where he was writing for the *Daily Mail*, the novel is a brilliantly comic satire of Fleet Street ethics and manners, and on the battle for readership between the *Beast* and the *Brute*.

SCOT, Michael, see **SCOTT**, M. (C.1175-C.1235).

SCOT, or **SCOTT**, Reginald (c. 1537-99), educated at Hart Hall, Oxford, and MP for New Romney, 1588-9, author of *The Discoverie of Witchcraft* (1584). This was written with the aim of preventing the persecution of poor, aged, and simple persons who were popularly believed to be witches, by exposing the impostures on the one
(cont. on p-908)

The label 'science fiction' suggests a hybrid

form, not quite ordinary fiction, not quite science, yet partaking of both. Beneath this

label, we find a variety of wares, some of which trail off from a hypothetical central point into utopianism or dystopianism, heroic fantasy, horror, and books on UFOs and the paranormal. Yet its startlements are normally based either on a possible scientific advance, or on a natural or social change, or on a suspicion that the world is not as it is commonly represented. It follows that one of the unacknowledged pleasures of reading science fiction (or SF) is that it challenges readers to decide whether what they are reading is within the bounds of the possible. The altitude for a willing suspension of disbelief varies considerably from one novel to another. H. G. Wells's *The Time Machine* (1895) *_{s a} case in point. The machine of the title is an impossibility, as far as we know; but the book (more properly a novella) has been taken seriously as both sociological and cosmological speculation ever since its publication in 1895.

Perhaps the safest broad definition of SF is to say that it is a series of mythologies of power, whether it be the power to travel through time or space, or to enter the thoughts of another, or to overcome death or the ineluctable process of evolutionary forces. The long-running TV series *Star Trek* utilizes all these elements at one time or another. Thus it is able, within a stereotyped format, to produce those surprises which are an inescapable element of the

genre.

Of course, such elements, touching as they do on basic human fears, have a long ancestry. But it is really with Mary *Shelley's * *Frankenstein: or, The Modern Prometheus* (1818), that the fundamental lever of power and human control enters. Mary Shelley, as recent research has shown, was well versed in the science of her time. While human beings, golems, and so forth, had been brought back to life before Shelley wrote, some kind of supernatural agency was involved. Shelley rejects all that.

Only when Victor Frankenstein has engaged in scientific research does he achieve the seemingly impossible, and bring forth life from death. The shade of Frankenstein and his monster has become a cultural reference and a standard part of our imaginings. As if she wished to be understood as the mother of science fiction, Shelley repeated her futuristic experiment, publishing *The Last Man* in 1826. This disaster novel, set far into the future, features a plague which wipes out all humanity except for one man. It did not win the acclaim of its predecessor.

Jules *Verne's vigorous adventure writings, such as *Journey to the Centre of the Earth* (1864), proved to be the next great worldwide success. Then there is small beer until Wells emerges on the scene. Undoubtedly, Wells was the great innovator, originating

many themes, such as the invasion of the earth by alien beings, which have since been extensively cultivated. A writer who acknowledges his debt to Wells, while pursuing his own concerns, is W Olaf Stapledon. His two great books are *Last and First Men* (1930) and *Star-Maker* (1937). These quasi-novels transcend the S F genre. The brilliantly imaginative *Star-Maker* presents, in full icy grandeur, an atheist's vision of the cosmos, past, present, and to come. More continuously popular, because more accessible, is the C. S. *Lewis trilogy beginning with *Out of the Silent Planet* (1938), which presents—for once—a favourable view of the planet Mars.

British writers are less cut off from the main vein of literary culture than their American colleagues. So we find well-known authors turning occasionally to SF. *Bulwer-Lytton, Rudyard *Kipling, E. M. *Forster, Aldous *Huxley, C. S. Lewis, Kingsley *Amis, Anthony *Burgess, and, most considerably, Doris *Lessing, have all written in this mode. George *Orwell's fame rests partly on * *Nineteen Eighty-Four* (1949), an apotropaic novel much filmed and televised. In the 1960s, the rather tame British SF magazine *New Worlds* was taken over and transformed by editor Michael *Moorcock. The future had arrived: among Moorcock's revolutionaries, the names of J. G. *Ballard and Brian *Aldiss stand out. These

three writers seem to have followed the English pattern, and have written on other themes, without entirely forsaking SF. During this period, SF reached a level of popularity among intellectuals as well as the general public that it has since lost. Its involvement with the future and with technological advance has made it more enduringly popular with scientists than with the literary fraternity. What can be created must first be imagined. Moreover, events have made the USA the centre of a science-fictional industry which not only encroaches on movies and television, but also on such forward-looking institutions as NASA. Against such forces, Britain and other countries which produce SF writers (most notably Russia, Japan, and China) cannot compete. The invention in the 1880s of linotype machines, which were cheaper and faster than their predecessors, led to a proliferation of newsprint and magazines of all kinds. The magazines had an unquenchable thirst for short stories. The segregation of types of story into separate magazines, while tending to produce ghetto mentalities, proved commercially viable. The first magazine to be devoted entirely to a kind of gadget SF was the New York-based *Amazing Stories*, beginning publication in 1926. It fostered a vigorous but conservatively minded fandom, which still flourishes and holds many conventions, large and small.

The so-called Paperback Revolution, in the 1950s, accounts for another advance in the output of popular SF, increasing the number of novels available, many of them prophetically looking towards the coming Space Age. Then, with the arrival of television, another channel for SF opened. SF is not the only genre to have close links with technology; but, significantly, both the movies (with Georges Méliès) and British television (with Nigel Kneale's Quatermass series and Orwell's *Nineteen Eighty-Four*) first acquired their mass audiences with science-fictional themes. The computer has again diversified and diluted the original strain of powerbased ideas. SF's ability to generate strange and striking images has made it an ideal medium for filmic special effects.

Inevitably, the wider popularity of science fiction has led to a diminution of challenging ideas. Yet there are those who still succeed in making readers think while being entertained. Among these are authors of long standing, such as Arthur C. Clarke, who commanded a worldwide audience with his novels of the 1950s, *The City and the Stars* (1950) and *Childhood's End* (1953), and who still continues to hold our attention.

Many authors suffer from writing too much (a habit easily acquired in the days when magazines paid writers 2 cents a word). Isaac Asimov is a case

in point, although such early novels as *The Naked Sun* (1957) and his first *Foundation Trilogy* (1963), both essentially products of the 1950s, were deservedly popular, so much so that, by 1995, Asimov became the eighth most translated author in the world (to be overtaken by Lenin, whose popularity has subsequently dwindled).

If the USA dominates the market place, it does leave British writers free to go their own sweet way, at least to some extent. Noteworthy examples are Robert Holdstock with his Mythago series, Stephen Baxter, and the idiosyncratic Iain M. Banks, who rose to prominence with his first novel, *The Wasp Factory* (1984). Nor should one forget that most successful lord of misrule and creator of Discworld, Terry Pratchett.

Some of the best-known names in the international language of SF have been American. A. E. Van Vogt, Robert Heinlein, Philip K. Dick, Frank Herbert, Harry Harrison, Ursula Le Guin, William Burroughs, William Gibson, the inventor of Cyberpunk, Gregory Benford, and Greg Bear. Bear's *Blood Music* (1985) is all that SF should be: its narrative changes the world and makes us see everything anew.

But the man whose example changed the direction of SF itself is J. R. R. Tolkien, the learned Merton professor of English language and literature

at the University of Oxford, whose *Lord of the Rings* was published in three volumes (1954-5). Tolkien's Secondary Universe became, in paperback, a campus favourite, inspiring many imitations and 'good long reads'. These imaginary worlds, the recounting of whose affairs often sprawls across several volumes, generally provide a platform for a pre-industrial struggle between Good and Evil. By removing the centre of science-fictional speculation to easier pastures, dream-pastures, they lower the intellectual temperature of a genre still struggling to attain some philosophical status.

A significant development in recent years has been the growth of SF scholarship. Institutions like the SFRA (Science Fiction Research Association) and the lively IAFA (International Association for the Fantastic in the Arts) publish learned papers and hold annual conferences. The SF Foundation in Liverpool is encouraging a research and teaching facility.

See: Brian W Aldiss, with David Wingrove, *Trillion Year Spree: The History of Science Fiction* (1986); John Clute and Peter Nicholls (eds), *The Encyclopaedia of Science Fiction* (1993).

SCOTIST I SCOTT 908

hand, and the credulity on the other, that supported the belief in sorcery. He also wrote *A Perfite Platfome of a Hoppe Garden* (1574).

Scotist, see DUNS SCOTUS.

Scots is a historical offshoot of the Northumbrian dialect of Anglo-Saxon, sharing with northern Middle English a strong Norse element in vocabulary and vowel and consonant developments which still mark off northern speech from Standard English. To this Gaelic, French (Norman and Parisian), and Dutch elements accrued and the political independence of Scotland gave this speech a national status. It became also the vehicle of a considerable literature in *Barbour, *Henryson, *Dunbar, *Douglas, Sir D. *Lindsay, and there was much prose translation as well, but the failure to produce a vernacular Bible at the Reformation, the Union of the Crowns in 1603, and that of the Parliaments in 1707 all helped to extend the bounds of English and prevent the evolution of an all-purpose Scots prose. The 18th-cent. literary revival of Scots under *Ramsay, *Fergusson, and *Burns, who gave it the name of 'Lallans' (Lowlands), was confined to poetry, with prose used merely to represent the colloquy of rustic characters, in Sir W. *Scott, *Hogg, *Galt, R. L. *Stevenson, and the *'Kailyard School'. With the renaissance of the period 1920-50, writers like *MacDiarmid, Robert Maclellan (1907-85), S.G. *Smith, Douglas Young (1913~73), Alexander Scott (1920-), Robert Kemp (1908-67), and others, attempted a re-creation of a full canon of Scots to cope with modern themes, which was also called Lallans, the name now connoting the new experimental speech rather than the old historical vernacular which had been losing ground in the previous 100 years. *Scots Musical Museum, The* (1787-1803), edited by

James Johnson, an important collection of songs with music, some genuinely antique, some fake antique, and some new. *Burns made many notable contributions to the later volumes.

'**Scots wha hae**', a battle song by *Burns published in **The Scots Musical Museum*.

SCOTT, C. P., see MANCHESTER GUARDIAN.

SCOTT, Geoffrey (1883-1929), poet and biographer, son of a Unitarian manufacturer and nephew of C. P. Scott, editor of the **Manchester Guardian*. He was educated at Rugby and New College, Oxford, where he won the Newdigate Prize in 1906 with a poem, 'The Death of Shelley'. His interest in architectural theory was confirmed by his friendship with *Berenson, and culminated in his study *The Architecture of Humanism* (1914). Scott had great conversational talents, which, combined with what the artist William Rothenstein described as his 'Botticellian' beauty, made him disastrously attractive to women, not least, it would appear, to Berenson's wife Mary. Scott's best-known book is *The Portrait of Zélide* (1925), an elegant and evocative life of Mme de Charrière (see ZÉLIDE) which his friend Edith *Wharton described as a 'wellnigh perfect' book; Scott wrote in a 'Note', 'I have sought to give her the reality of fiction; but my material is fact.' In the same year appeared *Four Tales* by Zélide, translated by Scott's wife Lady Sybil {née Cuff e). Scott was working on a biography of *Boswell and an edition of a collection of Boswell papers when he died in New York of pneumonia.

SCOTT, John (1783-1821), educated at the same Aberdeen school as *Byron. He was the first editor,

1820-1, of the remarkable * *London Magazine*; he had by then edited the *Champion*, and published *A Visit to Paris* (1814) and *Paris Revisited* (1816), both books of high repute and admired by many, including *Wordsworth. He began his editorial career approving of **Blackwood's Magazine* for its 'spirit of life', and he based the *London* on roughly the same plan, but with a greater emphasis on books and original writing. He attracted a brilliant set of contributors; De Quincey's **Confessions of an English Opium Eater*, *Lamb's earlier 'Elia' essays, and much of *Hazlitt's *Table-Talk* first appeared in the *London Magazine*, as well as work by *Keats, *Clare, *Hood, *Darley, *Carlyle, *Cunningham, and others. His reviewers aimed to seek out excellence rather than to condemn, and they were permitted no political bias. Scott's own writing on Wordsworth, Sir W. *Scott, *Shelley, Keats, Byron, and other young writers, is of high quality. *Talfourd described him as 'a critic of remarkable candour, eloquence and discrimination'. Eventually he found conflict with *Blackwood's* impossible to avoid; he came to detest what he saw as its 'scurrility' and 'duplicitous and treachery', and he felt obliged to defend his *'Cockney School'. His attacks on *Blackwood's*, in particular on *Lockhart, led to a series of confusions which culminated in a duel with J. H. Christie, a close friend of Lockhart, in which Scott was killed. There is a biography, *Regency Editor* (1983), by Patrick O'Leary. **SCOTT**, or **SCOT**, Michael (C.1175-C.1235), a Scottish scholar, born at Balwearie, who studied at Oxford, Bologna, and Paris, and was attached to the court of Frederick II at Palermo, probably in the capacity of

official astrologer. He translated works of *Aristotle from Arabic to Latin (including *De Anima*, pre-1220), and perhaps *Averroës' great Aristotelian Commentary, which he certainly began. Because the science he studied was astronomy, legends of his magical power grew up and served as a theme for many writers from *Dante (*Inferno*, xx. 116) to Sir W Scott in **The Lay of the Last Minstrel*. Works of his on astronomy and alchemy, and various translations, still remain in manuscript. See Lynn Thorndike, *Michael Scot* (1965). **SCOTT**, Michael (1789-1835). He was for some years an estate manager in Jamaica, which he left in 1822 to settle in his native Glasgow. Between 1829 and 1833 he published in **Blackwood's Magazine* the anonymous 909 SCOTT I SCOTT

Tom Cringle's Log, entertaining sketches of the life he had known in the Caribbean. It was very successful, and *Coleridge found it 'most excellent', yet Scott concealed his identity all his life. In 1834-5 ne published *The Cruise of the Midge*, a work with a similar background, equally well received. **SCOTT**, Paul Mark (1920-78), novelist, born in north London and educated at Winchmore Hill Collegiate School. He served in the Indian army during the Second World War, and worked in publishing and for a literary agency before becoming a full-time writer. His first novel, *Johnnie Sahib* (1952), was followed by 12 others, most of them dealing with Anglo-Indian relationships. He is best remembered for the novels known as the 'Raj Quartet': *The Jewel in the Crown* (1966), *The Day of the Scorpion* (1968), *The Towers of Silence* (1971), and *A Division of the Spoils* (1975). These

interwoven narratives, set in India during and immediately after the Second World War, portray political, personal, racial, and religious conflicts in the period leading up to Independence and Partition, presenting events from various points of view in a complex chronological sequence that only gradually reveals a total picture. There are two key episodes in the first volume: the death of a missionary, Edwina Crane, who commits suicide by burning herself to death after a violent incident in which an Indian colleague is killed, and the alleged rape in the Bibighar Gardens of Mayapore of the symbolically named young Englishwoman Daphne Manners. A group of young Indians, including Daphne's friend, the English-reared and public-school-educated Hari Kumar, is accused, and all are brutally interrogated by ex-grammar-school and repressed homosexual Ronald Merrick, the district superintendent of police. The affair's repercussions include, in the fourth volume, Merrick's murder, Daphne having died in childbirth after refusing to implicate Kumar. Other characters in the large canvas include Barbara Batchelor, lonely spinster and retired missionary, who dies insane; Mildred Layton, harddrinking wife of prisoner-of-war Colonel Layton, and their two daughters, sensible Sarah and vain Susan; Muslim leader and ex-minister Mohammed Ali Kasim, known as MAK, who is imprisoned by the British despite his pro-British sympathies, and his son Ahmed, one of the first victims of the massacres attending Partition; and Count Bronowsky, Russian émigré adviser to the nawab of Mirat. Scott's last novel, *Staying On* (1977, *Booker Prize), picks up the story of

two minor characters from the Quartet, Colonel 'Tusker' Smalley and his wife Lucy, social misfits who decide to stay on after Independence, surviving on a small pension as they attempt to adjust to the new India. Although respectfully reviewed during Scott's lifetime, the novels won a high posthumous reputation and gained a popular readership, partly through the televising of the Raj Quartet in 1984 under the title of *The Jewel in the Crown*. There is a life by Hilary Spurling (1990).

SCOTT, Reginald, see SCOT, R.

SCOTT, Robert Falcon (1868-1912), Antarctic explorer, who commanded the National Antarctic Expedition (1900-2), discovering King Edward VII Island, which he recorded in his *The Voyage of the Discovery* (1905). His notable journal, published as *Scott's Last Expedition* (1913), describes his second Antarctic expedition, the last entry of which was made as Scott lay dying, stormbound on his return from the South Pole. See also Apsley Cherry-Garrard's remarkable account, *The Worst Journey in the World* (1922), a work which owes much to the encouragement and editing of G. B. *Shaw, and Beryl *Bainbridge's novel *The Birthday Boys* (1991).

SCOTT, Sarah, née Robinson (1723-95), novelist and historian, from a Yorkshire gentry family, and sister to Elizabeth *Montagu. After a brief marriage ending in legal separation she lived in Bath with Lady Barbara Montagu, engaging in philanthropy on an income supplemented by the proceeds of writing. Between 1750 and 1772 she published five novels and three histories, including a life of Gustavus of Sweden. The

hero of *Sir George Ellison* (1766) first appeared in her best-known novel, the Utopian *Millenium Hall* (1762), in which gentlewomen tired of men create a sheltered community for elderly, disabled, female, or otherwise unfortunate persons.

SCOTT, Sir Walter (1771-1832), son of Walter Scott, a writer to the signet, born in College Wynd, Edinburgh, educated at Edinburgh High School and University, and apprenticed to his father. He was called to the bar in 1792. His interest in the old Border tales and ballads had early been awakened, and was stimulated by Percy's **Reliques* and by the study of the old romantic poetry of France and Italy and of the modern German poets. He devoted much of his leisure to the exploration of the Border country. In 1797 he published anonymously *The Chase and William and Helen*, a translation of Burger's 'Der wilde Jäger' (**The Wild Huntsman*) and **Lenore*, and in 1799 a translation of **Goethe's Götze von Berlichingen*. In 1797 he married Margaret Charlotte Charpentier (or Carpenter), daughter of Jean Charpentier of Lyons in France, and was appointed sheriff-depute of Selkirkshire in 1799. In 1802-3 appeared the three volumes of Scott's **Minstrelsy of the Scottish Border*, and in 1805 his first considerable original work, the romantic poem **The Lay of the Last Minstrel*. He then became a partner in James **Ballantyne's* printing business and published **Marmion* in 1808. This was followed by **The Lady of the Lake* (1810), **Rokeby* and *The Bridal of Triermain* (1813), **The Lord of the Isles* (1815), and *Harold the Dauntless* (1817), his last long poem. In 1809 he had entered into partnership with James's brother John

**Ballantyne* in the bookselling business known as SCOTT I SCOTT 910

'John Ballantyne & Co.', and in 1811 he had purchased Abbotsford on the Tweed, where he built himself a residence. Scott promoted the foundation in 1809 of the Tory **Quarterly Review*—he had been a contributor to the **Edinburgh Review*, but seceded from it owing to its Whig attitude. In 1813 he refused the offer of the laureateship and recommended **Southey* for the honour. Eclipsed in a measure by **Byron* as a poet, in spite of the great popularity of his verse romances, he now turned his attention to the novel as a means of giving play to his wide erudition, his humour, and his sympathies. His novels appeared anonymously in the following order: **Waverley* (1814); **Guy Mannering* (1815); **The Antiquary* (1816); **The Black Dwarf* and **Old Mortality* (1816), as the first series of **Tales of My Landlord*; **Rob Roy* (1817); **The Heart of Midlothian* (1818), the second series of *Tales of My Landlord*; **The Bride of Lammermoor* and **A Legend of Montrose* (1819), the third series of *Tales of My Landlord*; **Ivanhoe* (1819); **The Monastery* (1820); **The Abbot* (1820); **Kenilworth* (1821); **The Pirate* (1821); **The Fortunes of Nigel* (1822); **Peveril of the Peak* (1823); **Quentin Durward* (1823); **St Ronan's Well* (1823); **Redgauntlet* (1824); **The Betrothed* and **The Talisman* (1825), together as *Tales of the Crusaders*; **Woodstock* (1826); **Chronicles of the Canongate* (1827, containing **The Highland Widow*, **The Two Drovers*, and **The Surgeon's Daughter*); *Chronicles of the Canongate* (2nd series): *Saint Valentine's Day, or *The Fair Maid of Perth* (1828); **Anne of Geierstein* (1829); *Tales of My Landlord*

(4th series): **Count Robert of Paris* and **Castle Dangerous* (1831). Scott was created a baronet in 1820, and avowed the authorship of the novels in 1827. In 1826 James Ballantyne & Co. became involved in the bankruptcy of Constable & Co., and Scott, as partner of the former, found himself liable for a debt of about £114,000. He shouldered the whole burden himself and henceforth worked heroically, shortening his own life by his strenuous efforts to pay off the creditors, who received full payment after his death.

Scott's dramatic work, in which he did not excel, includes *Halidon Hill* (1822), *Macduff's Cross* (1823), *The Doom of Devorgoil, a Melodrama* and *Auchindrane or The Ayrshire Tragedy* (both 1830). Of these *Auchindrane* is the best. It is founded on the case of Mure of Auchindrane in Pitcairn's *Ancient Criminal Trials*. Mention must also be made of the important historical, literary, and antiquarian works written by Scott or issued under his editorship: *The Works of Dryden with a life* (1808); *The Works of Swift with a life* (1814); *Provincial Antiquities of Scotland* (1819-26); an abstract of the 'Eyrbiggia Saga' in *Northern Antiquities* (1814); *Description of the Regalia of Scotland* (1819); *Lives of the Novelists* prefixed to Ballantyne's *Novelist's Library* (1821-4); essays on Chivalry (1818), the Drama (1819), and Romance (1824) contributed to the **Encyclopaedia Britannica*; *The Life of Napoleon Buonaparte* (1827); **The Tales of a Grandfather* (1827-30); *History of Scotland* (1829-30); *Letters on Demonology and Witchcraft* (1830); *Original Memoirs Written during the Great Civil War* of Sir H. Slingsby and Captain Hodgson (1806); the **Memoirs of Captain Carleton*

(1808); the *State Papers of Sir Ralph Sadler* (1809); the *Secret History of James I* (1811); and *Memorie of the Somervilles* (1815). **Pauis Letters to His Kinsfolk* appeared in 1816. Scott founded the **Bannatyne Club* in 1823. In 1826 he addressed to the *Edinburgh Weekly Journal* three letters 'from Malachi Malagrowther', 'Thoughts on the proposed Change of Currency', defending the rights of Scotland.

Scott's *Life of J.G. *Lockhart*, published in 1837-8, is one of the great biographies of the 19th cent. Scott's *Journal* was published in 1890 and again in 1939-46, in three volumes, edited by J. G. Tait; there is a modern edition by W. E. K. Anderson (1972). An edition of his letters in 12 volumes was published by H. J. C. Grierson (1932-7) with an index and notes by J. C. Corson (1979). *Sir Walter Scott: The Great Unknown*, a biography by Edgar Johnson, two volumes, was published in 1970.

Scott's influence as a novelist was incalculable; he established the form of the historical novel, and, according to V. S. Pritchett, the form of the short story (with 'The Two Drovers' and 'The Highland Widow'). He was avidly read and imitated throughout the 19th cent., not only by historical novelists such as **Ainsworth* and **Bulwer-Lytton*, but also by writers like Mrs **Gaskell*, G. **Eliot*, the **Brontës*, and many others, who treated rural themes, contemporary peasant life, regional speech, etc., in a manner that owed much to Scott. His reputation gradually declined (though his medieval and Tudor romances retained a popular readership) until there was a revival of interest from European **Marxist* critics in the 1930s (see LUKÁCS), who interpreted his works in terms of historicism. In

1951 three seminal essays were published, David *Daiches's 'Scott's Achievement as a Novelist' (*Nineteenth-Century Fiction*), Arnold Kettle's chapter in his *Introduction to the English Novel* (vol. 1), and S. Stewart Gordon's 'Waverley and the "Unified Design" ' (*English Literary History*, 18); these heralded a considerable upsurge of scholarly activity and reappraisal, most of which concurs in regarding the Scottish 'Waverley' novels (including *The Antiquary*, *Old Mortality*, *The Heart of Midlothian*) as his masterpieces. For a survey of critical attitudes, see *Walter Scott: Modern Judgements* (ed. D. D. Devlin 1968), and *Walter Scott* (1982) by T. Crawford.

SCOTT, William Bell (1811-90), poet, artist, and art critic, who taught for many years in Newcastle upon Tyne; his mural *Iron and Coal* (1862) at Wallington Hall, Northumberland, is one of the earliest representations in art of heavy industry. Scott was a friend of D. G. *Rossetti (who made his acquaintance through an admiring letter) and later of *Swinburne; he was associated with the birth of the *Pre-Raphaelite movement, and contributed to the **Germ*. His poems and verses (of which he published several volumes, some 911 SCOTTISH CHAUCERIANS | SCRUTINY illustrated by himself) range from rambling Pindaric *odes to sonnets and medieval-style ballads. His *Autobiographical Notes* (1892), edited by W. Minto, gave much offence to the Rossetti family.

Scottish Chaucerians, see CHAUCERIANS, SCOTTISH. **Scottish Enlightenment**, a phrase used to describe an intellectual movement originating in Glasgow in the early 18th cent, but reaching fruition mainly in

Edinburgh between 1750 and 1800. Several threads are traceable in the attitudes of the scientists, philosophers, and *literati associated with the movement, although no single tenet was held by all: a deep concern for the practical implications and social benefits of their enquiries (proclaimed as leading to 'improvement'), an emphasis on the interconnection between separable human practices, and an interest in the philosophical principles underlying them. Several of the group developed an interest in history, and many were at least nominal *Deists.

The main philosophers were *Hutcheson, *Hume, Adam *Smith, A. *Ferguson; for his leadership of the so-called 'common-sense' opposition, *Reid should be mentioned, and later D. *Stewart. The political, economic, and social thought of Hume, Smith, and Ferguson was particularly influential in France and America, and the works of Reid and Stewart played a central role in the development of American college education, along with the lectures on rhetoric of H. *Blair. The scientists of the movement included William Cufien, who established chemistry as a discipline in its own right, Joseph Black, who propounded the theories of latent and specific heat, James Hutton, the founder of modern geology, and the Doctors Monro, who were instrumental in establishing the reputation of the Edinburgh Medical School. The names of James Watt and John Loudon McAdam should also be listed. The literary figures, like their French contemporaries, were often ambivalent towards the theories and practices of their scientific and speculative colleagues, and increasingly distanced

themselves towards the end of the century. *Boswell and *Burns were never part of the movement, although Sir W *Scott is associated with its closing decades. Numerous learned societies and journals flourished during the period, and the founding of the **Encyclopaedia Britannica* was in part a product of the movement. (See also ROYAL SOCIETY OF EDINBURGH.)

Scottish Text Society, the, founded in 1882 for the purpose of printing and editing texts illustrative of the Scottish language and literature. It has issued editions of many works of general literary interest, such as * *The Kingis Quair*, *Barbour's *Bruce*, Gawin *Douglas's *Eneados*, the **Basilikon Down* (*James I and VI), and the poems of *Dunbar, *Henryson, *Drummond of Hawthornden, and Sir D. *Lindsay. Although the Society's primary concern has been with medieval and Renaissance works, it has also produced a few important editions of later writers, including A. *Ramsay and R. *Fergusson.

SCOTUS, John Duns, see DUNS SCOTUS.

SCOTUS ERIGENA, John (John the Scot) (c.810-77), of Irish origin. He was employed as teacher at the court of Charles the Bald, afterwards emperor, c.847. The leading principle of his philosophy, as expounded in his great work *De Divisione Naturae*, is that of the unity of nature; this proceeds from (1) God, the first and only real being (Nature which creates and is not created); through (2) the Creative Ideas (Nature which creates and is created); to (3) the sensible Universe (Nature which is created and does not create); everything is ultimately resolved into (4) its First Cause (immanent, unmoving God: Nature which is not

created and does not create). He was one of the originators of the mystical thought of the Middle Ages, as well as a precursor of *Scholasticism (though with no Aristotelian elements). His originality lies in departing from the mainstream Latin tradition of theology to incorporate into it elements drawn from Pseudo-*Dionysius and others in the *Neoplatonic tradition. He translated the works of Pseudo-Dionysius in 858, as well as of other Neoplatonists, and he wrote a commentary on the *Celestial Hierarchy* of Pseudo-Dionysius. The presence of a Neoplatonic element in all medieval philosophers, including *Aquinas, owes much to his influence. See *Works*, ed. H. J. Floss in *Migne's *Patrologia Latina*, 122.

Scriblerus Club, an association of which * Swift, *Arbuthnot, T. *Parnell, *Pope, and *Gay were members, and the earl of Oxford (R. *Harley) a regularly invited associate member. The group appears to have met from January to July 1714, though various members later collaborated on joint projects. Its object was to ridicule 'all the false tastes in learning', but nothing was produced under the name of *Martinus Scriblerus for some years. See *Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scriblerus*, ed. C. Kerby-Miller (1950); *A Manner of Correspondence* (1997) by Patricia C. Brückmann.

Scrooge, a character in Dickens's **A Christmas Carol*.

Scrutiny, a Cambridge periodical which ran for 19 volumes, 1932-53, edited by L. C. *Knights, Donald Culver, Denys Thompson, D. W. Harding, and others, but dominated largely by F. R. *Leavis; a 20th issue, with a 'Retrospect' by Leavis, appeared in 1963. Its

contributors included Q. D. *Leavis, H. A. Mason, E. *Rickword, D. A. Traversi. It published little creative work of importance, with the exception of the posthumous poems of * Rosenberg, but was an important vehicle for the views of the new Cambridge school of criticism, and published many seminal essays, particularly in the pre-war years, on J. *Austen, Shakespeare, *Marvell, etc. Its critical standards proved less illuminating when applied to contemporary writing; it **SCUDAMOUR I SECOND MRS TANQUERAY 9 1 2** ignored most of *Orwell, dismissed G. *Greene, Dylan *Thomas, and most of V. *Woolf (Leavis described * *Between the Acts* as a work of 'extraordinary vacancy and pointlessness'), and in later years attacked the reputations of * Spender and *Auden, both of whom had been originally greeted as heralds of a Poetic Renaissance which, by 1940, Leavis declared not to have taken place. In a preface to *A Selection from Scrutiny* (2 vols, 1968) Leavis deplored the lack of support that this indisputably important periodical had received, which he claimed amounted to 'positively hostile non-recognition of our existence', and went on to blame the British Council, the BBC, the 'intellectuals of literary journalism', etc., for the climate of opinion that had allowed it to perish, while demanding reprints of its back numbers.

Scudamour, Sir, in Spenser's **Faerie Queene* (Bk IV), the lover of *Amoret, who is reft from him on his wedding day by the enchanter *Busirane.

SCUDÉRY, Madeleine de (1607-1701), author of French heroic romances. Her *Artamène, ou le Grand Cyrus* (10 vols, 1649-53) and *Clélie, histoire romaine*

(10 vols, 1654-60) consisted of an interweaving of improbable tales of love and war in an antique setting with ingenious systems and codes of contemporary allusions. They had an immense vogue that extended well beyond the frontiers of France, and influenced heroic plays of the court of Charles II.

Scythrop, a character in Peacock's * *Nightmare Abbey*, a satirical portrait of the style and literary opinions of * Shelley.

SEACOLE, Mary, see BLACK BRITISH LITERATURE. *Seafarer, The*, an Old English poem of about 120 lines in the *Exeter Book, one of the group known as 'elegies'. The opening section of the poem ostensibly discusses the miseries and attractions of life at sea, before moving by an abrupt transition to moral reflections on the transience of life and ending in an explicitly Christian part (the text of which is uncertain), concluding with a prayer. *Pound made a loose but highly evocative translation of the first half of the poem.

The structure of the poem and the coherence of the relationship between its two halves have been much debated. Some critics regard the didactic second part as an appendage to an earlier secular poem; others see the whole as an allegorical representation of human exile from God on the sea of life. A comparable pattern (though not so sharply divided) can be seen in such poems as **The Wanderer* and **The Husband's Message*. Whichever view is taken of the coherence of the whole, nobody disputes that the powerful sea description of the opening section is much more appealing than the second half, at least to a post-Romantic readership. Ed.

I. L. Gordon (1960).

Seagrim, Molly, a character in Fielding's **Tom Jones*.
Seasons, The, a poem in blank verse, in four books and a final hymn, by J. Thomson (1700-48), published 1726-30.

'Winter' was composed first, and its first version, of 405 lines, was written and published in 1726; it was gradually expanded to 1,069 lines by Thomson (the other books were also expanded over the years, but less extensively). It describes the rage of the elements and the sufferings of men and animals; two well-known episodes are the visit of the redbreast to a family who feed him crumbs from the table, and the death of a shepherd in a snowdrift while his family wait anxiously (the latter much illustrated). Many of the passages are notably sublime.

Next came 'Summer' (1727), which sets forth the progress of a summer's day, with scenes of haymaking, sheep-shearing, and bathing, followed by a panegyric to Great Britain and its 'solid grandeur'. It also includes two narrative episodes, one of the lover Celadon whose Amelia is struck by lightning, the other of Damon who beholds Musidora bathing, the latter highly popular, according to Wordsworth, because it was titillating.

'Spring' (1728) describes the influence of the season on all the natural world, and ends with a panegyric on nuptial love; its opening lines were particularly admired by Clare.

'Autumn' (1730) gives a vivid picture of shooting and hunting, sports condemned for their barbarity, and of harvesting, wine-making, etc., and ends with a

panegyric to the 'pure pleasures of the rural life'. It includes the episode of Palemón who falls in love with Lavinia, a gleaner in his fields, based on the story of Ruth and Boaz. The whole was completed by a Hymn (1730) and illustrations by William Kent.

The work contains many elegant compliments to Thomson's various patrons and their country seats (*Lyttelton, *Dodington, and others). It was immensely popular and went through many editions in the 18th and 19th cents. The text of Haydn's oratorio *Die Jahreszeiten* (1801) was adapted from Thomson by Baron van Swieten, whose version did not please the composer; he objected to having to represent the croaking of frogs and unpoetic sentiments such as 'Flaiss, O edler Fleiss' ('Oh Industry, noble Industry!'). Ed. J. Sambrook (1981).

SEATON, Thomas (1684-1741), a fellow of Clare College, Cambridge, who founded by legacy the Seatonian Prize at Cambridge for sacred poetry. This is referred to in Byron's *English Bards and Scotch Reviewers*.

Sebastian, (1) Viola's twin brother in Shakespeare's **Twelfth Night*; (2) in his **The Tempest*, brother to * Alonso whom he tries to murder.

Second Mrs Tanqueray, The, a play by Sir A. Pinero, first performed 1893.

Tanqueray, knowing of Paula's past reputation, still determines to marry her, in the belief that his love and the generosity of his friends will prove strong enough to counter prejudice and hypocrisy. Ellean, his young convent-bred daughter from a previous marriage,

comes to live with him and Paula; soon Tanqueray begins to realize that Ellean, his friends, and his own suspicions are proving too powerful an opposition to his once-loving marriage. When Paula also realizes that she has lost his love, she kills herself. Because of its daring theme Pinero had great difficulty in having the play accepted for production; but once produced it was an immediate and abiding success.

'**Second Nun's Tale**', see CANTERBURY TALES, 21.

Secret Agent, The, a novel by *Conrad, published 1907.

A seedy shop in Soho provides cover for Verloc, the secret agent, who is working as a spy for a foreign embassy and as informer for Chief Inspector Heat of Scotland Yard. His wife Winnie has married him chiefly to provide security for her simple-minded younger brother Stevie, and is ignorant of Verloc's spying activities. The shop is a meeting place for a bunch of ill-assorted political fanatics united only in their effort to arouse some extremism in the overmoderate British. We are introduced to the Russian *agent provocateur* Vladimir; the terrorist 'the Professor'; and Ossipon, Yundt, and Michaelis who easily accommodate their principles to their material needs. The foreign embassy is planning a series of outrages aimed at discrediting the revolutionary groups, which will be held responsible. The first target is the Greenwich Observatory and an unwilling Verloc is ordered to engineer the explosion. He uses the poor innocent Stevie as an accomplice and the boy is blown to pieces while carrying the bomb. Winnie, stricken by her brother's death and outraged by Verloc's lack of

remorse, kills him with a knife. Fleeing, she encounters Ossipon who flirts with her and they plan to leave the country. But when he discovers Verloc's murder he steals her money and abandons her. Winnie, alone and in terror of the gallows, throws herself overboard from the Channel ferry. Treating this melodramatic theme with ironical humour, Conrad expresses his profound scepticism about the anarchist world.

Secreta Secretorum, a compendium of pronouncements on political and ethical matters, written in Syriac in the 8th cent. AD and claiming to be advice from Aristotle to Alexander. It reached Europe through Arabic and 12th-cent. Hispano-Arabie. The main version in Latin was translated in Spain c.1230 and was influential on poets from then until the 16th cent. It influenced in particular the tradition of writing works of advice to kings; it was translated in part by *Lydgate, and Egidio Collona's *De Regimine Principum* (an important source for *Hoccleve's *Regiment of Princes*) drew on it.

Secret Commonwealth of Elves, Fauns and Fairies, The, a tract on the fairy world, second sight, etc., by Robert Kirk (1641-92), minister of Aberfoyle, of which the first text, from a manuscript dating from 1691, dates from 1815; it was printed with a commentary by A. *Lang in 1893 and edited by R. B. *Cunninghame Graham in 1933.

SEDLEY, or **SIDLEY**, Sir Charles (1639-1701), dramatist and poet, friend of *Rochester and *Dryden, famous for his wit and urbanity and notorious for his profligate escapades. His tragedy *Antony and Cleopatra* (1677) was followed by two comedies,

Bellamira* (1687) and *The Mulberry Garden* (1668), which was based partly on *Molière's *L'École des maris*. His poems and songs ('Phyllis is my only joy', 'Love still has something of the sea', etc.) were published in 1702, with his *Miscellaneous Works*. *Malone identified him as the Lisideius of Dryden's **Of Dramatick Poesy*, who defends the imitation of French drama in English. He also had a hand in a translation of *Corneille's *Pompée* with *Waller, Godolphin, C. *Sackville, and *Filmer. **Sedley, Mr, Mrs, Joseph, and Amelia, characters in Thackeray's **Vanity Fair*.

SEFERIS, George (1900-71), Greek poet and diplomat, born in Smyrna and educated in Athens. He spent several periods in Britain, including some years as ambassador (1957-62), and in 1963 was awarded the *Nobel Prize. He published several volumes of poetry, from 1931 onwards, much of it strongly imbued with classical mythology: translations include *Poems* (1960), by R. *Warner, and *Collected Poems* (1981), by E. Keeley and P. Sherrard.

Sejanus His Fall, a Roman tragedy by *Jonson, performed by the King's Men 1603, with Shakespeare and *Burbage in the cast, printed 1605. At its first performance it was hissed from the stage.

Based mainly on *Tacitus, the play deals with the rise of Sejanus during the reign of Tiberius, his destruction of the family of Germanicus, and his poisoning of Tiberius' son Drusus. Suspecting the scope of his favourite's ambition, Tiberius leaves Rome, setting his agent Macro to spy on him. Tiberius denounces Sejanus in a letter to the Senate, which condemns him to death, and the mob, stirred up by Macro, tears

him to pieces.

Selborne, *Natural History and Antiquities of* see WHITE, G.

SELDEN, John (1584-1654), English jurist, orientalist, and legal historian, born near Worthing, Sussex, and educated at Hart Hall, Oxford. He then became an eminent lawyer and bencher of the Inner Temple. His *History of Tythes* (1618) gave offence to the clergy and was suppressed by public authority. In Parliament he took an active part against the Crown until 1649, when he withdrew from public affairs on the principle that 'The wisest way for men in these times is to say nothing.' He won fame as an orientalist with his SELECT SOCIETY | SENECA 914

treatise *De Diis Syriis* (1617), and subsequently made a valuable collection of oriental manuscripts, most of which passed at his death to the Bodleian Library. His *Table Talk*, containing reports of his utterances from time to time during the last 20 years of his life, composed by his secretary Richard Milward, appeared in 1689. His works include *Marmora Arundelliana* (1628), *Mare Clausum* (1635), translated by *Nedham, in which he maintained against the *Mare Liberum* of *Grotius that the sea is capable of sovereignty, and *Illustrations* to the first 18 'songs' of Drayton's **Poly-Olbion*. His works were collected by Dr David Wilkins (1726).

Select Society, the, an association of educated Scotsmen formed in 1754, whose members met in Edinburgh to discuss philosophical questions. *Hume and W. ^Robertson were among its prominent members. **SELF**, Will (1961-), novelist and journalist, born in

London. Self is a former cartoonist whose first collection of stories, *The Quantity Theory of Insanity* (1991), commanded immediate attention, both for the fertility of its ideas and for its hectic, energetic prose, crammed with word-play and arcane vocabulary. *Cock and Bull* (1992) contained a pair of novellas, each a wry commentary on gender reversal. *My Idea of Fun* (1993), his first full-length novel, was a surreal and disturbing * *Bildungsroman*. Subsequent story collections are *Grey Area* (1994) and *Tough Tough Toys for Tough Tough Boys* (1998); in between Self published a selection of journalism, *Junk Mail* (1995), which included some candid pieces about his drug addiction, and a novella of urban life, *The Sweet Smell of Psychosis* (1996). His most sustained and accomplished work is the novel *Great Apes* (1997), which (like 'Scale', a story of skewed perspectives from *Grey Area*) shows his ability to seize upon an absurd premiss and see it through to its logical conclusion. This long satiric parable of a society where human beings find themselves transformed into monkeys recalls * Swift in its ambition and scatological vigour.

Self-Help, see SMILES.

SELKIRK, Alexander (1676-1721), born in Fife. He ran away to sea and joined the privateering expedition of *Dampier in 1703. Having quarrelled with his captain, Thomas Stradling, he was put ashore on one of the uninhabited Pacific islands of Juan Fernández in 1704, and remained there until 1709 when he was rescued by W. *Rogers. On his return he met *Steele, who published an account of his experiences in the *Englishman* (3 Dec. 1713). Defoe used the story in **Robinson*

Crusoe and *Cowper in his poem 'I am monarch of all I survey'.

SELVON, Sam(uel Dickson) (1923-94), Trinidad-born novelist, playwright, and short story writer, educated at San Fernando in Trinidad. He began to write while serving as a wireless operator in the Royal Navy during the Second World War, and came to England in 1950, travelling on the same boat as G. *Laming. His first novel, *A Brighter Sun* (1952), set in Trinidad during the war, was written in London: it describes the life and brightening prospects of Tiger, a young Indian peasant. Selvon became well known for his novels about London: these include *The Lonely Londoners* (1956), *Moses Ascending* (1975), and *Moses Migrating* (1983), which chart with comedy, sympathy, and a pioneering use of Caribbean idiom the experiences of black immigrants trying to find fame and fortune, or at least a bed, in the unknown terrain of Earls Court, Notting Hill, and Bayswater. Selvon also wrote many plays for *BBC radio before leaving to settle in Canada in 1978. See also BLACK BRITISH LITERATURE.

semiotics, see SAUSSURE and STRUCTURALISM.

SENANCOUR, Etienne Pivert de (1770-1846), French author, now chiefly remembered for his *Obermann* (1804), a lightly fictionalized series of letters to a friend supposed to have been written over a period of years, mostly from a remote Alpine valley. The author reflects on the society he has fled and on man, describing his own frustrated inactivity, melancholy, and ennui, his solitude and mystical attachment to Nature. The mental and emotional condition given voice in *Obermann* appealed to many first-generation Romantic writers in France. Senancour was much admired by

*Sainte-Beuve and by M. *Arnold, who discerned in his sentimentalism a distinctive 'gravity and severity'.

Two well-known poems by Arnold, 'Stanzas in Memory of the Author of Obermann' (1852) and 'Obermann Once More' (1867), take the form of meditations that develop from reflecting on Senancour's book in its Alpine setting. Arnold also wrote an essay 'Obermann' (**Academy*, 9 Oct. 1869).

SENECA, Lucius Annaeus (c.4 BC-AD 65), Roman Stoic philosopher, tragic poet, and, like his father the elder Seneca, a noted rhetorician; born in Cordoba, Spain. He was appointed tutor to the young Nero and, when the latter became emperor, acted as one of his chief advisers, checking his crimes for a period; but, finding this position untenable, he withdrew from the court in AD 62. Three years later he was accused of being implicated in a conspiracy and was forced to commit suicide. His writings consist of tragedies in verse, dialogues, treatises, and letters in prose, which in their different ways all aim to teach *Stoicism. Most of his nine plays are on subjects drawn from Greek mythology and treated in extant Greek dramas, but his manner is very different from that of Greek tragedy. He uses an exaggerated rhetoric, dwells habitually on bloodthirsty details, and introduces ghosts and magic; the plays were almost certainly not intended for performance but for reading aloud, probably by the author himself, to a select audience. Senecan drama was familiar in the 16th cent, at a time when Greek tragedies were scarcely known; all the nine plays were translated (1559-81) and imitated by dramatists from

the time of **Gorboduc* onwards. For an account of Seneca's influence, see T. S. *Eliot's important essay 'Seneca in Elizabethan Translation' (1927) and his 'Shakespeare and the Stoicism of Seneca' (1927). *Dryden's *Troilus and Cressida* (1679), more than a century later than the Elizabethan imitations, still shows traces of Senecan influence. Seneca's prose writings consist of treatises, some of which are clumsily disguised as dialogues (*De dementia*, *De Ira*, etc.) and a collection of what purport to be letters addressed to one Lucilius after the author's retirement, constituting a sort of elementary course in Stoicism. These writings were widely read in the 17th and 18th cents. *L'Estrange's digest of them (1678) reached ten editions by 1711, so that there is an undercurrent of Stoicism in much of early 18th-cent. thinking, visible not only in Addison's **Cato* but also in a wide range of writers from *Pope to *Duck. (For Senecan drama, see also LUCAN.)

SENIOR, Olive (1941-), poet and short story writer, born and brought up in Jamaica, and educated at Carleton University, Ottawa; she divides her time between Jamaica and Canada. Her collections of poetry, *Talking of Trees* (1985) and *Gardening in the Tropics* (1994), employ a wide range of voices, from the colloquial and the conversational to the prophetic, to explore the struggles and history of her land and its people. Her volumes of short stories are *Summer Lightning* (1986), *Arrival of the Snake Woman* (1989), and *Discerner of Hearts* (1995).

sensation, novel of, an enormously popular genre of fiction that flourished from c.1860 onwards. It relocated

the terrors of the *Gothic novel to a recognizably modern, middle-class England. Its high-impact narrative style employed cliffhanging conclusions to chapters, which gave the genre a reputation for 'preaching to the nerves'. Its plots commonly involved guilty family secrets, bigamy, insanity, and murder (especially poisoning), often taking inspiration from real criminal cases. This accounts for an intense interest in legal papers, telegrams, diary entries, and written testimony. Indeed, many of Wilkie *Collins's sensation novels represent themselves as bundles of documents authored by witnesses in the case. The genre was also noted for its energetic—and frequently criminal—heroines, and for its enervated, hypersensitive heroes. The 'sensation' label, however, was a pejorative one, and its practitioners rarely declared themselves as such. The most influential works in the genre are Wilkie Collins's **The Woman in White* (1860) and **The Moonstone* (1868); Mrs H. * Wood's *East Lynne* (1861); M. E. *Braddon's *Lady Audley's Secret* (1862); and C. *Reade's **Hard Cash* (1863). The novels of Rhoda *Broughton and *Ouida are usually considered to be on the margins of the genre. Modern *detective fiction can trace its roots back to sensation fiction.

Sense and Sensibility, a novel by J. Austen, which grew from a sketch entitled 'Elinor and Marianne'; revised 1797-8 and again 1809; published 1811.

Mrs Henry Dashwood and her daughters Elinor and Marianne, together with the younger Margaret, are left in straitened circumstances, because the estate of which Mrs Dashwood's husband had the life interest

has passed to her stepson John Dashwood. Henry Dashwood, before his death, had urgently recommended to John that he look after his stepmother and sisters, but John's selfishness, encouraged by his grasping wife (the daughter of the arrogant Mrs Ferrers), defeats his father's wish. Mrs Henry Dashwood and her daughters accordingly retire to a cottage in Devon, but not before Elinor and Edward Ferrers, brother of Mrs John Dashwood, have become much attracted to each other. However, Edward shows a strange uneasiness in his relations with Elinor. In Devon Marianne is thrown into the company of John Willoughby, an attractive but impecunious and unprincipled young man, with whom she falls desperately—and very obviously—in love. Willoughby likewise shows signs of a strong affection for her, and their engagement is expected daily. Willoughby suddenly departs for London, leaving Marianne in acute distress. Eventually Elinor and Marianne also go to London, on the invitation of their tactless and garrulous old friend Mrs Jennings. Here Willoughby shows complete indifference to Marianne, and finally, in a cruel and insolent letter, informs her of his approaching marriage to a rich heiress. Marianne makes no effort to hide her great grief. Meanwhile Elinor has learned, under pledge of secrecy, from Lucy Steele (a sly, self-seeking young woman) that she and Edward Ferrers have been secretly engaged for four years. Elinor, whose selfcontrol is in strong contrast to Marianne's demonstrative emotions, silently conceals her distress. Edward's engagement, which had been kept secret because of his financial dependence on his mother,

now becomes known to her. In her fury at Edward's refusal to break his promise to Lucy, she dismisses him from her sight, and settles on his younger brother Robert the property that would otherwise have gone to Edward. At this juncture a small living is offered to Edward, and the way seems open for his marriage with Lucy. But Robert, a fashionable young fop, falls in love with Lucy, who, seeing her best interest in a marriage with the wealthier brother, throws over Edward and marries Robert. Edward, immensely relieved to be released from an engagement he has long and painfully regretted, proposes to Elinor and is accepted.

Marianne, slowly recovering from the despair that followed her abandonment by Willoughby, eventually accepts the proposal of Colonel Brandon, an old family friend, whose considerable quiet attractions had been eclipsed by his brilliant rival.

sensibility, see SENTIMENT, NOVEL OF.

SENTIMENT | SETH 916

sentiment, or sensibility, novel of. The object of this type of novel was to illustrate the alliance of acute sensibility with true virtue. An adherence to strict morality and honour, combined with copious feeling and a sympathetic heart, were (with whatever consequences of failure or humiliation) the marks of the man or woman of sentiment. The cult may be traced particularly to the work of *Marivaux, *Richardson, and S. *Fielding; the most popular and influential novels to which they gave rise were probably H. Brooke's **The Fool of Quality*, Sterne's **A Sentimental Journey*, and Mackenzie's **The Man of Feeling*, together with the work of F. *Brooke, C. *Lennox, and F.

* Sheridan. Late in the century *Lamb's *The Tale of Rosamund Gray* (1798) was in the mainstream of such novels, but the cult was then dying. The early chapters of J. Austen's **Northanger Abbey* mock the 'refined susceptibilities' of the novel of sentiment, and **Sense and Sensibility* was intended to demonstrate the serious consequences of following its standards.

(See also NOVEL, RISE OF THE.)

sentimental comedy, a type of sentimental drama introduced by *Steele, a reaction from the comedy of the *Restoration. In France it evolved into *la comédie larmoyante* of La Chaussée (1692-1754). (See KELLY.) *Sentimental Journey, A, through France and Italy*, by L. *Sterne, published 1768.

The narrator, Parson Yorick (borrowed from *Tristram Shandy*), is a man of great charm, sensibility, and gallantry, who sets out to travel through France and Italy. At the end of the book he has gone little further than Lyons, and it is not known whether Sterne intended any further volume. As it is, the work begins by breaking into the middle of a dialogue (with the famous words, 'They order, said I, these matters better in France') and ends ambiguously in mid-sentence: 'So that when I stretch'd out my hand, I caught hold of the Fille de Chambre's—' Sterne referred to the book as his 'Work of Redemption' and declared that its aim was 'to teach us to love the world and our fellow creatures'. The amiable Yorick, who reveres 'Dear sensibility!' and is frequently moved to tears, does indeed find much to commend and little to condemn in France and the French. In parodying fashionable works of travel, he contrasts his own appreciation with Smelfungus (a

caricature of *Smollett) and with Mundungus (perhaps a Dr Sharp), both of whom had written disparaging travel books about Europe. Whether Sterne is serious or ironic in describing Yorick's displays of acute sensibility is a matter of conjecture. Certainly the parson is as full of gaiety and irony as of tender feeling. In his travels from Calais to Amiens, Paris, the Bourbonnais, and nearly to Modane, with his servant La Fleur, he enjoys many encounters with all manner of men, from marquis to potboy, and, more especially, with pretty women, who range from ladies of wealth and elegance to chambermaids and shop-girls, and include the pathetic Maria from vol. ix of *Tristram Shandy*.

The book was no doubt based on Sterne's two journeys abroad in 1762-4 and 1765. It was well received by the public, and in 1769, after Sterne's death, was continued by a *Eugenius', traditionally assumed to be Sterne's old friend *Hall-Stevenson. A *Sentimental Journey* is probably the first English novel to survive in the handwriting of its author. There is a scholarly edition, éd. G. D. Stout Jr (1967).

Serious Call, *A, to a Devout and Holy Life*, see LAW.

Serious Money, by Caryl *Churchill (perf. 1987).

Inspired by the deregulation of the City in 1986, known as the Big Bang, the play, written largely in spirited rhyming verse, evokes the ruthless greed, buoyant materialism, changing culture, and cynicism of the financial world in the monetarist 1980s. The play opens with a short satirical extract on speculation from *Shadwell's comedy *The Volunteers, or The Stockjobbers* (pub. 1693), and then introduces a noisy gallery of

contemporary traders, dealers, jobbers, bankers, and stockbrokers. The plot revolves round Scilla Todd's investigations into the suspicious death of her brother Jake, involved in insider dealing and an attempted takeover bid of the symbolically named company Albion: Churchill's ear for the new jargon of the media, PR, and the City itself is acute and the play, launched at the *Royal Court, was also a West End success, much enjoyed by those it mocked. The play ends with a chorus singing in praise and hope of 'Five more Glorious Years'—'pissed and promiscuous, the money's ridiculous—five more glorious years'.

SERVICE, Robert William (1874-1958), poet, born in Preston and brought up in Glasgow. He emigrated to Canada in 1895 where he observed the gold rush in the Yukon; this inspired his best-known ballads, which include 'The Shooting of Dan McGrew' and 'The Cremation of Sam McGee', published in *Songs of a Sourdough* (1907, Toronto; as *The Spell of the Yukon*, New York). Its sequel, *Ballads of a Cheechako*, followed in 1909. Other volumes include *Rhymes of a Rolling Stone* (1912) and *Rhymes of a Red Cross Man* (1916). *Ploughman of the Moon* (1945) and *Harper of Heaven* (1948) are both autobiographical. Collected volumes appeared in 1933, 1955, and 1960.

sestina, a poem of six six-line stanzas (with an envoy) in which the line-endings of the first stanza are repeated, but in different order, in the other five [OED].

Setebos, a god of the Patagonians, worshipped by Caliban's mother Sycorax (in Shakespeare's **The Tempest*). His purpose in creating the world is worked out by Caliban in R. *Browning's 'Caliban upon Setebos'.

SETH, Vikram (1952-), poet, novelist, short story and travel writer, born in India and educated at Corpus Christi, Oxford, Stanford University, and Nanjing University, China. Early works included collections of poems, *Mappings* (1981) and *The Humble Administrator's Garden* (1985). A travel book, *From Heaven Lake: Travels through Sinkiang and Tibet*, appeared in 1983. *The Golden Gate* (1986) is a novel set in San Francisco written in 14-line rhyming stanzas, a virtuoso performance of Byronic verve with audacious rhymes and great metrical fluency, dealing with ultramodern protagonists in what might have been thought an archaic medium. *A Suitable Boy* (1993) is a long and intricately structured novel about the Mehras' search for a suitable husband for a daughter, Lata. The novel is set in India some years after Independence and Partition, and the domestic and the political are entwined in the interlocking lives and friendships of four families, the Mehras, the Kapoors, the Chatterjis (Hindu), and the Khans (Muslim). Other works include *Three Chinese Poets* (1992, translation) and *Arion and the Dolphin* (1994), a children's book and opera libretto. See ANGLO-INDIAN LITERATURE.

SETTLE, Elkanah (1648-1724), educated at Trinity College, Oxford, the author of a series of bombastic Oriental melodramas which threatened *Dryden's popularity and aroused his hostility. He appears to have written *Cambyses* (1667) while still at Oxford, and his *The Empress of Morocco* (1673) had such a vogue that Dryden, with *Crowne and *Shadwell, wrote a pamphlet of criticism of it. Settle retorted with an

attack on Dryden's *Almanzor and Almahide*, and Dryden vented his resentment by satirizing Settle as Doeg in the second part of *Absalom and Achitophel*. Settle published *Absalom Senior, or Achitophel Transpros'd* in 1682, and *Reflections on Several of Mr Dryden's Plays* in 1687. He was appointed city poet in 1691, took to writing *drolls for Bartholomew Fair (as he may have done before his success), and died in the Charterhouse. He also wrote two interesting rogue biographies (see ROGUE LITERATURE).

Seven Champions of Christendom, The Famous History of the, see JOHNSON, R.

Seven Deadly Sins, usually given as Pride, Envy, Anger, Sloth, Covetousness, Gluttony, and Lust; frequently personified in medieval literature (e.g. **Piers Plowman*, B, *Passus V*; *Dunbar's 'The Dance of the Seven Deadly Synnis'), and used too in Chaucer's 'Parson's Tale' (see CANTERBURY TALES, 24) and in Spenser's **Faerie Queene* where they are personified again. They provide one of the organizing structures for *Dante's *Inferno* and *Purgatorio*; the most important medieval source authority for these literary occurrences is believed to be Guilielmus Perardus' *Summa seu Tractatus de Viciis* which dates from the mid-13th cent. See M. W. Bloomfield, *The Seven Deadly Sins* (1952).

Seven Liberal Arts, see QUADRIVIUM and TRIVIUM.

Seven Pillars of Wisdom, The, see LAWRENCE, T. E.

Seven Sages of Rome, The, a metrical romance of the early 14th cent., varying in length in different versions from 2,500 to 4,300 lines. In form it is a framed collection of tales, derived through Latin and French from Eastern collections, the original of which is the

Indian *Book of Sindibad* (see SYNTIPAS), of interest as one of the earliest English instances of the form of short verse story used by Chaucer in **The Canterbury Tales*. The Emperor Diocletian has his son educated by seven sages. His stepmother is jealous of the boy and accuses him to the emperor of attempting to seduce her; the boy is silent for seven days, under the influence of the stepmother's magic, and he is ordered to execution. On each of the seven nights a tale is told by the queen to illustrate the dangers of supplantation of the emperor by his son, and on each of the following mornings a tale is told by one of the sages on the theme of the danger of trusting women. The emperor is alternately persuaded by the queen and the sages. When the seven days are passed, the boy speaks and exposes the stepmother, who is burnt. The most widely attested manuscript version ('A') in 3,974 lines of short couplets has been edited by K. Brunner (EETS OS 191, 1933; repr. 1971).

Seven Sleepers of Ephesus, seven noble Christian youths of Ephesus who, fleeing from the persecution of Decius (AD 250), concealed themselves in a cavern in a neighbouring mountain. They were ordered by the emperor to be walled up therein, and fell into a deep slumber, which was miraculously prolonged for 187 years. At the end of that time the slaves of one Adolius, to whom the inheritance of the mountain had descended, removed the stones with which the cavern had been walled up, and the seven sleepers were permitted to awake. Under the impression that they had slept a few hours, one of them proceeded to the city for food, but was unable to recognize the place. His singular

dress and obsolete speech (or, in some versions, the fact that he tried to buy food with obsolete money) caused him to be brought before a magistrate, and the miracle was brought to light. The people, headed by the bishop, hastened to visit the cavern of the sleepers, 'who bestowed their benediction, related their story, and at the same instant peaceably expired' (Gibbon, *^Decline and Fall*, xxxiii). The legend was translated from the Syriac by **Gregory of Tours*, and is also given by other authors. It is included in the **Koran* (sura 18) among Muhammad's revelations.

Seven Types of Ambiguity, a critical work by W.

**Empson*, published 1930, rev. 1947, 1953; one of the most enjoyable and influential offshoots from I. A.

**Richards's* experiments with **practical criticism*.

Empson uses the term ambiguity 'in an extended sense', to refer to 'any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language'. The first, or simplest, type of ambiguity he defines as simple metaphor, 'a word or a grammatical construction effective in several ways at once'. The second occurs 'when two or more SEVERN I SHADWELL 918

meanings are resolved into one' (as by 'Double Grammar' in Shakespeare); the third consists of two apparently disconnected meanings given simultaneously, as in a pun, or, by extension, in allegory or pastoral, where reference is made to more than one 'universe of discourse'; the fourth occurs when 'alternative meanings combine to make clear a complicated state of mind in the author' (with examples from Shakespeare, **Donne*, and G. M. **Hopkins*); the fifth

consists of what Empson calls 'fortunate confusion', with examples from *Shelley and *Swinburne, suggesting the possibility that 19th-cent. technique is 'in part the metaphysical tradition dug up when rotten'; the sixth occurs when a statement in itself meaningless or contradictory forces the reader to supply interpretations; and an account of the seventh, which 'marks a division in the author's mind', is accompanied by quotations from *Freud and illustrations from *Crashaw, *Keats, Hopkins. In detail, the work is an interesting example of the rewards of close linguistic analysis, applied to a wide though well-established range of authors; more broadly, it indicates the tendency of the period to elevate intellectual and verbal complexity and richness above simplicity.

SEVERN, Joseph (1793-1879), painter, and devoted friend and correspondent of *Keats, of whom he made several drawings and portraits, and of whom he took a death-mask. He won the RA Gold Medal in 1818 but had little public success. He accompanied Keats to Italy in 1820 and attended him at his death. His care of Keats brought him to general notice and for a time he prospered as a painter, especially in English circles in Rome. He attempted fiction, without success, but published *The Vicissitudes of Keats's Fame* in 1863. He was eventually given the British consulship in Rome.

SÉVIGNÉ, Marie de Rabutin-Chantal, marquise de (1626-96), French letter writer. Orphaned at a very young age, she was brought up by an uncle as a person of wide culture. She frequented the Hôtel de Rambouillet, made a fashionable marriage in 1644, and was

widowed seven years later. Her reputation rests on her lifelong correspondence with her daughter, published posthumously 1735-54: a small selection had appeared in 1725. It gives a portrait of Paris under Louis XIV unique for its charm, vivacity, and acute observation.

SEWARD, Anna (1742-1809), poet, essayist, and letter writer, born in Eyam, Derbyshire; known as the 'Swan of Lichfield', where she lived from the age of 10, and where her father was canon: he also edited the works of *Beaumont and Fletcher (10 vols, 1750). Her grandfather John Hunter had taught the young Dr *Johnson and she furnished *Boswell with many details of his early life, while admitting that she did not much care for him. Her poems included *Elegy on Captain Cook* (1780), *Llangollen Vale, with Other Poems* (1796, of which the title poem records a visit to Eleanor Butler and Sarah Ponsonby: see under LLANGOLLEN, LADIES OF), and *Original Sonnets* (1799). Her literary friends included E. *Darwin (of whom she wrote a memoir, 1804), T. *Day, and *Hayley. In 1802 she wrote an admiring letter to Sir W. *Scott, who found some merit in her poetry and edited her works in three volumes, with a memoir, in 1810, at her suggestion. Her letters were published in 1811 (6 vols) and there is a selection in H. *Pearson's *The Swan of Lichfield* (1936).

SEWELL, Anna (1820-78). She wrote only one book, *Black Beauty* (1877), a story for children relating the life of a black horse, which suffers much but eventually finds a happy home. The book, for which she received £20, was published three months before her death; its immediate success and fame survived for many generations,

and it became established as a children's classic. There is a life by S. Chitty (1971).

SEXTON, Anne (1928-1974), American poet, born into a privileged Massachusetts family. Following an early elopement, children, and a breakdown, she started to write poetry as therapy. She attended Robert Lowell's classes with Sylvia Plath, with whom she shares the use of a dramatic, apparently confessional, T, and the thematic territory of family life, jealous passion, and mental illness. Her early work makes dynamic use of strict poetic form, but, from the Pulitzer Prize-winning *Live or Die* (1966), this is replaced by free verse which relies on dense, sometimes surreal, metaphors, wit, and rhythmic lists for impact. Her later work is increasingly haunted by a troubled relationship with God. Despite much success, especially with her adaptation of Grimm, *Transformations* (1971), Sexton took her own life, an event which has overshadowed her considerable gift, range, and influence, notably on Sharon Olds. *Collected Poems* was published in 1981, *Selected Poems* in 1988.

Shadow, Simon, in Shakespeare's 2 *Henry IV* (m. ii), one of Falstaff's recruits.

Shadow of a Gunman, The, see O CASEY.

SHADWELL, Thomas (1642-92), dramatist, whose first play *The Sullen Lovers* (1668) was based on Molière's *Les Fâcheux*; in its preface he proclaimed himself a follower of Jonson's comedy of humours. He wrote some 14 comedies, including *The Squire of Alsatia* (1688), *The Virtuoso* (1676, a satire on the Royal Society), *Epsom Wells* (1672), and *Bury Fair* (1689); the last two give an interesting if scurrilous

picture of contemporary manners, watering places, and amusements. He also wrote operas, adapting Shakespeare's *The Tempest* as *The Enchanted Island* (1674). A successful dramatist in his day, he has been perhaps unfairly remembered for his quarrel with Dryden, dating from 1682. He was probably the author of *The Medal of John Bayes* (1682) and other anonymous attacks on Dryden; Dryden's counter

attacks include

Mac Flecknoe and the second part of *Absalom and Achitophel*, where Shadwell appears as Og. Shadwell somewhat plaintively defends himself from the charge of dullness in his dedication to Sedley of his translation of the *Tenth Satire of Juvenal* (1687). As a 'true-blue' Whig, he succeeded Dryden as poet laureate and historiographer at the revolution in 1689; their quarrel had been partly political, for Shadwell had been virtually unable to get his plays performed during the last years of Charles II's reign, or in James II's.

SHAFFER, Peter Levin (1926-), playwright, born in Liverpool, and educated at Trinity College, Cambridge. His first play, *Five Finger Exercise* (1958), a drama of middle-class family life, was followed by many other successes, including *The Royal Hunt of the Sun* (1964, pub. 1965), an epic about the conquest of Peru; *Black Comedy* (1965, pub. 1967), a cleverly constructed farce set in a London apartment which reverses dark and light, so that the cast, in full glare of the lights and view of the audience, stumbles around during the pitch darkness of a dramatic electricity failure; *Equus* (1973), a drama about an analyst's relationship with his

horse-obsessed patient; *Amadeus* (1979, pub. 1980), which deals with the nature of creativity through a portrayal of the composers *Mozart and Salieri; *Lettice and Lovage* (1987); and *The Gift of the Gorgon* (1992).

His twin brother Anthony Shaffer, author of *Sleuth* (1970, pub. 1971), is also a successful playwright.

SHAFTESBURY, Anthony Ashley Cooper, first Baron Ashley and first earl of (1621-83), a statesman prominent on the king's side in the Civil War, as leader of the parliamentary opposition to *Cromwell, after the Restoration as a member of the *Cabal and chancellor. After his dismissal he was leader of the opposition, a promoter of the Exclusion Bill, and a supporter of Monmouth. He is closely associated with the foundation of the Whig party and was for a time its most prominent politician. He died in Holland. He was satirized as Achitophel in Dryden's **Absalom and Achitophel*, by Otway in **Venice Preserv'd*, and by many others.

SHAFTESBURY, Anthony Ashley Cooper, third earl of (1671-1713). Excluded by ill health from active politics after 1702, he devoted himself to intellectual pursuits, and in particular to moral and aesthetic philosophy. His principal writings are embodied in his *Characteristics of Men, Manners, Opinions, and Times*, published 1711 (rev. edn. 1714), which included various treatises previously published (notably his *Inquiry Concerning Virtue, or Merit*, 1699). Shaftesbury was influenced by *Deism; he was at once a Platonist and a churchman, an opponent of the selfish theory of conduct advocated by *Hobbes. Man has 'affections', Shaftesbury held, not only for himself but for the

creatures about him. 'To have one's affections right and entire, not only in respect of oneself, but of society and the public: this is rectitude, integrity, or virtue.' And there is no conflict between the self-regarding and social affections; for the individual's own good is included in the good of society. Moreover, man has a capacity for distinguishing right and wrong, the beauty or ugliness of actions and affections, and this he calls the 'moral sense'. To be truly virtuous, a man must have a *disinterested* affection for what he perceives to be right. Shaftesbury's aesthetic thought, by its attempt to explain nature by the analogy of art and its assertion of a close connection between art and morality, had some influence on later writers, such as *Arbuckle in *Hibemicus's Letters*, and *Akenside in *The Pleasures of Imagination*. His influence is also seen in the writing of *Fielding, and in the philosophy of *Hutcheson and *Turnbull. A master satirist, Shaftesbury employs an amalgam of irony, indirection, ambiguity, and juxtaposition to achieve a broad range of witty effects. His principle that ideas and arguments should be subject to 'the test of ridicule' influenced many 18th-cent. writers.

SHAFTESBURY, Anthony Ashley Cooper, seventh earl of (1801-85), philanthropist, active in many movements for the protection of the working classes and the benefit of the poor.

SHAH, Idries (1924-96), writer and teacher, born in the north of India, whose many works have done much to introduce Sufi thought to the West. They include *The Sufis* (1964), *The Tales of the Dervishes* (1967), *Caravan of Dreams* (1968), *The Way of the Sufi* (1968), and *Learning How to Live* (1978, with an introduction by D.

*Lessing, 1981: Lessing has been much influenced by his work). He also collected stories from the *Nasrudin corpus and published other selections of Oriental tales. His works are unconventional mixtures of jokes, anecdotes, questions, precepts, and illuminations, inspired by Sufi wisdom and psychology.

Shahrazad, see SCHEHERAZADE.

SHAKESPEARE, William (1564-1616), dramatist, man of the theatre, and poet, baptized in Holy Trinity Church, Stratford-upon-Avon, on 26 Apr. 1564. His birth is traditionally celebrated on 23 Apr., which is also known to have been the date of his death. He was the eldest son of John Shakespeare, a glover and dealer in other commodities who played a prominent part in local affairs, becoming bailiff and justice of the peace in 1568, but whose fortunes later declined. John had married c.1557 Mary Arden, who came from a family of higher social standing. Of their eight children, four sons and one daughter survived childhood.

The standard and kind of education indicated by William's writings are such as he might have received at the local grammar school, whose records for the period are lost. On 28 Nov. 1582 a bond was issued permitting him to marry Anne Hathaway of Shottery, a village close to Stratford. She was eight years his senior. A daughter, Susanna, was baptized on 26 May 1583, and twins, Hamnet and Judith, on 2 Feb. 1585.

SHAKESPEARE 920

We do not know how Shakespeare was employed in early manhood; the best-authenticated tradition is *Aubrey's: 'he had been in his younger yeares a Schoolmaster in the Countrey.' This has fed speculation

that he is the 'William Shakeshafte' named in the will of the recusant Alexander Houghton, of Lea Hall, Lancashire, in 1581, and in turn that he had Catholic sympathies.

Nothing is known of his beginnings as a writer, nor when or in what capacity he entered the theatre. In 1587 an actor of the Queen's Men died through manslaughter shortly before the company visited Stratford. That Shakespeare may have filled the vacancy is an intriguing speculation. The first printed allusion to him is from 1592, in the pamphlet **Greenes Groats-Worth of Witte*, ostensibly by R. *Greene but possibly by *Chettle. Mention of 'an upstart Crow' who 'supposes he is as well able to bombast out a blanke verse as the best of you' and who 'is in his owne conceit the onely Shake-scene in a countrey' suggests rivalry, and parody of a line from 3 **Henry VI* shows that Shakespeare was established on the London literary scene. He was a leading member of the Lord Chamberlain's Men soon after their refoundation in 1594.

With them he worked and grew prosperous for the rest of his career as they developed into London's leading company, occupying the *Globe Theatre from 1599, becoming the King's Men on James I's accession in 1603, and taking over the Blackfriars as a winter house in 1608. He is the only prominent playwright of his time to have had so stable a relationship with a single company.

Theatrical life centred on London, which necessarily became Shakespeare's professional base, as various records testify. But his family remained in Stratford. In 1596 his father applied, successfully, for a grant of

arms, and so became a gentleman; in August William's son Hamnet died, and was buried in Holy Trinity churchyard. In October Shakespeare was lodging in Bishopsgate, London, and in May of the next year he bought a substantial Stratford house, New Place. His father died in 1601, and in the following year William paid £320 for 127 acres of land in Old Stratford. In 1604 he lodged in London with a Huguenot family called Mountjoy. In the next year he paid £440 for an interest in the Stratford tithes, and there in June 1607 his daughter Susanna married a physician, John Hall. His only granddaughter, Elizabeth Hall, was christened the following February; in 1608 his mother died and was buried in Holy Trinity.

Evidence of Shakespeare's increasing involvement with Stratford at this time suggests that he was withdrawing to New Place, but his name continues to appear in London records; in Mar. 1613, for instance, he paid £140 for a gatehouse close to the Blackfriars Theatre, probably as an investment. In the same month he and the actor R. Burbage received 44 shillings each for providing an *impresa* to be borne by the earl of Rutland at a court tourney. In Feb. 1616 his second daughter Judith married Thomas Quiney, causing her father to make alterations to the draft of his will, which he signed on 25 Mar. He died, according to the inscription on his monument, on 23 Apr., and was buried in Holy Trinity. His widow died in 1623 and his last surviving descendant, Elizabeth Hall, in 1670. Shakespeare's only writings for the press (apart from the disputed 'Funeral Elegy' of 1613) are the narrative poems *Venus and Adonis* and *The Rape of*

Lucrece, published 1593 and 1594 respectively, each with the author's dedication to Henry Wriothesley, earl of Southampton, and the short poem 'The Phoenix and the Turtle', published 1601 in Robert Chester's *Loves Martyr*, a collection of poems by various hands. His *Sonnets*, dating probably from the mid-1590s, appeared in 1609, apparently not by his agency; they bear a dedication to the mysterious 'Mr W.H.' over the initials of the publisher, Thomas Thorpe. The volume also includes the poem 'A Lover's Complaint'. Shakespeare's plays were published by being performed. Scripts of only half of them appeared in print in his lifetime, some in short, sometimes manifestly corrupt, texts, often known as 'bad quartos'. Records of performance are scanty and haphazard: as a result dates and order of composition, especially of the earlier plays, are often difficult to establish. The list that follows gives dates of first printing of all the plays other than those that first appeared in the 1623 *Folio*. Probably Shakespeare began to write for the stage in the late 1580s. The ambitious trilogy on the reign of Henry VI, now known as *Henry VI* Parts 1, 2, and 3, and its sequel *Richard III*, are among his early works. Parts 2 and 3 were printed in variant texts as *The First Part of the Contention betwixt the Two Famous Houses of York and Lancaster* (1594) and *The True Tragedy of Richard, Duke of York* (1595). *Henry VI Part 1* may have been written after these. A variant quarto of *Richard III* appeared in 1597. Shakespeare's first Roman tragedy is *Titus Andronicus*, printed 1594, and his earliest comedies are *The Two Gentlemen of Verona*, *The Taming of the Shrew* (a derivative play, *The Taming of a*

Shrew, was printed 1594), **The Comedy of Errors* (acted 1594), and **Love's Labour's Lost* (printed 1598). All these plays are thought to have been written by 1595. Particularly difficult to date is **King John*: scholars still dispute whether a two-part play, *The Troublesome Reign of John, King of England*, printed 1591, is its source or (as seems more probable) a derivative.

* *Richard II*, printed 1597, is usually dated 1595. For some years after this, Shakespeare concentrated on comedy, in **A Midsummer Night's Dream* and **The Merchant of Venice* (both printed 1600), **The Merry Wives of Windsor* (related to the later history plays, and printed in a variant text 1602), **Much Ado about Nothing* (printed 1600), **As You Like It* (mentioned in 1600), and **Twelfth Night*, probably written in 1600 or soon afterwards. **Romeo and Juliet* (ascribed to the mid-1590s) is a tragedy with strongly comic elements, and the tetralogy begun by *Richard II* is completed by

9 21 SHAKESPEARE

three comical histories: **Henry IV* Parts i and 2, each printed a year or two after composition (Part 1 1598, Part 2 1600), and * *Henry V*, almost certainly written 1599, printed, in a shortened, possibly corrupt, text, 1600.

In 1598 *Meres, a minor writer, published praise of Shakespeare in *Palladis Tamia: Wit's Treasury*, mentioning 12 of the plays so far listed (assuming that by *Henry the 4* he means both Parts) along with another, *Love's Labour's Won*, apparently either a lost play or an alternative title for an extant one.

Late in the century Shakespeare turned again to tragedy. A Swiss traveller saw * *Julius Caesar* in London

in September 1599. **Hamlet* apparently dates from the following year, but was only entered in the register of the Stationers' Company in July 1602; a short text probably reconstructed from memory by an actor appeared in 1603, and a good text printed from Shakespeare's manuscript in late 1604 (some copies bear the date 1605). A play that defies easy classification is **Troilus and Cressida*, probably written 1602, printed 1609. The comedy * *All's Well that Ends Well*, too, is probably of this period, as is **Measure for Measure*, played at court in December 1604. The tragedy * *Othello*, played at court the previous month, reached print abnormally late in 1622.

**King Lear* probably dates, in its first version, from 1605; the quarto printed in 1608 is now thought to have been badly printed from Shakespeare's original manuscript. The text printed in the Folio appears to represent a revision dating from a few years later. Much uncertainty surrounds **Timon of Athens*, printed in the Folio from uncompleted papers, and probably written in collaboration with T. *Middleton. **Macbeth*, probably adapted by Middleton, is generally dated 1606, **Antony' and Cleopatra* 1606-7, and **Corio/anus* 1607-9. Towards the end of his career, though while still in his early forties, Shakespeare turned to romantic tragicomedy. * *Pericles*, printed in a debased text 1609, certainly existed in the previous year; it is the only play generally believed to be mostly, if not entirely, by Shakespeare that was not included in the 1623 Folio. *Forman, the astrologer, records seeing both **Cymbeline* and **The Winter's Tale* in 1611. **The Tempest* was given at court in Nov. 1611.

The last three plays associated with Shakespeare appear to have been written in collaboration with } . *Fletcher. They are **Henry VIII*, known in its own time as *All Is True*, which 'had been acted not passing 2 or 3 times' before the performance at the Globe during which the theatre burnt down on 29 June 1613; a lost play, **Cardenio*, acted by the King's Men in 1613 and attributed to the two dramatists in a Stationers' Register entry of 1653; and **The Two Noble Kinsmen*, which appears to incorporate elements from a 1613 masque by F. *Beaumont, and was first printed 1634. No Shakespeare play survives in authorial manuscript, though three pages of revisions to a manuscript play, *Sir Thomas *More*, variously dated about 1593 or 1601, are often thought to be by Shakespeare and in his hand.

It may have been soon after Shakespeare died, in 1616, that his colleagues *Heminges and Condell began to prepare *Mr William Shakespeare's Comedies, Histories, and Tragedies*, better known as the First Folio, which appeared in 1623. Only once before, in the 1616 *Jonson folio, had an English dramatist's plays appeared in collected form. Heminges and Condell, or their agents, worked with care, assembling manuscripts, providing reliable printed copy when it was available, but also causing quartos to be brought wholly or partially into line with prompt-books. Their volume includes a dedicatory epistle to William and Philip Herbert, earls of Pembroke and Montgomery, an address 'To the great Variety of Readers' by themselves, and verse tributes, most notably the substantial poem by Jonson in which he declares

that Shakespeare 'was not of an age, but for all time'. Above all, the Folio is important because it includes 16 plays which in all probability would not otherwise have survived. Its title-page engraving, by *Droeshout, is, along with the half-length figure bust by Gheerart Janssen erected in Holy Trinity, Stratford, by 1623, the only image of Shakespeare with strong claims to authenticity. The Folio was reprinted three times in the 17th cent.; the second issue (1664) of the third edition adds *Pericles* and six more plays. Other plays, too, have been ascribed to Shakespeare, but few scholars would add anything to the accepted canon except part (or even all) of **Edward III*, printed anonymously 1596. Over 200 years after Shakespeare died, doubts were raised about the authenticity of his works (see BACONIAN THEORY). The product largely of snobbery—reluctance to believe that a man of humble origins wrote many of the world's greatest dramatic masterpieces—and of the desire for self-advertisement, they are best answered by the facts that the monument to William Shakespeare of Stratford-upon-Avon compares him with *Socrates and *Virgil, and that Jonson's verses in the Folio identify the author of that volume as the 'Sweet Swan of Avon'. The documents committed to print between 1593 and 1623 have generated an enormous amount of varied kinds of human activity. The first editor to try to bring them into order, reconcile their discrepancies, correct their errors, and present them for readers of his time was the dramatist *Rowe, in 1709. His 18th-cent. successors include *Pope (1723-5), *Theobald (1733), Dr *Johnson (1765), *Capell (1767-8), and *Malone

(1790; third variorum 1821 by James Boswell the younger, out of Malone's edition). The most important 19th-cent. edition is the Cambridge Shakespeare (1863-6, rev. 1891-3), on which the Globe text (1864) was based. The American New Variorum edition, still in progress, began to appear in 1871. Early in the 20th cent, advances in textual studies transformed attitudes to the text. Subsequent editions include *Quiller-Couch's and J. Dover *Wilson's New SHAKESPEAREAN CRITICISM | SHARP 9 2 2 Shakespeare (Cambridge, 1921-66), G. L. Kittredge's (1936), Peter Alexander's (1951), and the Riverside (1974). The Arden edition appeared originally 1899-1924; it was revised and largely replaced 1951-81. A new series, Arden 3, started to appear in 1995. The Oxford multi-volume edition (paperbacked as World's Classics) started to appear in 1982, and the New Cambridge in 1983. The Oxford single-volume edition, edited by S. Wells and G. Taylor, was published in 1986. Great critics who have written on Shakespeare include *Dryden, Samuel Johnson, S. T. *Coleridge, *Hazlitt, A. C. *Bradley, and (less reverently) G. B. *Shaw. The German *Shakespeare Jahrbuch* has been appearing since 1865; other major periodicals are *Shakespeare Survey* (annual from 1948), *Shakespeare Quarterly* (from 1950), and *Shakespeare Studies* (annual from 1965). The standard biographical studies are E. K. *Chambers, *William Shakespeare: A Study of Facts and Problems* (2 vols, 1930) and S. *Schoenbaum, *William Shakespeare: A Documentary Life* (1975). The play scripts have been translated into over 90 languages and have inspired poets, novelists, dramatists,

painters, composers, choreographers, film-makers, and other artists at all levels of creative activity. They have formed the basis for the English theatrical tradition, and they continue to find realization in readers' imaginations and, in richly varied transmutations, on the world's stages.

Shakespearean Criticism, a two-volume collection of the lectures of S. T. ^Coleridge given between 1808 and 1818, ed. T M. Raysor (1930).

Coleridge himself never published these lectures. Vol. i consists of notes and fragments patched together from his papers; vol. ii of shorthand reports, and contemporary accounts made by members of his audience. Uneven in quality, at his best Coleridge combines acute insight into details of dramatic psychology, with his broad general theories about the 'organic' form of the Shakespearian play and the process of creating character from 'within'. Coleridge drew heavily on the aesthetics of *Schelling about the role of the unconscious in art, and on the dramatic criticism of A. W ^Schlegel (1811).

Shakespeare-Bacon controversy, see BACONIAN THEORY.

Shakespeare's Heroines, see JAMESON, A. B.

Shakūntalā, a celebrated Sanskrit drama by *Kālidāsa, translated by Sir W. *Jones. It tells the story of King Dushyanta's love for the maiden Shakūntalā, whom he sees while hunting in the forest; he contracts a summary marriage with her and departs, leaving her a royal ring as a pledge. She is then laid under a curse by the sage Durvasas, who thinks he has been treated with insufficient respect; he decrees that her husband the king shall forget her until he once more

sees the ring. Unfortunately she loses the ring while bathing, and when she goes to the palace, she is rejected; she returns to the forest, where she gives birth to Bharata. The ring is shortly recovered by a fisherman from the belly of a fish, the king remembers his lost love, seeks her, and finds her, and they are reunited. Kälidāsa's play was greatly admired by *Goethe. **Shallow**, in Shakespeare's 2 **Henry IV* a foolish country justice. He appears again in **The Merry Wives of Windsor*, upbraiding Falstaff for beating his men and killing his deer. This event has been taken as a reference to a poaching incident in Shakespeare's early days.

'**Shalott**, The Lady of, see LADY OF SHALOTT, THE, and LAUNCELOT OF THE LAKE.

Shameia Andrews, *An Apology for the Life of Mrs*, a parody by H. *Fielding, published pseudonymously 1741.

Richardson's * *Pamela* was published in 1740, and in 1741 Fielding, irritated by what he regarded as the sententious hypocrisy of the book, replied with the lively travesty *Shameia*. The gullible Parson Tickletext, overcome by the beauty of the person and character of Pamela, writes to his friend, Parson Oliver, commending 'sweet, dear, pretty Pamela'. Oliver, however, has in his possession certain letters which reveal the true nature and history of the heroine. Events and characters remain as in *Pamela*, but all is now seen in a very different light, with Parson Williams appearing as a scheming rogue, Mr B as Mr Booby, Pamela as a calculating hussy, and morality equated with expediency throughout. Richardson was convinced the work was Fielding's and never forgave him. The novel's title

satirically alludes to *An Apology for the Life of Colley *Cibber* (1740).

Shandean, derived from 'shandy', a word of obscure origin, meaning 'crack-brained, half-crazy', now used to describe anyone or anything reminiscent of Sterne's **Tristram Shandy*.

Shandy, Tristram, Walter, Mrs, and Captain Tobias (Toby), see TRISTRAM SHANDY.

SHAPCOTT, Jo (1953-), poet, born in London and educated at Trinity College, Dublin, Oxford, and Harvard. Her first collection was *Electroplating the Baby* (1988), of which the title poem explored a characteristic vein of scientific and medical fantasia: this was followed by *Phrase Book* (1992), with its invigorating sequence of 'Mad Cow' poems (1996), and *My Life Asleep* (1998). Her poetry combines contemporary references (to film, cartoon, news stories) with literary and historical allusions, and is distinguished by sharp word-play and a disturbing surreal animism. She edited *Emergency Kit* (1996), an eclectic anthology of contemporary verse, with Matthew *Sweeney.

SHARP, Cecil (1859-1924), English folk-music collector and editor. He began collecting folk songs in 1903, and soon became the most important of all the workers in 923 SHARP I SHAW

this field, transcribing during the course of his life a total of 4,977 tunes of which he published 1,118. Apart from the intrinsic value of this achievement, his work and the enthusiasm he brought to it profoundly influenced a whole school of English composers, of whom *Vaughan Williams and *Holst were the leading figures.

SHARP, James (1618-79), appointed archbishop of St Andrews in 1661 as a reward for his assistance in restoring episcopacy in Scotland. His treachery to the Presbyterian cause made him obnoxious to the Covenanters, a party of whom murdered him on Magus Muir. Oliver Cromwell had already nicknamed him 'Sharp of that ilk'. The murder figures in Scott's *Old Mortality*.

Sharp, Rebecca ('Becky'), a leading character in Thackeray's *Vanity Fair*.

SHARP, William ('Fiona Macleod') (1855-1905), born in Paisley, educated at Glasgow University. He wrote under his own name essays, verse, minor novels, and lives of D. G. Rossetti (1882), Shelley (1887), Heine (1888), and R. Browning (1890). He is chiefly remembered for his mystic Celtic tales and romances of peasant life by 'Fiona Macleod' written in the manner of the 'Celtic Twilight' movement. These include *Pharais* (1893), *The Mountain Lovers* (1895), *The Sin Eater* (1895), and plays, including *The House of Usna* (1903) and *The Immortal Hour* (1900). Sharp successfully concealed the identity of 'Fiona Macleod' (including writing a bogus entry in *Who's Who*) until his death.

SHARPE, Tom (1928-), novelist, born in London and educated at Lancing and Pembroke College, Cambridge. He spent some years in South Africa (1951-61) and his first two novels, *Riotous Assembly* (1971) and *Indecent Exposure* (1973), are political satires set in that country. On his return to England he taught for a decade in Cambridge, and *Porterhouse Blue* (1974) is a farcical campus novel set in a fictitious college. Other

works, all in a vein of fierce and sometimes grotesque satiric comedy, include *Blott on the Landscape* (1975), *Wilt* (1976), and *Ancestral Vices* (1980).

SHAW, (George) Bernard (1856-1950), born in Dublin, the youngest child of unhappily married and inattentive parents. In 1876 he moved to London, joining his mother and sister, and began his literary career by ghosting music criticism and writing five unsuccessful novels (including *Cashel Byron's Profession*, 1886, and *An Unsocial Socialist*, 1887, both first published in *Today*, in 1885-6 and 1884 respectively). During his first nine years in London he calculated that he earned less than £10 by his pen. He wrote music, art, and book criticism for the *Dramatic Review* (1885-6), *Our Corner* (1885-6), the *Pall Mall Gazette* (1885-8), the *World* (1886-94), and the *Star* (1888-90, as 'Corno di Bassetto'). His music criticism has been collected in three volumes as *Shaw's Music* (1981, ed. Dan H. Laurence) (see also under MUSIC, LITERATURE OF) and his theatre criticism in four volumes as *The Drama Observed* (1993, ed. B. Dukore). He was a drama critic for the *Saturday Review* (1895-8) and produced a series of remarkable and controversial weekly articles (published in book form as *Our Theatres in the Nineties*, 3 vols, 1932), voicing his impatience with the artificiality of the London theatre and pleading for the performance of plays dealing with contemporary social and moral problems. He campaigned for a theatre of ideas in Britain comparable to that of Ibsen and Strindberg in Scandinavia, and came nearest to achieving this with Granville-Barker at the Court Theatre in London between 1904 and 1907. During this period he

took up various causes and joined several literary and political societies, notably the *Fabian Society, serving on the executive committee from 1885 to 1911. Not naturally a good public speaker, he schooled himself to become a brilliant one and gave over 1,000 lectures. He edited and contributed to *Fabian Essays in Socialism* (1889) and wrote many tracts setting down his socialist and collectivist principles. He was a freethinker, a supporter of women's rights, and an advocate of equality of income, the abolition of private property, and a radical change in the voting system. He also campaigned for the simplification of spelling and punctuation and the reform of the English alphabet. He was well known as a journalist and public speaker when his first play, **Widowers' Houses* (pub. 1893), was produced in 1892, but it met with little success. There followed *Arms and the Man* (1894, pub. 1898: partly used for Oscar Straus's musical *The Chocolate Soldier*), *The Devil's Disciple* (perf. NY 1897, pub. 1901), *You Never Can Tell* (1899, pub. 1898), *Caesar and Cleopatra* (pub. 1901, perf. Berlin 1906), *Mrs Warren's Profession* (pub. 1898, perf. 1902), and **John Bull's Other Island*(1904, pub. NY 1907), a play which, thanks to its characteristic 'Shavian' wit, brought his first popular success in London. The critics also were gradually persuaded that the plays were not simply dry vehicles for his reformist zeal.

Shaw was an indefatigable worker, writing over 50 plays, including **Man and Superman* (pub. 1903, perf. 1905), **Major Barbara* (1905, pub. NY 1907), *The Doctor's Dilemma* (1906, pub. Berlin 1908), *Getting Married* (1908, pub. Berlin 1910), *Misalliance* (1910,

pub. Berlin 1911), *Fanny's First Play* (1911, pub. Berlin 1911), *Androcles and the Lion* (pub. Berlin 1913, perf. Hamburg 1913), **Pygmalion* (perf. Vienna 1913, pub. Berlin 1913, later turned into the popular musical *My Fair Lady*), **Heartbreak House* (pub. 1919, perf. 1920, both NY), **Back to Methuselah* (pub. and perf. NY 1921,1922), *Saint Joan* {perf. NY 1923, pub. 1924), *The Apple Cart* (perf. Warsaw 1929, pub. Berlin 1929), **Too True to Be Good* (perf. Boston 1932, pub. Berlin 1932), *Village Wooing* (pub. Berlin 1933, perf. Dallas 1934), *The Simpleton of the Unexpected Isles* (perf. NY 1935, pub. Berlin 1935), *In Good King Charles's Golden Days* SHEBBEARE | SHELLEY 924 (perf. and pub. 1939), and *Buoyant Billions* (perf. and pub. Zurich 1948).

These plays were published (some in collections: *Plays Pleasant and Unpleasant*, 1898; *Three Plays for Puritans*, 1901) with lengthy prefaces in which Shaw clearly expresses his views as a non-romantic and a champion of the thinking man. The dramatic conflict in his plays is the conflict of thought and belief, not that of neurosis or physical passion. Discussion is the basis of the plays, and his great wit and intelligence won audiences over to the idea that mental and moral passion could produce absorbing dramatic material. He believed that war, disease, and the present brevity of our lifespan frustrate the 'Life Force' (see under MAN AND SUPERMAN) and that functional adaptation, a current of creative evolution activated by the power of human will, was essential to any real progress, and indeed to the survival of the species. The plays continued to be performed regularly both during

and after his lifetime (several were made into films) and his unorthodox views, his humour, and his love of paradox have become an institution. Amongst his other works should be mentioned *The Quintessence of Ibsenism* (1891, revised and expanded 1913), which reveals his debt to Ibsen as a playwright and presents an argument for Fabian socialism; *The Perfect Wagnerite* (1898); *Common Sense about the War* (1914); **The Intelligent Woman's Guide to Socialism and Capitalism* (1928); and *Everybody's Political What's What* (1944). Shaw was a prolific letter writer. His correspondence with the actresses Ellen Terry and Mrs Patrick Campbell, with friends and colleagues such as H. G. Wells and Gabriel Pascal, as well as several volumes of collected letters, are available in book form.

In 1898 Shaw married Charlotte Payne-Townshend. It seems to have been a marriage of companionship, and they lived together until her death in 1943. He was a strict vegetarian and never drank spirits, coffee, or tea. He died at the age of 94, as independent as ever and still writing for the theatre. He was awarded the Nobel Prize in 1925. See *The Bodley Head Collected Plays with Their Prefaces* (7 vols, 1970-4).

SHEBBEARE, John (1709-88), an apothecary and surgeon who gave up his practice in about 1754 to devote himself to writing. He became a pungent and often scurrilous pamphleteer (twice imprisoned for libel), and was a bitter opponent of Smollett, who satirized him as Ferret in *Sir Launcelot Greaves*. He also wrote many political and medical works, and two novels, *The Marriage Act* (1754) and *Lydia* (1755), in

which a wide-ranging miscellany of episodes, reflections, and pugnacious opinions is haphazardly held together by the character of a 'Noble Savage', the Native American Cannassetego. (See PRIMITIVISM.) **SHEFFIELD**, John, third earl of Mulgrave and afterwards first duke of Buckingham and Normanby (1648-1721), a patron of Dryden and a friend of Pope, and a statesman who held high offices but was 'neither esteemed nor beloved'. He wrote an *Essay upon Satire* (published anonymously, ?1680), which cost Dryden a beating at the hands of Rochester's bravo, and an *Essay upon Poetry* (1682) of no great value. He erected the monument to Dryden in Westminster Abbey. ***Sheik, The***, a best-selling novel by E(dith) M(aude) Hull, the retiring wife of a Derbyshire pig-farmer. Published in 1919, it had an international success, and was to provide Rudolph Valentino with one of his most famous film roles. It is the erotic and sadomasochistic story of 'proud Diana Mayo', an English girl kidnapped by the sheik, whose brutal treatment of her finally wins her devotion; at this point it emerges he is not an Arab at all, but, in Claud Cockburn's words, 'son of a tip-top British peer and his beautiful Spanish wife . . . everything is race-wise and class-wise OK.' (*Bestseller: The Books that Everyone Read 1900-1939*, 1972). See ROMANTIC FICTION.

SHELDON, Gilbert (1598-1677), warden of All Souls College, Oxford, 1636-48, and archbishop of Canterbury from 1663 until his death. As chancellor of Oxford he built and endowed, at his own expense, in 1669, the Sheldonian Theatre, where much of the printing work of the university was conducted until the Clarendon

Building was erected in 1713.

SHELLEY, Mary Wollstonecraft (1797-1851), only daughter of W *Godwin and Mary *Wollstonecraft. Her mother died a few days after her birth. In 1814 she left England with P. B. * Shelley, and married him in 1816 on the death of his wife Harriet. Only one of their children, Percy, survived infancy. She returned to England in 1823, after Shelley's death. She is best remembered as the author of * *Frankenstein, or The Modern Prometheus* (1818), but wrote several other works. *Valperga* (1823) is a romance set in 14th-cent. Italy. *The Last Man* (1826), a novel set in the future, describes England as a republic, and the gradual destruction of the human race by plague; its narrator, Lionel Verney, begins life as a shepherd boy and after many wanderings finds himself as the last survivor amidst the ruined grandeurs of Rome in the year 2100, an interesting variation of the 'Noble Savage' motif (see PRIMITIVISM). The same motif is seen in *Lodore* (1835); the heroine, Ethel, is taken as a child by her father, Lord Lodore, to the wilds of Illinois and reared amidst the grandest objects of nature, whence she returns to a life of romance and penury in London reminiscent of Mary Shelley's early years. She wrote other novels, several biographies, and many short stories, most of which were published in the *Keepsake*; some have *science fiction elements, others are *Gothic or historical, and many are continental in setting. Her *Rambles in Germany and Italy, in 1840, 1842 and 1843* (1844) was well received. She also edited her husband's poems (1830) and his essays, letters, etc. (1840). Her children's story *Maurice*, written in 1820,

925 SHELLEY I SHELLEY

about a kidnapped boy's chance meeting with his father, was rediscovered in 1997 and published in 1998 with an introduction by C. *Tomalin. See *The Journals of Mary Shelley*, ed. P. R. Feldman and D. Scott-Kilvert (2 vols, 1987) and *The Letters of Mary Wollstonecraft Shelley*, ed. Betty T. Bennett (3 vols, 1980-8).

Shelley, Memoirs of, by *Peacock, published 1858.

Not a full-dress biography, it originated as a review of reminiscences by *Trelawny and T. J. *Hogg, which Peacock thought inaccurate, particularly in relation to Shelley's first wife Harriet Westbrook. Peacock's book is polished and reliable, but its reticence and its willingness to question Shelley's veracity have not endeared it to the poet's admirers.

SHELLEY, Percy Bysshe (1792-1822). The eldest son of the MP for Horsham (and later baronet), he was born at Field Place, Sussex, and destined for a parliamentary career. Active, mischievous, and highly imaginative as a child, he was conventionally educated at Syon House Academy, Eton, and University College, Oxford; an upbringing that made him deeply unhappy and rebellious. At school he was mocked and bullied as 'Mad Shelley' and the 'Eton Atheist'; at home he was worshipped by a tribe of younger sisters; a pattern that recurs throughout his life.

Early encouraged in his 'printing freaks', he privately published a series of *Gothic-horror novelettes and verses in his teens: *Zastrozzi* (1810); *Original Poetry by Victor and Cazire* (1810, with his beloved sister Elizabeth); and *St Irvyne or The Rosicrucian* (1811). At Oxford he read radical authors—*Godwin,

*Paine, Condorcet—dressed and behaved with provoking eccentricity, and in Mar. 1811 was summarily expelled for circulating a pamphlet, *The Necessity of *Atheism*, written with his friend T. J. *Hogg. He quarrelled violently with his father, and eloped to Scotland with 16-year-old Harriet Westbrook, the daughter of a coffee-house proprietor. They married in Edinburgh in August 1811, though Shelley disapproved of matrimony, as well as royalty, meateating, and religion. Three years of nomadic existence followed. At York he tried sharing Harriet with Hogg; in the Lakes he argued with R. *Southey; in Dublin he spoke on public platforms, and published *An Address to the Irish People* (1812) and *Proposals for reform associations*. He corresponded with Godwin; circulated pamphlets on vegetarianism and on the free press (*A Letter to Lord Ellenborough*, 1812); and fly-posted a democratic broadsheet, *A Declaration of Rights* (for which his servant was democratically arrested). He tried setting up a radical commune of 'like spirits' first at Lynmouth, Devon, and later at Tremadoc, north Wales. Much of his early philosophy, both in poetry and politics, is expressed in **Queen Mab* (1813), with its remarkable *Notes*: they show Shelley as the direct heir to the French and British revolutionary intellectuals of the 1790s.

In 1814 his marriage with Harriet collapsed, despite the birth of two children and the kindly intervention of *Peacock. After suicidal scenes, Shelley eloped abroad with Mary Godwin (see SHELLEY, M.w. above), together with her 15-year-old stepsister Jane 'Claire' Clairmont:

their triangular relationship endured for the next eight years. His unfinished novella *The Assassins* (1814) reflects their dreamy travels through post-war France, Switzerland, and Germany, as does their combined journal, *History of a Six Weeks Tour* (1817). He returned to London, an annuity of £1,000, and, after many upheavals, a house with Mary on the edge of Windsor Great Park. Here he wrote **Alastor* (1816), a nonpolitical poem of haunting beauty, which first brought him general notice and reviews. His favourite son William was born. The summer of 1816 was spent on Lake Geneva with *Byron. Mary began **Frankenstein*, and Shelley composed two philosophic poems much influenced by * Wordsworth, the 'Hymn to Intellectual Beauty' (partly about his childhood) and 'Mont Blanc', a meditation on the nature of power in a Godless universe.

In the autumn of 1816 Harriet drowned herself in the Serpentine. Shelley immediately married Mary and began a Chancery case for the custody of his first two children, which he lost. The experience shook him deeply, and is recalled in many verse fragments, such as the 'Invocation to Misery', 'Lines: The cold earth slept below . . .', and the cursing 'To the Lord Chancellor' (1817—a so-called *'flyting'). However, friendships developed with Leigh *Hunt, *Keats, *Hazlitt, and others of the liberal **Examiner* circle; while Peacock, now an intimate family confidant, drew a portrait of Shelley as Scythrop Glowry in **Nightmare Abbey*. In 1817 the family settled at Great Marlow, on the Thames, where Shelley wrote his polemical 'Hermit of Marlow' pamphlets, drafted a

self-searching 'Essay on Christianity', and slowly composed 'Laon and Cythna', which was published, with alterations to avoid prosecution, as **The Revolt of Islam* in 1818.

Harried by creditors, ill health, and 'social hatred', Shelley took his household permanently abroad, to Italy in the spring of 1818, leaving behind his sonnet 'Ozymandias' and a mass of unpaid bills. He stayed at Lucca, where he translated Plato's *^Symposium* and wrote a daring essay 'On the Manners of the Ancient Greeks'; and then at Venice and Este, where he composed **Julian and Maddalo*, based on his friendship with Byron. He wintered in Naples, where he wrote the passionately unhappy 'Stanzas Written in Dejection'; he also registered a mysterious baby, Elena Adelaide Shelley, as his adopted—or probably illegitimate—child. In the spring of 1819 he was working on **Prometheus Unbound*.

His domestic situation was increasingly strained. His little daughter Clara had died at Venice; now his favourite 'Willmouse' died at Rome and Mary suffered a nervous breakdown. The shaken family settled in

SHELLEY I SHENSTONE 926

Tuscany: first outside Livorno, then at Florence, and finally at Pisa, which became their more or less permanent home until 1822.

Yet the twelve months from the summer of 1819 saw Shelley's most extraordinary and varied burst of major poetry. He completed the fourth act of *Prometheus* (pub. 1820); wrote **The Mask of Anarchy* (Sept. 1819); **Ode to the West Wind* (Oct. 1819); the satirical **Peter Bell the Third* (Dec. 1819); his long political odes, 'To

Liberty' and 'To Naples' (both spring 1820); the lively, intimate 'Letter to Maria Gisborne' (July 1820); and the **Witch of Atlas* (Aug. 1820). Much of this work was inspired by news of political events, which also produced a number of short, angry, propaganda poems: 'Young Parson Richards', 'Song to the Men of England', and 'Sonnet: England 1819'. At the same time he dashed off several pure lyric pieces, including 'To a Skylark' and 'The Cloud' (both spring 1820), of dazzling metrical virtuosity; and completed a verse melodrama, **The Cenci* (1819). Yet despite this period of creativity, he could get very little accepted for publication in England, and he felt increasingly isolated and despondent. The birth of his youngest son, Percy Florence, somewhat cheered his domestic life. The quieter period at Pisa which followed (1820-1) saw him at work on a number of prose pieces: **A Philosophical View of Reform* (1820); the impish 'Essay on the Devil'; and his famous **Defence of Poetry* (1821). He also wrote some of his most delicate, low-keyed, and visually suggestive short poems: 'The Two Spirits', 'To the Moon', 'The Aziola', and 'Evening: Ponte Al Mare, Pisa'.

In the spring of 1821 news of the death of Keats in Rome produced **Adonais*. The absence of Claire and growing restlessness precipitated a platonic love affair with Emilia Viviani, a beautiful 17-year-old heiress 'tyrannized' in a convent at Pisa. Instead of a third elopement this resulted in **Epipsychidion* (1821). In the winter of 1821 Byron also moved to Pisa, and a raffish circle formed round the two poets, including E. J. **Trelawny*, Edward and Jane Williams, and

eventually Leigh Hunt, who came from England to edit a monthly journal, the **Liberal* (1822-4). Shelley was roused again to public utterance: his last completed verse drama, **Hellas* (1822), though 'a mere improvise', was inspired by the Greek war of independence. He also began 'Charles I', a political drama of the English Civil War, with its touching song by Archy, the jester, 'A widow-bird sat mourning for her love'. In April 1822 he moved his household to an isolated beach house on the bay of Lerici. Here Mary suffered a dangerous miscarriage; Claire reacted violently to news of the sudden death of Allegra, her daughter by Byron; and Shelley saw the ghost of a child in the sea. Here he began his last major poem, **The Triumph of Life*. At the same time he composed a number of short lyrics, some to Jane Williams, of striking melodic grace: 'When the lamp is shattered', 'With a Guitar, to Jane', and the melancholy 'Lines Written in the Bay of Lerici'. His letters, still full of political hope and magically descriptive of the Italian seascape, are nonetheless shadowed with personal premonitions. Shelley was drowned in August 1822, in his small schooner the 'Ariel', together with Edward Williams and an English boatboy, on a return trip from visiting Byron and Hunt at Livorno. Overtaken by a violent summer squall, the boat went down without lowering its sails. His lyric powers and romantic biography have until recently obscured Shelley's most enduring qualities as a writer: his intellectual courage and originality; his hatred of oppression and injustice; and his mischievous, sometimes macabre, sense of humour (especially evident in his light verse and letters). He was widely

read in the classics, philosophy, and contemporary science; he translated from Greek (Plato and Homer), Latin (Spinoza), Spanish (Calderón), German (Goethe), Italian (Dante), and some Arabic fragments. His essays—very few published in his lifetime—are highly intelligent, his political pamphlets both angry and idealistic.

His weaknesses as a writer have always been evident: rhetorical abstraction; intellectual arrogance; and moments of intense self-pity. But in great poems like the 'West Wind', or in great prose like passages from the *Defence*, it is precisely these limitations that he transcends, and indeed explodes. Among the English Romantics, he has recovered his position as an undoubted major figure: the poet of volcanic hope for a better world, of fiery aspirations shot upwards through bitter gloom.

Shelley's *Letters* have been edited by F. L. Jones (2 vols, 1964); the standard life remains that by N. I. White (2 vols, 1947); see also R. *Holmes, *The Pursuit* (1974). The major political reinterpretation of his career is by K. N. Cameron, *Young Shelley: Genesis of a Radical* (1951) and *Shelley: The Golden Years* (1974). Excellent modern criticism has been produced by Harold Bloom (1959), Neville Rogers (1967), Judith Chernaik (1972), Timothy Webb (1976), and P. M. Dawson (1980). Among many *Selected Poems*, that edited by Timothy Webb (1977) best reflects the new appreciation of Shelley. Biographical memoirs by Trelawny, Peacock, and Hogg remain vivid and amusing: everyone under Shelley's influence wrote exceptionally well, including Mary Shelley in her *Notes*

reprinted in the Oxford Standard edition of the *Collected Poems* (1904; new edn 1972-).

SHENSTONE, William (1714-63), poet, essayist, and landscape gardener of the Leasowes, Halesowen. Educated at Solihull and Pembroke College, Oxford, where he published his *Poems upon Various Occasions* (1737), he established his reputation with *The Judgement of Hercules* (1741) and *The Schoolmistress* (1742).

His poetic works included elegies, odes, songs, ballads, and levities, the most famous being 'A Pastoral Ballad' and 'Lines Written at an Inn' (which Dr * Johnson once quoted by heart). From 1743 he transformed the

9 2 7 SHEPARD I SHERIDAN

Leasowes, a grazing farm, into a *ferme ornée*, an early example of a natural landscape garden, beautified with cascades, pools, vistas, urns, and a grove to *Virgil, encircled by a winding walk. His friends included Lord *Lyttelton from nearby Hagley, *Somerville, Lady Luxborough, Richard *Graves, and *Jago. Later he was befriended by *Dodsley, whose *Collection of Poems* he helped to edit, and he worked with *Percy on editing the **Reliques of Ancient English Poetry*, as well as providing the Birmingham printer *Baskerville with advice. His poetry, mainly pastoral in treatment, was popular in the 18th cent.; his 'Essays on Men and Manners', in the style of *La Rochefoucauld, included his views on 'landskip gardening'; his essay on elegy contributed to the development of that form. Though his way of life was criticized by Johnson and Horace *Walpole, he was respected by friends for his good taste. His correspondence reveals a sensitive, educated man living a provincial semi-rural life.

SHEPARD, E(rnest) H(oward) (1879-1976), painter and illustrator, chiefly remembered for his popular and enduring illustrations of the works of A. A. *Milne, beginning with *When We Were Very Young* (1924) and continuing through the Winnie-the-Pooh stories. He also illustrated works by K. *Grahame, R. *Jefferies, and L. *Housman. His delicate, innocent drawings were finely attuned to the 'golden age' vision of childhood that haunted the early decades of the 20th cent.

SHEPARD, Sam (1943-), American playwright and actor, born in Illinois. Having staged his first plays in New York, Shepard spent four years (from 1971) living in London, where a number of his own plays were produced at the *National Theatre and the *Royal Court. His work deals with American mythologies, the death of the American Dream, and Americans' relationship to their land and history. His most famous work is *True West* (1980), in which two brothers in southern California argue over the nature of the 'true' American West—real or mythologized—where each character fights to maintain his own identity and destroy his brother's. Shepard's other plays include *Buried Child* (1978), which won the *Pulitzer Prize for drama in 1979, and which links *True West* in a trilogy with *Curse of the Starving Class* (1976); and *Fool for Love* (1983), which Shepard directed off-Broadway and acted in on screen. He is also the author of a number of screenplays, including *Paris, Texas* (1984).

Shepherd's Calendar, The, the earliest important work of *Spenser, published 1579, dedicated to *Sidney. It was illustrated by woodcuts and had accompanying

glosses by one 'E.K.' (see KIRKE).

It consists of 12 eclogues, one for each month of the year, written in different metres, and modelled on the eclogues of *Theocritus, *Virgil, and more modern writers, such as *Mantuan and *Marot. They take the form of dialogues among shepherds, except the first and last, which are complaints by 'Colin Clout', the author himself. Four of them deal with love, one is in praise of Elisa (Queen Elizabeth), one a lament for a 'mayden of greate bloud', four deal allegorically with matters of religion or conduct, one describes a singingmatch, and one laments the contempt in which poetry is held.

SHEPHERD, Lord Clifford, the, (Henry de Clifford, 14th Baron Clifford) (^1455-1523), celebrated in *Wordsworth's 'Brougham Castle' and *The White Doe of Rylstone*. His father was attainted and his estates forfeited in 1461. Henry de Clifford was brought up as a shepherd, and restored to his estates and title on the accession of Henry VII.

Shepherd's Calendar, The, a volume of verse by J. *Clare.

Shepherd's Week, The, a series of six pastorals by J. *Gay, published 1714.

They are eclogues in mock-classical style, five of them based more or less closely on *Virgil, but presenting shepherds and milkmaids not of the golden age but of the poet's day, in their earthy simplicity. They were designed to parody those of A. * Philips, but they have a charm and freshness of their own; Gay portrays his rustic characters (Blouzelinda, Bowzybeus, Cloddipole, Grubbinol, etc.) at work as well as at

play, paints (in his own words) a 'lively landscape', and includes many references to folklore, games, superstitions, etc. *Empson provides an interesting commentary on mock-pastoral in *Some Versions of Pastoral* (1935)-

SHEPPARD, John, 'Jack Sheppard' (1702-24), a notorious thief and highwayman, who, after repeated escapes from prison, was hanged at Tyburn. He was the subject of tracts by *Defoe, of many plays and ballads, and of a novel by W. H. *Ainsworth. See NEWGATE CALENDAR.

SHERIDAN, Frances (1724-66), the wife of Thomas and the mother of R. B. Sheridan (below). She was greatly encouraged in her writing by *Richardson, who arranged for the publication of *The Memoirs of Miss Sydney Biddulph* ('after the manner of *Pamela) in 1761, and in an expanded version in 1767. The novel, which ends not happily but in despair, describes with honesty and precision the terrible misfortunes and distress of conscience of Sydney, who feels she has not the first claim to her beloved Faulkland. The novel was warmly received and translated into French and German, but Dr *Johnson wondered whether Mrs Sheridan had the moral right to make her readers suffer so. *The Discovery*, a comedy in which *Garrick took part, was very successful in 1763. *The History of Nourjahad*, a much admired and highly moral *Oriental novel, appeared in 1767. An apparently indulgent sultan permits his friend to indulge all desires, and to **SHERIDAN I SHERLOCK 928** enjoy life to eternity; but the liberty is a trick, and retribution falls.

SHERIDAN, Richard Brinsley (1751-1816), the son of Thomas Sheridan, an Irish actor-manager, and Mrs F. *Sheridan. Richard learned early that as a livelihood the theatre was both precarious and ungentlemanly. He was sent to Harrow School, where he was unhappy and regarded as a dunce. In Bath, however, where he joined his family in 1770, he was at once at home. His skit, written for the local paper, on the opening of the New Assembly Rooms was considered good enough to be published as a separate pamphlet. He fell in love with Eliza Linley a beautiful and accomplished young singer, with whom he eloped to France and entered into an invalid form of marriage contract, and on whose behalf he fought two farcical duels with her overbearing admirer Captain Matthews. Sheridan's angry father sent him to London to study law, but eventually the fathers withdrew their opposition and in 1773 he was lawfully married to Eliza. Very short of money, he decided to try his hand at a play, and in a very few weeks wrote **The Rivals*, which was produced at Covent Garden in 1775. It was highly successful and established Sheridan in the fashionable society he sought. *The Rivals* was followed in a few months by the farce **St Patrick's Day*, again a success; and in the autumn by **The Duenna*, an operatic play which delighted its audiences. In 1776 Sheridan, with partners, bought *Garrick's half-share in the *Drury Lane Theatre and became its manager. Early in 1777 appeared **A Trip to Scarborough*, loosely based on Vanbrugh's **The Relapse*, and this again was a success. In March of that year Sheridan was elected a member of the *Club, on the proposal of Dr *Johnson. Meanwhile

he was working hard and long on **The School for Scandal*, which was produced, with Garrick's help and with a brilliant cast, in May. The play was universally acclaimed, and all doors, from those of the duchess of Devonshire and Lady Melbourne downwards, were open to the dramatist—whose personal expenses rose accordingly. Although *The School for Scandal* had 73 performances between 1777 and 1789 and made a profit of £15,000, Sheridan's financial anxieties, which were to dog him to the end of his life, became even more acute. In 1779 he became the sole proprietor of Drury Lane, and began to live far beyond his means. Although he seems to have been a sympathetic and creative producer, he found the business side of management increasingly irksome. In 1779 he produced his new play **The Critic*, based on **The Rehearsal* by Buckingham; once again he enjoyed a huge success, and the world regarded him as the true heir of Garrick. But it was not what he wanted. He had grown up with a positive dislike of the theatre, and he declared he never saw a play if he could help it. He wished to shine only in politics, but he had neither the correct family connections nor the financial stability. He became the friend and ally of *Fox and in 1780 won the seat at Stafford. After only two years as an MP he became the undersecretary for foreign affairs, but he neglected his office work, both as a politician and as the manager of Drury Lane. Fortunately his father had secured both Mrs *Siddons and J. P. *Kemble, who brought the required audiences to the theatre. In 1783 he became secretary to the treasury and established his reputation as a brilliant orator in the House of Commons.

In 1787 *Burke persuaded him into supporting the impeachment of *Hastings, and his eloquent speech of over five hours on the Begums of Oude ensured that he was made manager of the trial. He was by now confirmed an intimate friend of the prince regent and other royal figures. Eliza died in 1792, and in the same year the Drury Lane Theatre was declared unsafe and had to be demolished. Sheridan raised £150,000 for a new theatre with apparent ease, but he was plunging himself yet deeper into debt, and payments to his actors became more uncertain than ever. In 1795 he married Esther Ogle. All through these years he was speaking eloquently in the House and hoping for eventual political advancement. *Pizarro, adapted by Sheridan from *Kotzebue, was performed in 1799 and was successful enough to bring a brief reprieve, but in 1802 the theatre funds were impounded and the bankers put in charge. Enormous sums were owing to the landlord, the architect, the actors, and stage staff. Although he was still speaking daily at the Commons, Sheridan's friendship with Fox was fading, and when Grenville formed the 'ministry of all the talents' in 1806 Sheridan was offered only the treasurership to the navy, without cabinet rank. The money which came with his appointment to a post with the duchy of Cornwall was soon spent. In 1809 the new Drury Lane was destroyed by fire, the debts became crushing, and Sheridan was excluded from all aspects of management. In 1811 he lost his seat at Stafford, and in 1813 he was arrested for debt. Friends rallied, but he and his wife became ill. His house was discovered to be filthy and denuded of almost all furnishings. He died in

July 1816 and was given a fine funeral, with four lords as pall-bearers. He wished to be remembered as a man of politics and to be buried next to Fox, but he was laid near Garrick instead. He is remembered chiefly as the author of two superb comedies, but his speeches and letters have also been published. The standard edition of the plays is *The Plays and Poems of Sheridan*, ed. R. C. Rhodes (3 vols, 1928): see also *Harlequin Sheridan* (1933), a life by R. C. Rhodes. The *Letters* were edited by C. Price (3 vols, 1966).

SHERLOCK, Thomas (1678-1761), son of W.*Sherlock, who succeeded his father as master of the Temple (1704-53), obtained a high reputation as a preacher, and was successively bishop of Bangor, Salisbury, and London. He strongly attacked *Hoadly in the Bangorian controversy. His best-known work was *A Trial of the Witnesses of the Resurrection of Jesus* (1729), a defence of the historical occurrence of miracles.

929 SHERLOCK I SHIELDS

SHERLOCK, William (1641-1707). He became master of the Temple and dean of St Paul's. He was author of *A Practical Discourse Concerning Death* (1689), his most popular work, and various controversial treatises. In 1688 he sided with the nonjurors who refused to swear the oath of allegiance to William and Mary and was suspended, but took the oath in 1690, an act which made him the object of many attacks, vindications, and pasquinades.

SHERIFF, R(obert) C(edric) (1896-1975), playwright, born in Kingston upon Thames, who worked in a local insurance office and began to write plays to raise money for his rowing club. His best-known play was

Journey's End (1928, pub. 1929), based on his experiences in the trenches as a captain during the First World War. Realistic and low-key, it was praised by G. B. *Shaw as a 'useful corrective to the romantic conception of war', and has also proved lastingly popular on the stage. It portrays the relationships under stress of Captain Stanhope, new lieutenant Raleigh (with whose sister Stanhope is in love), the reliable second-in-command Osborne, the cowardly Hibbert, etc., and ends in mid-battle after the deaths of Osborne and Raleigh. Other plays include *Badger's Green* (1930), a comedy of village politics and cricket; *St Helena* (1934), about Napoleon's last years; *Home at Seven* (1950), in which a banker suffering from amnesia fears he may have committed a crime; and *The White Carnation* (1953), a ghost story about a conscience-stricken stockbroker. Sherriff also wrote several novels, including *The Fortnight in September* (1931)-

SHERWOOD, Mrs Mary Martha (1775-1851). She published nearly 100 books of stories and tracts, many for children and young people. *Susan Gray*, a very successful pious work intended for the poor, appeared in 1802. *Little Henry and His Bearer*, a tale published in 1815 after a period spent in India, was translated into French, German, Hindustani, Chinese, and Sinhalese. The best known of all her works is *The History of the Fairchild Family*, which appeared in 1818, its tremendous success leading to a second part in 1842 and a third in 1847.

She Stoops to Conquer, or The Mistakes of a Night, a comedy by *Goldsmith, produced 1773.

The principal characters are Hardcastle, who loves 'everything that's old; old friends, old times, old manners, old books, old wine'; Mrs Hardcastle, and Miss Hardcastle their daughter; Mrs Hardcastle's son by a former marriage, Tony Lumpkin, a frequenter of the Three Jolly Pigeons, idle and ignorant, but cunning and mischievous, and doted on by his mother; and young Marlow, 'one of the most bashful and reserved young fellows in the world', except with barmaids and servant-girls. His father, Sir Charles Marlow, has proposed a match between young Marlow and Miss Hardcastle, and the young man and his friend Hastings accordingly travel down to pay the Hardcastles a visit. Losing their way they arrive at night at the Three Jolly Pigeons, where Tony Lumpkin directs them to a neighbouring inn, which is in reality the Hardcastles' house. The fun of the play arises largely from the resulting misunderstanding, Marlow treating Hardcastle as the landlord of the supposed inn, and attempting to seduce Miss Hardcastle, whom he takes for one of the servants. This contrasts with his bashful attitude when presented to her in her real character. The arrival of Sir Charles Marlow clears up the misconception and all ends well, including a subsidiary love affair between Hastings and Miss Hardcastle's cousin Miss Neville, whom Mrs Hardcastle destines for Tony Lumpkin.

The mistaking of a private residence for an inn was said by Goldsmith's sister Mrs Hodson to have been founded on an actual incident in his own youth.

The play was greeted from its opening with immense success, and was seen as a victory in the newly

formulated battle against 'that monster called * Sentimental Comedy' (**London Magazine*, 1773).

She Wou'd if She Cou'd, the second of the comedies by *Etherege, produced 1668.

Sir Oliver Cockwood and his wife, Sir Joslin Jolley and his young kinswomen Ariana and Gatty, come up from the country to London to divert themselves, Sir Oliver and Sir Joslin with dissipation, Lady Cockwood, in spite of her virtuous professions, with an affair, and the two spirited young ladies with innocent flirtations. Lady Cockwood pursues Mr Courtai, a gentleman of the town, with her unwelcome attentions. Mr Courtai and his friend Mr Freeman strike up acquaintance with the young ladies, and take them and Lady Cockwood to the Bear in Drury Lane for a dance, where Sir Joslin and Sir Oliver arrive, bent on less innocent pleasures. Sir Oliver gets drunk, dances with his wife, supposing her to be someone quite different, and confusion ensues. The ladies go home. Freeman arrives to console Lady Cockwood. Courtai arrives and Freeman is concealed in a cupboard. Sir Oliver arrives and Courtai is hidden under the table. Sir Oliver drops a 'China orange', which rolls under the table. The two men are discovered, the young ladies are awarded to them, and Lady Cockwood resolves to 'give over the great business of the town' and confine herself hereafter to the affairs of her own family

SHIELDS, Carol (1935-), novelist and poet, born in Oak Park, Illinois, and living in Canada since 1957. She studied at Hanover College and the University of Ottawa and is married with five children. None of her novels was published in the UK until 1990, when *Mary*

Swann established her as a major writer. *Happenstance* followed in 1991 plus the epistolary novel *A Celibate Season*, co-authored with Blanche Howard. *The Republic of Love* (1992) was shortlisted for the Guardian fiction prize and is her only novel set in her home town of Winnipeg. In 1995 *The Box Garden* (first pub. 1977) SHIPMAN'S TALE | SHIRLEY 930

appeared in Britain; through the novel's correspondence between Charleen Forrest and a mysterious, religious figure, the alluring Brother Adam, Shields's talent for investing the small and insignificant with a passionate reality appears at its most trenchant and poignant. In 1998 *Larry's Party* was published and shortlisted for the Guardian fiction prize. In Shields's characteristically restrained and witty style, the novel charts the journey of Larry Weiler towards a dramatic and powerfully observed dinner party. Shields's poetry, including *Coming to Canada* (1992), like her novels, focuses on the 'small ceremonies' of life, valuing and illuminating the normal and everyday.

'*Shipman's Tale, The*', see CANTERBURY TALES, 15. *Ship of Fools, The*, an adaptation of the famous *Narrenschiff* of Sebastian Brant. The *Narrenschiff* was written in the dialect of Swabia and first published in 1494. It became extremely popular and was translated into many languages. Its theme is the shipping off of fools of all kinds from their native land to the Land of Fools. The fools are introduced by classes and reproved for their folly. The popularity of the book was largely due to the spirited illustrations, which show a sense of humour that the text lacks.

It was translated into English 'out of Laten, Frenche,

and Doche' by A. *Barclay, and published in England in 1509; the translation is not literal but is an adaptation to English conditions, and gives a picture of contemporary English life. It starts with the fool who has great plenty of books, 'But fewe I rede, and fewer understande', and the fool 'that newe garmentes loves, or devyses', and passes to a condemnation of the various evils of the time, notably the misdeeds of officials and the corruption of the courts. The work is interesting as an early collection of satirical types. Its influence is seen in * *Cocke Lorells Bote*.

Shipwreck, The, see FALCONER.

Shirburn Ballads, The, edited in 1907 by Andrew Clark from a manuscript of 1600-16 (a few pieces are later) at Shirburn Castle, Oxfordshire, belonging to the earl of Macclesfield. The collection contains ballads not found elsewhere, dealing with political events, with legends and fairy tales, or with stories of domestic life. Some of them are homilies.

Shirley, a novel by C. *Brontë, published 1849.

The scene of the story is Yorkshire, and the period the latter part of the Napoleonic wars, the time of the *Luddite riots, when the wool industry was suffering from the almost complete cessation of exports. In spite of these conditions, Robert Gérard Moore, half English, half Belgian by birth, a mill-owner of determined character, persists in introducing the latest laboursaving machinery, undeterred by the opposition of the workers, which culminates in an attempt first to destroy his mill, and finally to take his life. To overcome his financial difficulties he proposes to Shirley Keeldar, an heiress of independent spirit, while under the

mistaken impression that she is in love with him; he himself loves not her but his gentle and retiring cousin Caroline Helstone, who is pining away for love of him and through enforced idleness in the oppressive atmosphere of her uncle's rectory. Robert is indignantly rejected by Shirley, who is in fact in love with his brother Louis, a tutor in her family, also of proud and independent spirit. The misunderstandings are resolved, and the two couples united.

Despite touches of melodrama (such as the sub-plot, which reveals that Shirley's companion and one-time governess Mrs Pryor is in fact Caroline's long-lost mother) this is Charlotte Brontë's most social novel, intended in her own words to be 'unromantic as Monday morning', and one of its recurrent themes is its plea for more useful occupations for women, condemned by society either to matrimony or, as old maids, to a life of self-denial and acts of private charity. Caroline is forbidden even the career of governess by her uncle, and this career is itself painted by Mrs Pryor as 'sedentary, solitary, constrained, joyless, toilsome'. Shirley herself is an attempt to portray a woman with freedom and power to act; Charlotte told Mrs *Gaskell that she was intended to be what Emily *Brontë might have been 'had she been placed in health and prosperity', but despite certain recognizable characteristics (her relationship with her dog Tartar, her physical courage, her nickname of 'Captain'), the fictitious character for most readers sheds little light on her enigmatic original.

SHIRLEY, James (1596-1666), born in London and educated at Merchant Taylors' School, St John's College,

Oxford, and St Catharine's Hall, Cambridge. His first work appears to have been a poem on the Echo and Narcissus story, published as 'Eccho' in a lost edition of 1618 and as 'Narcissus' in 1646.

Shirley took Anglican orders, and was a master at St Albans Grammar School until 1624, when he moved to London. The reason for his departure is said to have been his conversion to Roman Catholicism. His first recorded play, *Love Tricks, or The School of Compliment* (1625), was produced at the Cockpit Theatre, and he continued to write for it, probably under contract, until 1636. In the dedication to his play *The Bird in a Cage* (1632-3), he sarcastically complimented *Prynne, who was then in prison awaiting trial for writing *Histriomastix*. Perhaps because of this dedication, Shirley was made a member of Gray's Inn and invited to supply the literary part of the Inns of Court masque *The Triumph of Peace* (1634).

During the plague closure of 1636-7 he went to Ireland, where he wrote a number of plays for the Dublin theatre, including *St Patrick for Ireland* (c. 1639).

At his return in 1640 he succeeded *Massinger, recently deceased, as principal dramatist for the King's Men, but the outbreak of the Civil War put an end to this career. He was in the Royalist army under 931 SHIRLEY I SHUTE

the earl of * Newcastle, who was both his patron and possibly a former collaborator on a play (*The Country Captain*, 1639-40). After the defeat of the Royalist cause he returned to London and was for a time patronized by T. * Stanley; he then returned to his career as a schoolmaster. Such works as he wrote

during the rest of his life seem designed for school performance. His *Contention of Ajax and Ulysses* (pub. 1659) was also written during this period; it is largely a dramatic debate interspersed with songs, one of which, 'The glories of our blood and state', was a favourite with Charles II. Shirley and his wife are said to have died as a result of terror and exposure when they were driven from their home by the Great Fire of London. Shirley wrote some 40 dramas, most of which are extant, including *The Traitor* (1631), *Hyde Park* (1632), *The Gamester* (1633), *The Lady of Pleasure* (1635), and *The Cardinal* (1641). He had a considerable reputation in his lifetime and died very well off; Dryden's bracketing of him with *Heywood and *Shadwell in *Mac Flecknoe* probably does not represent a considered judgement of his work.

SHIRLEY, John (71366-1456), the scribe of many works of *Chaucer, *Lydgate, and others, whose attributions have been particularly important for the ascriptions to Chaucer of some of the shorter poems, including the Complaints 'To Pity', 'To His Lady', and 'Of Mars'; 'Adam Sciveyn'; 'Truth'; 'Lak of Stedfastnesse'; and 'The Complaint of Venus'. He is said to have been a traveller in various lands, and he translated a number of works from French and Latin, among the latter being 'A Full Lamentable Cronycle of the Dethe and False Murdure of [ames Stewarde, Late Kynge of Scotys' (see JAMES I OF SCOTLAND).

Shoemakers' Holiday, The, or, The Gentle Craft, a comedy by *Dekker, written 1599, published 1600. Rowland Lacy, a kinsman of the earl of Lincoln, loves Rose, the daughter of the lord mayor of London. To

prevent the match the earl sends him to France in command of a company of men. Lacy resigns his place to a friend and, disguised as a Dutch shoemaker, takes service with Simon Eyre, who supplies the family of the lord mayor with shoes. Here he successfully pursues his suit, is married in spite of the efforts of the earl and the lord mayor to prevent it, and is pardoned by the king. The most entertaining character in the play is that of Eyre, the cheery, eccentric mastershoemaker, who becomes lord mayor of London. See also DELONEY.

SHOLOKHOV, Mikhail Alexandrovich (1905-84), Russian novelist, of mixed Cossack, peasant, and lowermiddle-class background, who became well known in the West for his lengthy regional epic novel about Cossack life in the early 20th cent., *And Quiet Flows the Don* (4 vols, 1928-40), which has been much admired (despite allegations of plagiarism: he was accused in some circles of having made use of the manuscript of a dead White Army officer). His other works include a novel which has been described as a classic of * Socialist Realism, *Virgin Soil Uplifted* (1931), which chronicles life under a five-year plan in south Russia. Sholokhov was awarded the *Nobel Prize in 1965.

SHORE, Jane (d. 1527), mistress of Edward IV. She was the daughter of a Cheapside mercer and wife of a Lombard Street goldsmith, and exercised great influence over Edward IV by her beauty and wit. She was afterwards mistress of Thomas Grey, first marquess of Dorset. She was accused by Richard III of sorcery, imprisoned, and made to do public penance in 1483, and she died in poverty.

She is the subject of a ballad included in Percy's **Reliques*, of *Churchyard's *Shore's Wife* in **Mirror for Magistrates*, of a remarkable passage in Sir T. *More's *History of Richard the Thirde*, and of a descriptive note by *Drayton (*Englands Heroicall Epistles*). The last two passages are quoted in Percy's *Reliques*. Her adversities are the subject of a tragedy by *Rowe.

Short, Codlin and, see CODLIN.

Shortest Way with the Dissenters, see DEFOE.

SHORTHOUSE, Joseph Henry (1834-1903), born into a Birmingham Quaker family. He became an Anglican convert, and the historical novel by which he is remembered, *John Inglesant* (1881, privately printed 1880), is an evocation of 17th-cent. religious intrigue and faith. Inglesant becomes a tool of the Jesuit faction, joins the court of Charles I, and after the king's death visits Italy to seek vengeance for his brother's murder; the most interesting part of the book is an account of N. *Ferrara's religious community at *Little Gidding. Inglesant falls in love with Mary Collet in a wholly fictitious episode, but the background is on the whole drawn in accurate detail. The novel had a considerable vogue in its day, and bears witness to the religious and historical interests revived by the *Oxford movement and the *Pre-Raphaelites.

Short View of the Immorality and Profaneness of the English Stage, see COLLIER, JEREMY.

SHOSTAKOVICH, Dmitri Dimitrievich (1906-75), one of the most distinguished Russian composers of the Soviet era. He was above all a symphonist, though he wrote in most other forms as well. The best known and most controversial of his early operas, *Lady Macbeth of*

the Mtsensk District (1932), from a story by *Leskov, has no connection with Shakespeare except for a certain propensity to murder on the part of the heroine. Shakespearian in a more normal sense is the incidental music written for films of **Hamlet* (1964) and **King Lear* (1970), and there is a group of *Six Songs* with texts by *Raleigh, *Burns, and Shakespeare, dating from 1942.

Shropshire Lad, A, see HOUSMAN, A. E.

SHUTE, Nevil (1899-1960), the pen-name of Nevil SHUTTLE I SIDNEY **932**

Shute Norway, popular novelist, born in England, who later (1950) settled in Australia. His many readable, fast-moving novels, several based on his involvement with the aircraft industry and his own wartime experiences, include *Pied Piper* (1942); *No Highway* (1948); *A Town Like Alice* (1950), in which an English girl is captured by the Japanese and survives the war to settle in Australia; and *On the Beach* (1957), which describes events after a nuclear holocaust.

SHUTTLE, Penelope (1947-), poet and novelist, born in Staines, Middlesex. Her first volume of poetry was *The Orchard Upstairs* (1980), which was followed by several others, including *Adventures with My Horse* (1988), *Taxing the Rain* (1992), and *Selected Poems 1980-1996* (1998). Her poetry is distinguished by a rich, sensuous awareness of sexuality and the natural and animal world: her use of female imagery (as in 'Home Birth', 1992, which combines knitting and childbirth) is arresting and celebratory. Her novels include *Wailing Monkey Embracing a Tree* (1973). She is married to Peter *Redgrove, with whom she has

collaborated in several works. They live in Cornwall.

Shylock, the Jewish usurer in Shakespeare's **The Merchant of Venice*.

Sibylline Leaves, a volume of poems by S. T. *Coleridge.

SIDDAL, Elizabeth ('Lizzie') Eleanor (1829-62), poet, painter, and red-haired model to the Pre-Raphaelites.

She was 'discovered' by the painter Walter Howard Deverell while she was working as a milliner in a shop near Leicester Square. She met D. G. *Rossetti in 1850, and in 1852 modelled as the drowned Ophelia for *Millais, who put her health at risk by demanding that she lie for hours in a bath of cold water. Rossetti appears to have encouraged her artistic talents, but their relationship was vexed and complicated: he married her belatedly in 1860 but she was by this time an invalid, and after a brief recovery of health and spirits she gave birth in 1861 to a stillborn child. She died in 1862, from an overdose of laudanum, and was buried in Highgate Cemetery, with the manuscript notebook of a number of Rossetti's poems, which he later exhumed. Her own poems were not circulated during her lifetime, but 15 of them were published by W. M. *Rossetti in his collections of letters and reminiscences: his essay on her appeared in the *Burlington Magazine*, May 1903.

SIDDONS, Mrs Sarah (1755-1831), the eldest child of a strolling actor-manager, Roger Kemble (1721-1802), and sister of C. *Kemble, J. P. *Kemble, Stephen Kemble, and other theatrical siblings. On her second attempt on London in 1782 she was heralded as a tragic actress without peer, and until her official retirement in 1812 she never fell from that position. Her great roles

were in tragic and heroic parts, and she rarely attempted comedy. Jane *Shore, in *Rowe's play of that name, Belvidera in Otway's * *Venice Preserv'd*, Shakespearian heroines, and in particular Lady Macbeth, were her great roles. *Hazlitt wrote that 'Power was seated on her brow . . . She was tragedy personified.' She returned briefly to the stage in 1819 but was no longer a success. She was a friend of Dr *Johnson, Horace *Walpole, Joshua *Reynolds, and many other eminent figures. Reynolds's portrait of her as 'The Tragic Muse' is at Dulwich, and *Gainsborough's portrait in the National Portrait Gallery.

SIDGWICK, Henry (1838-1900), educated at Rugby and Trinity College, Cambridge, where he became a fellow in 1859. He was from 1883 professor of moral philosophy at that university. A follower in economics and politics of J. S. *Mill, his attitude on the question of our knowledge of the external world resembles that of *Reid. But his most important work as a philosophical writer relates to ethics, and his reputation rests on *The Methods of Ethics* (1874). Here he considers three 'methods' of determining the right course of action: intuitionism, according to which we have direct apprehension of moral principles; egoism, according to which an agent's own interests determine what he should do; utilitarianism, according to which right and wrong are fixed by considerations of the interests of everyone affected by our actions. Intuitionism and utilitarianism, Sidgwick believes, combine to form a coherent system; but egoism will sometimes conflict with the other methods, producing practical contradictions which we cannot resolve.

In 1876 Sidgwick married Eleanor Mildred Balfour (1845-1936), who was from 1892 to 1910 principal of Newnham College, Cambridge; it was partly through their efforts on behalf of women's higher education that the college was founded. She and Sidgwick's brother Arthur wrote a memoir of Henry (1906).

SIDNEY, Algernon (1622-83), t n e grandnephew of Sir P. *Sidney and younger brother of *Waller's 'Sacharissa'. He took up arms against Charles I and was wounded at Marston Moor. He was employed on government service until the Restoration, but his firm republicanism aroused *Cromwell's hostility. At the Restoration he refused to give pledges to Charles II, and lived abroad in poverty and exile until 1677. He was imprisoned in the Tower after the discovery of the Rye House Plot, tried before Jeffreys, and condemned to death without adequate evidence, though there was little doubt of his guilt. His *Discourses Concerning Government* were published in 1698, and a treatise on *Love* in 1884. * Burnet described him as 'a man of most extraordinary courage . . . who had set up Marcus Brutus for his pattern'.

SIDNEY, Sir Philip (1554-86), born at *Penshurst Place, eldest son of Sir Henry Sidney (who was thrice lord deputy governor of Ireland), educated at Shrewsbury School (with his close friend Fulke *Greville), and Christ Church, Oxford, where his contemporaries

933 SIDNEY I SIEGE OF RHODES

included *Camden, *Hakluyt, and *Raleigh. He may have spent some time also at Cambridge. Between 1572 and 1575 he travelled in France, where he witnessed the massacre of St *Bartholomew's day in Paris, and in

Germany, Austria, and Italy. During his year in Italy, most of it spent in Venice, he was painted by Veronese, but gave most of his time to serious study of history and ethics, and to correspondence with the elderly Protestant statesman Hubert Languet. After his return to England, in spite of a successful embassy to Vienna in 1577, Sidney did not achieve any official post which matched his ambitions until his appointment as governor of Flushing in 1585. His knighthood was awarded for reasons of court protocol in 1583. Years of comparative idleness enabled him to write and revise the **Arcadia*, and to complete the **Defence of Poetry*, **The Lady of May*, and **Astrophel and Stella*. The first *Arcadia*, and probably other works, were composed while he was staying with his younger sister Mary, countess of **Pembroke*, at Wilton. We do not know his exact relations with Penelope Devereux (later **Rich*), whose father's dying wish had been that she should marry Philip Sidney. Though this did not happen (Penelope in 1581 marrying Lord Rich, and Philip in 1583 marrying Frances, daughter of Sir Francis Walsingham), verbal and heraldic references leave no room for doubt that she was the 'Stella' of Sidney's sonnet sequence. During these years Sidney also became a notable literary patron, receiving dedications from a variety of authors, the best known being that of Spenser's **The Shepheardes Calender* in 1579. Sidney was interested in experimenting with classical metres in English on the lines prescribed by Thomas Drant, but it is unlikely that his discussion of this and other matters with Greville, **Dyer*, and **Spenser* (the 'Areopagus') amounted to anything

so formal as an academy or learned society. The last year of his life was spent in the Netherlands, where his greatest military success was a surprise attack on the town of Axel, in alliance with Count Maurice. On 22 Sept. 1586 he led an attack on a Spanish convoy bringing supplies to the fortified city of Zutphen; he received a musket shot in his thigh and died of infection three weeks later. Greville, who was not present, subsequently told the story of Sidney's death with two famous embellishments, claiming that Sidney left off his thigh-armour deliberately, so as not to be better armed than the marshal of the camp, and that as he was being carried wounded from the field he saw a dying soldier gazing at his water bottle, and gave it to him with the words, 'Thy necessity is yet greater than mine.' Sidney was buried in St Paul's Cathedral, and the almost immediate appearance of volumes of Latin elegies from Oxford, Cambridge, and the Continent testified to the great political and literary promise he had shown. Among many English elegies on him the best known, Spenser's **Astrophel*, was not printed until 1595, among his *Complaints*. This included elegies by Lodowick Bryskett, Matthew Royden, Raleigh, and Dyer. Royden's is unusual in evoking the hero's presence, his 'sweet attractive kind of grace'. Sidney's posthumous reputation, as the perfect Renaissance patron, soldier, lover, and courtier, far outstripped his documented achievements, and can be seen as having a life independent of them which has become proverbial, as when **Yeats* paid tribute to Major Robert **Gregory* as 'our Sidney and our perfect man'.

None of Sidney's works was published during his lifetime, but Greville and the countess of Pembroke seem to have taken pains to preserve the texts they thought best. The revised *Arcadia* was published in 1590, and again in 1593 with the last three books of the earlier version appended; *Astrophel and Stella* in 1591, first in a pirated and then in an authorized text; and *A Defence of Poetry*, also in two slightly varying texts, in 1595. Editions of the *Arcadia* from 1598 onwards included all the literary works except his version of the Psalms. These were completed posthumously by his sister, and not printed until 1823. *Ruskin admired them and published selections under the title *Rock Honeycomb* (1877). Sidney's complete *Poems* were edited by W. A. Ringler in 1962, the *Old Arcadia* (1973) by Jean Robertson, *The New Arcadia* by Victor Skretkovicz (1987), and the *Miscellaneous Prose* by K. Duncan-Jones and J. van Dorsten (1973); the standard life is by M. W. Wallace (1915). See also K. Duncan-Jones, *Sir Philip Sidney: Courtier and Poet* (1991). **SIDNEY**, Sir Robert (1563-1626), the younger brother of Sir P. *Sidney. His early career closely followed that of his brother, whom he succeeded as governor of Flushing in 1589, a post he continued to hold for over 25 years. He was created Baron Sidney by James I in 1603, Viscount Lisle in 1605, and earl of Leicester in 1618; he held the post of lord chamberlain to Anne of Denmark. It has been claimed that he wrote lyrics for settings by Robert Dowland, who was his godson. An autograph manuscript of his poems, consisting of sonnets, pastorals, songs, and epigrams, apparently written in the mid-1590s, was identified by P. J. Croft in

1973; he edited them for the Clarendon Press (1984). *Siege of Corinth, The*, a poem by Lord * Byron, published 1816.

The poem is founded on the story of the Turkish siege of Corinth, then held by the Venetians, and it was the last of Byron's Eastern tales. The Turks, guided by the fierce and daring renegade Alp, who loves the daughter of the Venetian governor Minotti, make their way into the fortress. Minotti, discovering the betrayal, fires the magazine and violently destroys both victors and defenders, including himself.

Siege of Rhodes, The, one of the earliest attempts at English opera, by *D'Avenant, performed 1656.

Dramatic performances having been suppressed by the Commonwealth government, D'Avenant obtained permission in 1656 to produce at Rutland House an SIEGE PERILOUS | SILKIN 934

'Entertainment after the manner of the ancients', in which *Diogenes and *Aristophanes argue against and for public amusements, and a Londoner and Parisian compare the merits of their two cities; this was accompanied by vocal and instrumental music, composed by Henry *Lawes. Immediately after this prologue was given *The Siege of Rhodes* (at first in one, but in 1662 in two parts), a heroic play, the 'story sung in recitative music', which was composed by Dr Charles Coleman and George Hudson. The play deals with the siege of Rhodes by Solyman the Magnificent, and the devotion by which lanthe, wife of the Sicilian Duke Alphonso, saves her husband and the defenders of the island.

Siege Perilous, see ROUND TABLE.

SIGAL, Clancy (1926-), American writer and journalist, born in Chicago and educated at the University of California. He came to England in the 1950s, where he wrote *Weekend in Dinlock* (1960), a fictionalized exploration of life in a mining community in south Yorkshire, to which the American narrator is introduced by a young miner who is also an artist. *Going Away* (1963) is a first-person 'road' novel: here the narrator leaves Hollywood and drives across the USA in search of his lost idealism, embarking in the last pages for Europe. *Zone of the Interior* (USA 1976) is set in England. Sigal lived for some 30 years in England, and contributed regularly to the *New Statesman* and other periodicals. He now lives and writes in California.

Sigismonda (Ghismonda), in Boccaccio's **Decameron* (Day 4, Tale 1), daughter of Tancred, prince of Salerno. Her father, having discovered her love for his squire Guiscardo, slew the latter and sent his heart in a golden cup to Sigismonda, who took poison and died. The father, repenting his cruelty, caused the pair to be buried in the same tomb. The story is the subject of *Dryden's 'Sigismunda and Guiscardo', and of Robert Wilmot's **Tancred and Gismund*. James Thomson's **Tancred and Sigismunda* (1745) deals with a different story.

Sigmund, in the **Volsunga saga* and in W. Morris's **Sigurd the Volsung*, the son of King Volsung and the father of Sigurd.

signifier, a linguistic or semiotic term for the concretely perceptible component of a sign, as distinct from its conceptual component (the 'signified'). A signifier may be a meaningful sound, a written alphabetic

character, or a more complex unit such as a word or phrase. The distinction made by *Saussure between signifier and signified lies at the foundation both of modern linguistics and of the broader intellectual tradition of *structuralism.

Sigurd the Volsung and the Fall of the Niblungs, *The Story of* an epic in anapaestic couplets by W. * Morris, founded on the **Volsunga saga*, and published 1876. Although a loose rendering, and at times slack in its versification, it did much to awaken popular interest in Icelandic literature. Morris described its subject as 'the Great Story of the North which should be to all our race what the Tale of Troy was to the Greeks'. It is in four books; the first, 'Sigmund', is the story of Volsung's son Sigmund and of the fatal marriage of his sister Signy to the king of the Goths; the second and third, 'Regin' and 'Brynhild', deal with Sigmund's son Sigurd, his betrothal to Brynhild, his subsequent marriage (under the influence of a magic potion) to Gudrun, the Niblung king's daughter, and the deaths of Sigurd and Brynhild; the last, 'Gudrun', tells of Gudrun's own death and the fall of the Niblungs. (See also SAGA.)

Sikes, Bill, a character in Dickens's ** Oliver Twist*.

Silas Marner, a novel by G. *Eliot, published 1861. Silas Marner, a linen-weaver, has been driven out of the small religious community to which he belongs by a false charge of theft, and has taken refuge in the agricultural village of Raveloe. His only consolation in his loneliness is his growing pile of gold. This is stolen from his cottage by the squire's reprobate son Dunstan Cass, who disappears. Dunstan's elder brother Godfrey

is in love with Nancy Lammeter, but is secretly and unhappily married to a woman of low class in a neighbouring town. Meditating revenge for Godfrey's refusal to acknowledge her, this woman carries her child one New Year's Eve to Raveloe, intending to force her way into the Casses' house; but dies in the snow. Her child, Eppie, finds her way into Silas's cottage, is adopted by him, and restores to him the happiness which he has lost with his gold. After many years the draining of a pond near Silas's door reveals the body of Dunstan with the gold. Moved by this revelation, Godfrey, now married to Nancy, acknowledges himself the father of Eppie and claims her, but she refuses to leave Silas. The solemnity of the story is relieved by the humour of the rustic travellers at the Rainbow Inn, and the genial motherliness of Dolly Winthrop, who befriends Silas.

Silence, in Shakespeare's 2 * *Henry IV*, a country justice and cousin to *Shallow.

Silent Woman, The, see EPICENE.

SILKIN, Jon (1930-97), poet, born in London, the son of a solicitor, and educated at Wycliffe and Dulwich colleges. He established himself as a poet while working as a manual labourer, then as a teacher, and subsequently lectured extensively. His first volume, *The Peaceable Kingdom* (1954), was followed by many others, including *Nature with Man* (1965, which contains many of his piercingly observed 'flower poems'), *Amana Grass* (1971, with work inspired by visits to Israel and America), and *The Principle of Water* (1974); his *Selected Poems* was published in 1980. Other volumes include *The Psalms with Their Spoils*

935 SILLITOE | SIMPLE STORY

(1980), *Autobiographical Stanzas* (1984), and *The Lens-Breakers* (1992). His anthologies include *Out of Battle: Poetry of the Great War* (1972). He founded the literary quarterly **Stand* in 1952; his wife Lorna Tracy, short story writer, was his co-editor.

SILLITOE, Alan (1928-), writer, brought up in Nottingham, one of five children of an illiterate and often unemployed labourer. He started work aged 14 in a bicycle factory, became a cadet, then served in the RAF in Malaya. On demobilization he was found to have tuberculosis and spent 18 months in hospital, during which he began to read widely and to write. He met the American poet Ruth *Fainlight (whom he married in 1952), and together they travelled in Europe, spending some years in Majorca, where Robert *Graves encouraged him to write a novel set in Nottingham. His first volume of verse, *Without Beer or Bread* (1957), was followed by his much-praised first novel, * *Saturday Night and Sunday Morning* (1958), which describes the life of Arthur Seaton, a dissatisfied young Nottingham factory worker. It differed from other provincial novels of the 1950s (see COOPER, W.; AMIS, K.; LARKIN; BRAINE; WAIN) in that its hero is a working man, not a rising member of the lower middle class. The title story of *The Loneliness of the Long Distance Runner* (1959) is a first-person portrait of a rebellious and anarchic Borstal boy who refuses both literally and metaphorically to play the games of the establishment. Many other novels and volumes of prose followed, including the novels *The Death of William Posters* (1965); *A Tree on Fire* (1967); *A Start in*

Life (1970); *Lost Loves* (1990); the semi-autobiographical *Raw Material* (1972), a vivid evocation of his own family ancestry and working-class attitudes to the First World War and the Depression; *Men, Women and Children* (1973), a collection of short stories; *Mountains and Caverns* (1975), a collection of autobiographical and critical essays; *The Widower's Son* (1976, a novel). His many other volumes of poetry include *Storm and Other Poems* (1974) and *Barbarians and Other Poems* (1974), and written plays and screenplays from his own fiction. His *Collected Poems* appeared in 1993.

SILONE, Ignazio (Secondo Tranquilli) (1900-78), Italian novelist, critic, and founder member of the Italian Communist Party in 1921. To escape Fascist persecution he went into exile to Switzerland in 1930, where he remained until 1945. The peasant south, its deprivation, and the impact on it of Fascism, are the themes of his best-known novels: *Fontamara* (1930) and *Pane e vino* (published first in English, *Bread and Wine*, 1936; in Italian 1937, rev. 1955 as *Vino e pane*). His memoir in *The God that Failed* (1950) indicates his importance for Anglo-American culture as the type of the European ex-communist.

Silurist, the, see VAUGHAN, H.

SILVA, Feliciano da (16th cent.), a Spanish romance writer, who composed sequels to *Amadis of Gaul* and *Celestina*, and was ridiculed in *Don Quixote*.

silver-fork school, see FASHIONABLE NOVEL.

Silvia, in Shakespeare's *The Two Gentlemen of Verona*, the duke of Milan's daughter, who is loved by Valentine. The famous song 'Who is Silvia?' (iv. ii) is addressed to her.

SIMENON, Georges (1903-89), Belgian-French popular novelist. One of the most prolific of modern writers, he launched his celebrated detective Maigret in 1931. The sympathy and range of his observation of French life, his sensitivity to local atmosphere, his insight into human motives, and the naturalness and accuracy of his use of the French language have earned him a respect rarely accorded to writers in the genre of *detective fiction.

SIMIC, Charles (1938-), Serbian-born poet, who moved to America at the age of 15. His collection *White* (1972) returns to the foreign country he equates with his past, one which in recent history suffered the ravages of war. His poems in this collection typically combine this perspective on a historical 'elsewhere' with his characteristically original depictions of everyday objects. This portrayal of the familiar in startling, often unsettling ways runs through his later collections, most notably *Charon's Cosmology* (1977), *Classic Ballroom Dances* (1980), and *Austerities* (1982), and betrays the influence of the *surrealists, as well as of Serbian poetry, which he had done much to promote. He has translated widely, and edited *The Horse Has Six Legs* (1992), a collection of his own translations of Serbian poetry. Much of his work deals with this dual identity, as a Serbian writer who returns to his 'psychic roots', but 'with foreign words in my mouth'. A revised and expanded edition of his *Selected Poems 1963-1983* was published in 1990.

simile, an object, scene, or action introduced by way of comparison for explanatory, illustrative, or merely ornamental purpose, e.g. 'as strong as an ox', or more

poetically, 'The moon, like a flower I In heaven's high bower I With silent delight I Sits and smiles on the night' (Blake, 'Night', **Songs of Innocence*); or, in more *Modernist vein, 'the evening is spread out against the sky I Like a patient etherised upon a table' (T. S. *Eliot, 'The Love Song of } . Alfred Prufrock'). See also EPIC SIMILE.

Simon Legree, the brutal slave-owner in H. B. *Stowe's *Uncle Tom's Cabin*, who beats Tom to death.

Simon Pure, a character in S. Centlivre's **A Bold Stroke for a Wife*.

Simple Story, A, a romance by Mrs *Inchbald, published in 1791.

The author's avowed purpose is to show the value of 'a proper education', but the interest of the work lies in its blend of melodramatic Gothic sexual intensity and

SIMPLICISSIMUS I SINCLAIR 936

realistic psychological observation. Miss Milner, a headstrong, clever, pleasure-loving orphaned heiress, falls in love with her attractive and sensitive guardian Dorriforth, a Roman Catholic priest: when he inherits a title to become Lord Elmwood he renounces his vows and marries her, but later undergoes a personality change, and becomes violently autocratic. During his prolonged absence overseas she is unfaithful to him, and dies estranged. Their daughter Matilda, forbidden her father's presence, and brought up under many restrictions, is finally reconciled with him, and marries her cousin and her father's favourite, Rushbrook. The expiation of jealousy and guilt over two generations has been compared to **The Winter's Tale*, in which Mrs Inchbald probably appeared, and Dorriforth may be in

part modelled on her friend J. P. *Kemble.

Simplicissimus, The Adventurous, the English title of *Der abenteuerliche Simplicissimus Teutsch* (1669), by J.J.C. von *Grimmelshausen: a description of the life of a strange vagabond named Melchior Sternfels von Fuchshaim. The work was first translated into English (with an account of the author) in 1912; its chief interest lies in the fact that it is one of the few existing contemporary records of the life of the people during the Thirty Years War.

SIMPSON, N(orman) F(rederick) (1919-), playwright, whose surreal comedies *A Resounding Tinkle* (perf. 1957) and *One-Way Pendulum* (perf. 1959) established him as a writer of the Theatre of the *Absurd. His work shows an affinity with that of Ionesco, which enjoyed a considerable vogue in Britain in the late 1950s. Other works include *The Cresta Run* (1965) and a novel, *Harry Bleachbaker* (1976).

SINCLAIR, Catherine (1800-64), philanthropist and prolific Scottish writer of travel, biography, children's books, novels, essays, and reflections. In *Holiday House* (1839) she produced a classic children's novel that made a conscious stand against the prevailing fashion for moralizing tales for the young and enjoyed success for many years.

SINCLAIR, Clive (1948-), novelist and short story writer, born in London and brought up in its northwestern suburbs, and educated at the universities of East Anglia and Santa Cruz. The title of his first novel, *Bibliosexuality* (1973), indicates a characteristic and idiosyncratic strain of verbal play and erotic bravura. This was followed by *Hearts of Gold* (1979, stories) and

Bedbugs (1982, stories) and the novel *Blood Libels* (1985). *Cosmetic Effects* (1989) is a neo-Gothic selfreflexive thriller, in which the action is divided between Israel and St Albans: narrator Dr Jonah Isaacson, who teaches film studies, becomes unwittingly involved in a terrorist plot and loses an arm, an injury which does not preclude much sexual activity and a macabre and successful bid to prevent his wife Sophie from procuring an abortion. *Augustus Rex* (1992), a novel about the resurrection of * Strindberg, and *The Lady with the Laptop* (1996, stories) were followed by *Kidneys in the Mind: A Lecture* (delivered at the British Library, May 1996; pub. 1996), which discusses the kidney as organ and metaphor, and describes his own experience of dialysis and transplant with stoic wit and scholarship. Sinclair has also written a study of the brothers * Singer (1983).

SINCLAIR, Iain (1943-), British novelist, short story writer, non-fiction author, poet, and film-maker, born in Cardiff, educated in Dublin, based in London. An influential poet with collections including *Lud Heat* (1975) and *Suicide Bridge* (1979), he published his first novel, *White Chapell, Scarlet Tracings*, in 1987. Its subject matter, the mythology of *Jack the Ripper, the 'psychogeography' of east London, would resurface frequently in his work. *Downriver* (1991) examines the changing face of London as seen from its evolving rail and waterways. It was followed by *Radon Daughters* (1994), east London's answer to William Hope Hodgson's *The House on the Borderland*. *Slow Chocolate Autopsy* (1997) is Sinclair's first collection of short stories and graphic tales (with artist Dave McKean).

Lights out for the Territory (1997), ostensibly a book of London walks, is his most accessible document yet. In it he explores a number of enthusiasms including *Hawsmoor churches, the secret state, and the films of Patrick Keiller.

SINCLAIR, May (Mary Amelia St Clair Sinclair) (1863-1946), novelist, the youngest daughter of a shipowner who went bankrupt; he died in 1881, and May (who was educated at home, apart from one year at Cheltenham Ladies' College) lived with her mother in London lodgings until her mother's death in 1901. She never married, and supported herself by reviews, translations, etc., and by writing fiction. She was a supporter of *women's suffrage, and deeply interested in psychoanalysis; her reviews and novels show considerable knowledge of both *Jung and *Freud. Among the most notable of her 24 novels are *The Divine Fire* (1904), *The Three Sisters* (1914, a study in female frustration with echoes of the *Brontë story), *The Tree of Heaven* (1917), *Mary Olivier: A Life* (1919), and *Life and Death of Harriett Freaan* (1922). The last two are *stream-of-consciousness novels, taking a woman from girlhood to unmarried middle age, and both show themselves keenly aware (though not necessarily wholly critical) of woman's tendencies towards selfdenial; much of *Mary Olivier* (the alcoholic father, the loved but dominating mother, the deaths of several brothers from heart failure, the intellectual curiosity and thirst for unprovided knowledge) is clearly autobiographical. Her novels had a considerable influence on R. *West and R. *Lehmann, but were largely forgotten until their revival (by *Virago) in the

1980s. See T. E. M. Boll, *Miss May Sinclair: Novelist* (1973)-

SINCLAIR, Upton Beali (1878-1968), American novelist and journalist, born in Baltimore, who paid his way through the College of the City of New York by writing novels, and continued to write prolifically in many genres. He is best known for his novel *The Jungle* (1906), an exposé of the Chicago meat-packing industry to which the public reacted so violently that an investigation of the yards was instituted by the US government; it also marks a conversion to socialism on the part of its author and of its protagonist, Slav immigrant Jurgis Rudkus. Sinclair's many other works include *The Metropolis* (1908), *King Coal* (1917), *Oil!* (1927), and *Boston* (1928); and a series with international settings featuring Lanny Budd, illegitimate son of a munitions manufacturer, who appears in *World's End* (1940), *Dragon's Teeth* (1942), *The Return of Lanny Budd* (1953), and other works.

SINGER, Isaac Bashevis (1904-91), Polish-born Yiddish author, the son and grandson of rabbis, educated at the Warsaw Rabbinical Seminary. In 1935 he emigrated to New York, in the footsteps of his brother, the novelist Israel Joshua Singer (1893-1944), and became a journalist, writing in Yiddish for the *Jewish Daily Forward*, which published most of his short stories. The first of his works to be translated into English was *The Family Moskat* (1950), which was followed by many other works, including *Satan in Goray* (Yiddish, 1935; English, 1955); *The Magician of Lublin* (1960); *The Slave* (1962); *The Manor* (1967) and

its sequel *The Estate* (1969). His collections of stories include *Gimpel the Fool* (1957); *The Spinoza of Market Street* (1961); *Zlateh the Goat* (1966); and *A Friend of Kafka* (1970). Singer's work portrays with a colourful intensity and much realistic detail the lives of Polish Jews of many periods of Polish history, illumined by hints of the mystic and supernatural; many of his novels and stories describe the conflicts between traditional religion and rising scepticism, between varying forms of nationalism, and between the primitive, the exotic, and the intellectually progressive. He provides an extraordinarily vivid record to a vanished way of life which lives on in his art; in an interview in *Encounter* (Feb. 1979) he claimed that although the Jews of Poland had died 'something—call it spirit, or whatever—is still somewhere in the universe. This is a mystical kind of feeling, but I feel there is truth in it.' Singer's writings have been increasingly admired internationally, and he was awarded the Nobel Prize for literature in 1978. There is a life by P. Kresh (1979), and see also *The Brothers Singer* (1983) by Clive Sinclair, which includes an account of the life of the Singers' sister, novelist Esther Kreitman (1891-1954)-

Singleton, Adventures of Captain, a romance of adventure by Defoe, published 1720.

Singleton, the first-person narrator, having been kidnapped in his infancy is sent to sea. Having 'no sense of virtue or religion', he takes part in a mutiny and is put ashore in Madagascar with his comrades; he reaches the continent of Africa and crosses it from east to west, encountering many adventures and obtaining

much gold, which he dissipates on his return to England. He takes once more to the sea, becomes a pirate, carrying on his depredations in the West Indies, Indian Ocean, and China Seas, acquires great wealth, which he brings home, and finally marries the sister of a shipmate.

Sinners, Beware, a 13th-cent. homiletic poem in 354 lines of six-line rhyming stanzas, concerned with the pains of hell and the *Seven Deadly Sins. Ed. in R. Morris (ed.), *An Old English Miscellany* (EETS 49, 1872; repr. 1973).

Sir Charles Crandison, see GRANDISON, SIR CHARLES.

Sir Courtly Nice, or It Cannot Be, a comedy by *Crowne, produced 1685.

This, the best of Crowne's plays, is founded on a comedy, *No puede ser el guardar una mujer*, by the Spanish dramatist Moreto. Leonora is in love with Farewel, a young man of quality, but her brother Lord Bellguard, owing to a feud between the families, is determined she shall not marry him. Bellguard keeps Leonora under watch by her aunt, 'an old amorous envious maid', and a pair of spies, Hothead and Fanatick, who hold violently opposed views on religious matters and quarrel amusingly. Thanks to the resourcefulness of Crack, who introduces himself in an assumed character into Lord Bellguard's house, Farewel is enabled to carry off and marry Leonora; while her rival suitor Sir Courtly Nice, favoured by Lord Bellguard, a fop whose 'linen is all made in Holland by neat women that dip their fingers in rosewater', is fobbed off with the aunt; and Surly, the rough illmannered cynic, gets no wife at all.

Sir Launcelot Greaves, The Life and Adventures of, see GREAVES, SIR LAUNCELOT.

Sir Launfal, by Thomas Chestre, a late 14th-cent.

*Breton lay, in 1,044 lines in 12-line, tail-rhyme stanzas.

It is one of the two English versions of *Marie de France's *Lanval* (given in an appendix to Bliss's edition: see below). Launfal is a knight of the Round Table who leaves the court, affronted by tales of *Guinevere's misconduct. He falls in love with a fairy lady, Tryamour. When he returns to Arthur's court Guinevere declares her love for him, but he rejects her, declaring that even his beloved's maids are more beautiful than the queen. The queen accuses him of trying to seduce her and at his trial he is asked to produce the beautiful lady he has boasted of. Tryamour appears and breathes on Guinevere's eyes, blinding her, and the lovers depart happily. The poem has the oversimplicity, but also the narrative liveliness, of its kind and it has been much edited in romance anthologies.

Ed. A. J. Bliss (1960); included in vol. i, *Medieval*

SIR PATRICK SPENS | SITWELL 938

Literature, of *The New Pelican Guide to English Literature* (1982), 440-72.

Sir Patrick Spens, an early Scottish *ballad, included in Percy's *Reliques*. The subject is the dispatch of Sir Patrick to sea, on a mission for the king, in winter; his foreboding of disaster; and his destruction with his ship's company. Sir W. *Scott, in his version, makes the object of the expedition the bringing to Scotland of the Maid of Norway (1283-90), who died on her voyage to marry Edward, prince of Wales.

Sir Thomas More, see MORE, SIR THOMAS.

sirvente, a form of poem or lay, usually satirical, employed by the *troubadours.

SISMONDI, Léonard Simond de (1773-1842), Swiss historian who lived mainly in Geneva. His famous work was *L'Histoire des républiques italiennes du Moyen-Âge* (1809-18). He had many friends, including Mme de *StaëTs circle and the duchess of Albany, widow of the Young Pretender, and he was an interesting letter writer.

SISSON, C(harles) H(ubert) (1914-), poet and translator, born in Bristol, and educated at Bristol University. He worked for many years in the civil service, of which he has been at times an outspoken critic. His volumes of poetry include *The London Zoo* (1961), *Numbers* (1965), *Metamorphoses* (1968), *Anchises* (1976), *In the Trojan Ditch: Collected Poems and Selected Translations* (1974), *God Bless Karl Marx!* (1988), and *Antidotes* (1991). Translations include works of *Heine, *Catullus, *Horace, and Dante's **Divina commedia* (1980). His poetry mingles biblical and classical themes and imagery with Arthurian references drawn from his native Somerset (as in one of his major poems, 'In Insula Avalonia'); many are satiric, but the satire is based on a religious preoccupation with man's fallen nature and a classical view of his limitations. A volume of autobiography, *On the Look Out*, was published in 1989. Prose works include a novel, *Christopher Homm* (1965), *The Avoidance of Literature: Collected Essays* (1978), *Anglican Essays* (1983), and *English Perspectives* (1991). He was made a CH in 1993. His *Collected Poems* were published in 1998.

Sister Peg, a political satire published in London in 1760, full title *The History of the Proceedings in the Case of Margaret, Commonly Called Peg, Only Lawful Sister to John Bull, Esq.* The work is modelled on * Arbuthnot's *History of John Bull*. It satirizes Anglo-Scottish relations after the Act of Union of 1707 and the cynicism of the politicians in the Scots militia controversy of 1760. *Hume laid claim to the authorship, but most historians follow A. *Carlyle in ascribing the work to A. *Ferguson.

SITWELL, Dame Edith Louisa (1887-1964), brought up at Renishaw Hall, where an unhappy childhood was made bearable by the company of her brothers Osbert and Sacheverell (below). She began to write poetry when young, and her first published poem, 'Drowned Suns', appeared in the *Daily Mirror* in 1913. With her brothers she actively encouraged *Modernist writers and artists; she despised much of the work published in * *Georgian Poetry*, and from 1916 to 1921 edited *Wheels*, an anti-Georgian magazine, which first published W *Owen. Her first volume of verse, *The Mother and Other Poems* (1915), was followed by many others, and she quickly acquired a reputation as an eccentric and controversial figure, confirmed by the first public performance, in 1923, of *Façade*, a highly original entertainment (with music by W. * Walton) with verses in syncopated rhythms. *Gold Coast Customs* (1929), a harsh and powerful work, compared modern Europe with ancient barbaric Africa. Her prose works (which she wrote reluctantly, for money) include a study of *Pope (1930), *English Eccentrics* (1933), and *Victoria of England* (1936). Her only novel, *I Live under a Black Sun*

(1937), was poorly received, but it was followed by a period of great acclaim, aroused by her poems of the Blitz and the atom bomb (*Street Songs*, 1942; *Green Song*, 1944; *The Song of the Cold*, 1945; *The Shadow of Cain*, 1947); as J. *Lehmann said, 'The hour and the poet were matched.' Triumphant lecture tours in America followed the war, but in the 1950s her reputation began to fade, as the new austerity of the ^Movement became fashionable. She remained, however, a considerable public figure, well known outside literary circles for her theatrical dress and manner (recorded by many artists and photographers) and by her indignant response to real or suspected criticism. F. R. *Leavis had claimed in 1932 that 'the Sitwells belong to the history of publicity, rather than that of poetry', but her status as a poet survived this dismissal, although it remains a matter of controversy. See V. *Glendinning, *Edith Sitwell* (1981). **SITWELL**, Sir (Francis) Osbert (Sacheverell) (1892-1969), brother of Edith and Sacheverell *Sitwell. He grew up at Renishaw Hall, Derbyshire, which he later inherited. After Eton he reluctantly served in the First World War, and his early poetry (e.g. *The Winstonburg Line*, 1919) is sharply satirical and pacifist in tone. He produced many volumes of poetry, fiction, and autobiography, and was, with his brother and sister, an outspoken enemy of the *Georgian poets (whom he regarded as philistine) and an ardent supporter of *Pound, T. S. *Eliot, W *Lewis, and W *Walton (for whose *Belshazzar's Feast*, 1931, he wrote the words). His prose works include *Triple Fugue* (1924), a collection of satirical stories; *Before the Bombardment*

(1926), a novel describing the shelling of Scarborough in 1914 and its effect on the lonely, genteel female society of the town; *Winters of Content* (1932), describing travels in Italy; and *Escape with Me!* (1939), describing travels in China and the Far East. His most sustained achievement was his autobiography, in five 939 **SITWELL I SKELTON** volumes (*Left Hand! Right Hand!*, 1945; *The Scarlet Tree*, 1946; *Great Morning!*, 1948; *Laughter in the Next Room*, 1949; *Noble Essences*, 1950: with a later addition, *Tales My Father Taught Me*, 1962). These are remarkable for the portrait of the eccentric, exasperating figure of his father Sir George, and their tone is romantic, acidic, nostalgic, and affectionate in turn. See John Pearson, *Façades* (1978), a biography of all three Sitwells. There is a life by P. Ziegler (1998). **SITWELL**, Sir Sacheverell (1897-1988), brother of Osbert and Edith (above). His first volume of verse, *The People's Palace* (1918), was followed by several others; his *Collected Poems*, with an introduction by Edith, appeared in 1936, and a volume of poetry, *An Indian Summer*, in 1982. Many of his prose works combine an interest in art and travel; they include *Southern Baroque Art* (1924) and *German Baroque Art* (1927), both written when the baroque was little studied; *Conversation Pieces* (1936), again on a not yet fashionable subject; the monumental *British Architects and Craftsmen* (1945); and *Bridge of the Brocade Sash* (1959), on the arts of Japan. He also wrote biographies of *Mozart (1932) and *Liszt (1934). His imaginative prose includes *The Dance of the Quick and the Dead* (1936), a series of interlocked

reflections on literature, art, travel, etc.; *Valse des fleurs* (1941), a re-creation of a day in St Petersburg in 1868; and *Journey to the Ends of Time* (1959), a macabre and despairing work about the condition of man.

skaldic, or scaldic, verse, a form of Old Norse poetry distinguished by its elaborate metre, alliteration, consonance, and riddling diction. The most usual skaldic metre is 'dróttkvaett', a strophe which consists of eight six-syllable lines, each ending in a trochee. In regular 'dróttkvaett' each odd line contains two alliterating syllables in stressed positions, and the alliteration is continued on one stressed syllable in each following even line. Odd lines also contain two internal half-rhymes; even lines two full rhymes. The first known skald was Bragi Boddason who probably wrote in the late 9th cent. Skaldic verse flourished in the 10th cent, and on into the 11th, and much of it was composed to commemorate the deeds of chieftains who ruled in Norway at this time. Such verses are preserved mainly in the kings' sagas; many 'lausavisur' or occasional verses, and some love poetry are included in the narratives of family sagas (see SAGA).

E. O. G. Turville-Petre, *Scaldic Poetry* (1976), gives parallel translation and discussion.

SKEAT, W(alter) W(illiam) (1835-1912), one of the greatest of the 19th-cent. editors of Old and Middle English literature. He was educated at Christ's College, Cambridge, where he became a mathematics lecturer in 1864. He devoted much of his time to the study of Early English and in 1878 he was appointed to the chair of Anglo-Saxon at Cambridge. His edition of *Lancelot of the Laikwas* one of the first publications of the *Early

English Texts Society (no. 6, 1865). He edited *yǣlfric, *Barbour's *Bruce*, *Chatterton, and the Anglo-Saxon Gospels; his greatest works were the editions of Langland's **Piers Plowman* (published 1886 after 20 years' work) setting out in parallel the three manuscript versions, the existence of which was Skeat's discovery, and of *Chaucer (7 vols, 1894-7, largely establishing the canon and publishing noncanonical works in vol. vii), both of which have been reprinted throughout the 20th cent. He founded the English Dialect Society in 1873, which led to the appearance of Joseph *Wright's *English Dialect Dictionary* (1896-1905), and his own *Etymological Dictionary* (1879-82, rev. and enl. 1910) was begun with the object of collecting material for the *New English Dictionary* (see MURRAY, J. A. H.). He also began the systematic study of place names in English. His autobiography (to that date) can be found in *A Student's Pastime* (1896).

SKEFFINGTON, Sir Lumley St George (1771-1850), fop, playwright, and devoted man of the theatre, who belonged to the Carlton House circle. His most successful works, *The Word of Honour*, *The High Road to Marriage*, and *The Sleeping Beauty*, were produced in the years 1802-5. He was caricatured by *Gillray, and his dramatic works were described by Byron in **English Bards and Scotch Reviewers* (1809) as 'skeletons of plays'.

SKELTON, John (1460-1529), created 'poet-laureate' by the universities of Oxford, Louvain, and Cambridge, an academical distinction. He became tutor to Prince Henry (Henry VIII) and enjoyed court favour despite

his outspokenness. He was admitted to holy orders in 1498 and became rector of Diss in Norfolk. From about 1511 until his death he seems to have lived in Westminster. His principal works include: **The Bowge of Courte* (a satire on the court of Henry VII), printed by Wynkyn de **Worde*; *A Garlande of Laurell* (a self-laudatory allegorical poem, describing the crowning of the author among the great poets of the world); *Phyllyp Sparowe* (a lamentation put into the mouth of Jane Scroupe, a young lady whose sparrow has been killed by a cat, followed by a eulogy of her by Skelton, and a defence of himself and the poem); *Collyn Clout* (a complaint by a vagabond of the misdeeds of ecclesiastics), which influenced **Spenser*. Not only this last poem, but also his satires 'Speke Parrot' and *Why come ye nat to Courte*, contained attacks on Cardinal Wolsey, setting forth the evil consequences of his dominating position. However, he seems to have repented of these, for *A Garlande of Laurell* and his poem on the duke of Albany, both of 1523, are dedicated to Wolsey. His most vigorous poem was **The Tunnyng of Ely nour Rummy ng*. His play **Magnyfycence* (1516) is an example of the **morality*. Skelton's *Ballade of the Scottysse Kyng* is a spirited celebration of the victory of **Flodden*. A number of Skelton's poems were printed and reprinted in the 16th cent., SKELTONIC VERSE | SLAVERY 940 most of the extant copies being, though undated, evidently later than the poet's death; in 1568 appeared a fairly full collected edition in one volume. There is a complete edition of the English poems by John Scattergood, 1983. Anecdotes of Skelton appeared

in the popular *Merie Tales* (1567) and similar collections. The verse form now known as 'Skeltonic verse' is derived from his favourite metre, 'a headlong voluble breathless doggrel, which rattling and clashing on through quick-recurring rhymes . . . has taken from the name of its author the title of Skeltonical verse' (J. C. **Collins*). As he himself said (*Collyn Clout*, 53-8):

For though my ryme be ragged,
Tattered and jagged,
Rudely rayne-beaten,
Rusty and mothe-eaten,
Yf ye take well therwith,
It hath in it some pyth.

Skelton's modern admirers include Robert **Graves*. **Skeltonic verse**, see SKELTON.

Sketches by Boi, a collection of sketches of life and manners, by **Dickens*, first published in various periodicals, and in book form in 1836-7 (in 1 vol., 1839). These are some of Dickens's earliest literary work.

Skewton, the Hon. Mrs, in Dickens's **Dombey and Son*, the mother of Edith, Dombey's second wife. **Skimpole**, Harold, a character in Dickens's **Bleak House*.

SKINNER, Cyriack (1627-1700), a grandson of Sir E. **Coke*, and a student, then a friend (and possibly also an early biographer), of **Milton*. Milton addressed two sonnets to him, written c.1654: 'Cyriack, whose grandsire on the Royal Bench' and 'To Mr Cyriack Skinner upon His Blindness'.

SKINNER, John (1721-1807), an Aberdeenshire minister chiefly remembered as the author of *Tullochgorum*

(1776), pronounced by *Burns 'the best Scotch song Scotland ever saw'. His poems and songs were published in vol. iii of his *Theological Works* (1809). **SKINNER**, Martyn (1906-93), poet, educated at Clifton and Oxford ('no degree taken'), author of *Letters to Malaya* (1941, 1943) in the form of a verse letter to a friend in Changi Jail; *The Return of Arthur* (1966, but set in 1999); and *Old Rectory* (1970, 1977). He was deeply interested in rural life, and a celebrated letter writer, a friend of John Stewart *Collis, R. C. *Hutchinson, and Rupert *Hart-Davis.

SKVORECKY, Josef (1924-), Czech novelist, born in Náchod in north-east Bohemia, and educated at Charles University, Prague. He worked for a while in publishing, and emigrated to Canada in 1969 with his novelist wife Zdena Salivarová, where they founded a Czech-language publishing house. He is known internationally for his comic and frequently subversive novels of wartime and post-war life, many of them featuring his hero Danny, passionate about women and jazz, who graduates from small-town adolescence in Bohemia to become a professor in Canada. Titles include *Zbabělci (The Cowards)*, 1958) and *The Engineer of Human Souls* (1977).

slavery, literature of. This refers to the literature written during or about the period between the 16th and 19th cents when Europeans colonized the Americas and the Caribbean using slave labour from Africa. Slavery played an important role in the development of European thought and literature especially in the 18th cent. The anti-slavery movement, at its peak in the 1780s and 1790s, attracted many poets to its

cause, including *Wordsworth, *Blake, *Cowper, and *Southey, and 'The Dying Negro' (1773) by Thomas *Day became one of the best-known abolitionist poems of the day. Slavery became a fashionable literary topic. Two of the century's most popular plays in Britain, *Southerne's *Oroonoko* (1696) and Colman's *Inkle and Yarico* (1787: one of 45 different versions of the tale that circulated through Europe), were concerned with slavery. A critique of civilization and commerce links anti-slavery with *primitivism; stock images of the Noble Savage were used as a comparison with the greed and cruelty of Europeans. As an arena for the expression of pity and suffering, slavery was the perfect subject for *sentimental novels such as H. *Mackenzie's *Julia de Roubigné* (1777) and Sarah *Scott's *The History of Sir George Ellison* (1766). Despite its success in attracting a wide readership to the issue, the compassion displayed towards the slave's predicament is often directed towards indulging the sensibility and benevolence of the reader rather than as a challenge to the institution of slavery. Even sympathetic observers such as John Stedman, whose *Narrative* (1796) catalogued the horrors of slavery in Surinam, argued for amelioration of the slaves' conditions and not their freedom. Anti-slavery politics did not usually transcend the belief in the superiority of European culture of the age and rarely provided insights into the experiences of slaves with their own histories and cultures. Recent scholarship has focused on literature produced by ex-slaves such as I. *Sancho and Olaudah Equiano. Books such as Equiano's played an important role in the abolition movement

because writing and art were given value as expressions of humanity and civilization; by writing his own narrative Equiano countered the argument that Africans could not be considered human.

(*Hume's comment that 'I am apt to suspect the negroes to be naturally inferior to the whites . . . No ingenious manufactures amongst them, no arts, no sciences' was representative of attitudes that did not consider Africans worthy of such categories.) These 18th-cent. narratives may be seen as the precursors of the hundreds of slave narratives written in 19th-cent. 941 SLAY-GOOD I SMART

America, the most famous of which were written by Frederick Douglass (1817-95) and Harriet Jacobs (1813-97). Since the 1960s these narratives have been central to attempts to recover works by black writers previously excluded from literary history and have formed the basis of newly constructed *black British and African-American canons. Literature has continued to be produced which rewrites the experience of slavery, especially in recent decades. The most famous of these to come out of America was T. *Morrison's * *Beloved* (1987): she stated that her aim in writing was 'to fill in the blanks that the slave narratives left, to part the veil that was so frequently drawn'. In Britain, F. *D'Aguiar, D. *Dabydeen, C. *Phillips, and Beryl Gilroy have all written literature that reimagines the history of slavery, and novels by Phillipa Gregory, B. *Unsworth, and M. *Warner have explored the role slavery played in British society. In the Caribbean, the need to decolonize literature and develop a post-colonial identity has

encouraged writers such as G. *Lamming, D. *Walcott, and Earl Lovelace to explore and reinterpret the slave past.

See Eva Dykes, *The Negro in Romantic Thought* (1942); Wylie Sypher, *Guinea's Captive Kings* (1942); Peter Hulme, *Colonial Encounters* (1986); Markman Ellis, *The Politics of Sensibility* (1996); A. Rampersad, *Slavery and the Literary Imagination* (1989); V. Carretta, *Unchained Voices* (1996).

Slay-good, in Pt. II of Bunyan's **Pilgrim's Progress*, a giant whom Mr *Great-heart killed, rescuing Mr Feeble-mind from his clutches.

Sleary, the circus proprietor in Dickens's **Hard Times*. **'Sleepy Hollow**, The Legend of, a story by W. *Irving, included in *The Sketch Book*. Ichabod Crane is a schoolmaster and suitor for the hand of Katrina van Tassel. He meets his death, or, according to another report, leaves the neighbourhood, in consequence of being pursued at night by a headless horseman, an incident for which his rival Brom Bones is suspected of having been responsible.

Slender, Abraham, a cousin of *Shallow's and unsuccessful lover of Anne *Page in Shakespeare's **The Merry Wives of Windsor*.

Slipslop, Mrs, a character in Fielding's **Joseph Andrews*. **SLOANE**, Sir Hans (1660-1753), a physician, secretary to the * Royal Society, 1693-1712, and president of the Royal College of Physicians, 1719-35. He purchased the manor of Chelsea in 1712 and endowed the Chelsea Physic Garden. He published (1696) a Latin catalogue of the plants of Jamaica (where he had been physician to the governor, 1687-9). His collection (including a

large number of books and manuscripts) was purchased by the nation and placed in Montague House, afterwards the *British Museum; the geological and zoological specimens formed the basis of the Natural History Museum in South Kensington, opened in 1881. Sloane Square and Hans Place are named after him.

Slop, Dr, in Sterne's **Tristram Shandy*, a thoroughly incompetent and argumentative physician, now known to be a caricature of Dr John Burton, a male midwife and Tory politician of York, and an enemy of Sterne's. The name was later applied to Sir John Stoddart (1773-1856), who was editor of the *New Times* from 1817 until 1828.

Slope, the Revd Obadiah, a character in Trollope's **The Warden* and **Barchester Towers*.

Slough of Despond, in Bunyan's **Pilgrim's Progress*, a bog into which Christian and Pliable fall shortly after quitting the City of Destruction. Calvinist horror of sin accompanying conversion is symbolized as a rank fen which the king's surveyors have been attempting to drain 'for this sixteen hundred years' (i.e. since Christ's crucifixion). As fen drainage was a preoccupation of the age, the image had immediacy, and has since passed into the realm of the proverbial.

Sludge, Dicky, or 'Flibbertigibbet', a character in Scott's **Kenilworth*.

Slumkey, the Hon. Samuel, in Dickens's **Pickwick Papers*, the Blue candidate in the Eatanswill election.

Sly, Christopher, see TAMING OF THE SHREW, THE.

Small House at Allington, The, a novel by A. *Trollope, published 1864, the fifth in the *'Barsetshire'

series.

Lily Dale becomes engaged to Adolphus Crosbie, an ambitious civil servant, but Crosbie is invited to a house party at Courcy Castle where he proposes to Lady Alexandrina de Courcy. When news comes back to Allington that Crosbie has jilted her, Lily behaves well, but Johnny Eames, her childhood sweetheart, tries to take some revenge on her behalf by assaulting Crosbie at Paddington station. Crosbie finds that he and his bride are incompatible; Lady Alexandrina returns to her family and travels to Baden, Crosbie taking refuge in wounded bachelordom. Meanwhile Eames's reputation continues to develop. He grows out of his juvenile dissipations, clears up an unfortunate entanglement with the daughter of his London boardinghouse keeper, and begins to spend much of his free time at Allington. There he becomes the protégé of Lord de Guest, and at the intercession of Lady Julia renews his suit to Lily. Lily, however, considers herself bound to Crosbie for life.

Lily's sister Bell is expected to marry the heir of Squire Dale of the Great House at Allington, but she rejects him in favour of the worthy Dr Crofts.

SMART, Christopher (1722-71), born in Kent, but educated in Durham and at Pembroke Hall, Cambridge, where he distinguished himself as a classical
SMART I SMETANA 942

scholar and as a poet, winning the Seatonian Prize for sacred poetry five times. In 1749 he came to London and began to write poems and reviews under various pseudonyms, including 'Mrs Midnight', for *Newbery, whose stepdaughter he married in 1752. Newbery

published his first collection of verse, *Poems on Several Occasions* (1752), which included a blank-verse georgic in two books, 'The Hop-Garden', and lighter verse. *The Hilliad*, a * mock-heroic satire on the quack doctor John Hill, written with the help of A. *Murphy and modelled on **The Dunciad*, appeared in 1753. In 1756 Smart was dangerously ill, and a year later he was admitted to a hospital for the insane; he spent the years 1759-63 in a private home for the mentally ill in Bethnal Green. His derangement took the form of a compulsion to public prayer, which occasioned the famous comment of Dr *Johnson: 'I'd as lief pray with Kit Smart as anyone else.' After leaving the asylum he published his best-known poem, *A Song to David* (1763), a hymn of praise to David as author of the Psalms, and a celebration of the Creation and the Incarnation; the poem is built on a mathematical and mystical ordering of stanzas grouped in threes, fives, and sevens, and was compared by R. *Browning, one of Smart's few 19th-cent. admirers, to a great cathedral, in both its structure and imagery. Smart also published in these later years translations of the Psalms, of *Horace, two oratorios, and poems, and was supported by the friendship of W. *Mason, Dr *Burney, and others (though Mason, on reading *A Song to David*, declared him 'as mad as ever'); however he declined into poverty and debt and died within the 'Rules' of the King's Bench Prison. His work was little regarded until the 1920s, when there was a wave of biographical interest, and his reputation as a highly original poet was confirmed by the publication of his extraordinary work *Jubilate Agno* in 1939 (ed. W. F. Stead as *Rejoice in the Lamb: A Song from Bedlam*).

This unfinished work had been composed between 1758/9 and 1763, largely at Bethnal Green; Smart described it as 'my Magnificat', and it celebrates the Creation in a verse form based on the antiphonal principles of Hebrew poetry. It was to consist of parallel sets of verses, one beginning 'Let. . .', with a response beginning 'For . . .' The arrangement of the lines intended by Smart himself was demonstrated in 1950 by W. H. Bond, from the autograph manuscript in the Houghton Library at Harvard. It contains an extremely wide range of references, biblical, botanical, zoological, scientific (Smart was opposed to I. *Newton's view of the universe), personal, and cabalistic; the most celebrated passage is the one on Smart's cat, which begins 'For I will consider my cat Jeoffly . . .' There is a scholarly edition of the complete works, ed. K. Williamson and M. Walsh (5 vols, 1980-96). There is a biography by A. Sherbo (1967).

SMART, Elizabeth (1913-86), Canadian-born writer, born in Ottawa, who went to England in 1930 to study music and settled there after the Second World War. She is remembered for her prose poem *By Grand Central Station I Sat Down and Wept* (1945), an account of her love for G. *Barker, whom she met in California in 1940, and by whom she was to have four children. It is passionate and lyrical, with biblical echoes from the Song of Songs, and was described by B. *Brophy as 'shelled, skinned, nerve-exposed'. She also published poetry (*A Bonus*, 1977; *In the Meantime*, 1984) and her journals have been edited (1986, 1994) by Alice Van Wart.

Smectymnuus, the name under which five Presbyterian

divines, Stephen Marshall, Edmund Calamy, Thomas Young, Matthew Newcomen, and William Spurstow, published a pamphlet in 1641 attacking episcopacy and Bishop J. *Hall. It was answered by Hall, and defended by *Milton (who had been a pupil of Young, the eldest of the five) in his *Animadversions upon the Remonstrant's Defence against Smectymnuus* (1641) and his *An Apology against a Pamphlet CalidA Modest Confutation of the Animadversions upon the Remonstrant against Smectymnuus* (1642). In the latter Milton also defends himself against the allegations of the anonymous *A Modest Confutation* (possibly by Hall's son or by the Revd Robert Duncan, ?i599~71622), which include the charge that Milton had 'spent his youth in loitering, bezelling and harlotting', and that he had been 'vomited out' of the University: it contains an interesting account of his early studies. From 'Smectymnuus' is derived the 'Legion Smec' in **Hudibras* (11. ii), signifying the Presbyterians: New modell'd the army and cashier'd
All that to Legion Smec adher'd.

SMEDLEY, Francis Edward (1818-64), a cripple from childhood, who was for three years editor of *Cruikshank's Magazine* and author of three high-spirited novels of sport, romance, and adventure, including the popular *Frank Fairleigh* (1850), illustrated by *Cruikshank, *Lewis Arundel* (1852), and *Harry Coverdale's Courtship* (1855).

Smelfungus, in Sterne's **A Sentimental Journey*, a caricature of *Smollett, who in 1766 had published his **Travels through France and Italy*.

SMETANA, Bedřich (1824-84), Czech composer, most

of whose work depends on texts from his own country. He had however an admiration for Shakespeare and one of his earliest orchestral works is the symphonic poem based on ^*Richard III*, written when the composer was still unknown and living in Sweden: it contains a successful musical portrait of the humpbacked king with his uneven, halting walk. At about the same time Smetana wrote a long piano piece, *Macbeth and the Witches*, of considerable originality. There is also a late fragment (less than one act) of *Viola*, an opera based on ^*Twelfth Night*, which would probably have been more interesting than the Shakespearian March, a *pièce d'occasion* written for the

943 SMIKE I SMITH
culmination of the Shakespeare tercentenary concert organized by Smetana in Prague in 1864.

Smike, a character in Dickens's **Nicholas Nickleby*.

SMILES, Samuel (1812-1904), son of a Haddington shopkeeper. He had a mobile and varied career as surgeon, newspaper editor, secretary for a railway company, etc., and devoted his leisure to the advocacy of political and social reform, on the lines of the *Manchester school, and to the biography of industrial leaders and humble self-taught students. He published a *Life of George Stephenson* (1875), *Lives of the Engineers* (1861-2), *Josiah Wedgwood* (1894), and many similar works, but is now principally remembered for his immensely successful *Self-Help* (1859), which was translated into many languages. It preached industry, thrift, and self-improvement, and attacked 'over-government'; it has been much mocked as a work symbolizing the ethics and aspirations of mid-19thcent.

bourgeois individualism. The titles of other works on similar themes (*Character*, 1871; *Thrift*, 1875; *Duty*, 1880) are self-explanatory.

SMILEY, Jane (1951-), American novelist, born in Los Angeles, best known for her novel *A Thousand Acres* (1992), for which she was awarded the * Pulitzer Prize for fiction. In this grim retelling of the **King Lear* story, set like much of Smiley's work in the American Midwest, Larry King decides to retire and pass his farm down to his three daughters, Ginny, Rose, and Caroline; Smiley describes the tragic consequences of this decision eloquently and with a remarkable sense of both morality on an epic scale and intimate details of character.

Her other novels include the thriller *Duplicate Keys* (1984) and *Moo* (1995), a wryly satirical look at university campus life in Midwestern America. She has also published a collection of short stories, *The Age of Grief* (1988).

SMITH, Adam (1723-90), born at Kirkcaldy. He studied at Glasgow University and as a Snell exhibitioner at Balliol College, Oxford. In 1748 he was appointed to lecture in rhetoric and belles-lettres in Edinburgh where he was associated with the publication of *Hamilton of Bangour's *Poems*. He was appointed professor of logic at Glasgow in 1751, and in 1752 professor of moral philosophy. He became the friend of *Hume. His contributions to the original **Edinburgh Review* (1755-6) included a critical review of Johnson's *Dictionary*. In 1759 he published **The Theory of Moral Sentiments*, which brought him into prominence. In 1764 he resigned his professorship and

accompanied the young duke of Buccleuch as tutor on a visit to France, where he saw *Voltaire and was admitted into the society of the *physiocrats. After his return he settled down at Kirkcaldy and devoted himself to the preparation of his great work *An Inquiry into the Nature and Causes of the *Wealth of Nations*, published in 1776. This revolutionized the economic theories of the day. Its appearance on the actual date of the 'Declaration of Independence' of the American rebels was of importance if only for the prophecy in Bk IV, 'They will be one of the foremost nations of the world': to obviate the danger he proposed the representation of the colonies in the British Parliament.

Smith's edition of the autobiography of Hume in 1777 occasioned some controversy. A projected work on the theatre was never completed, but an essay on the imitative arts was included in his posthumous *Essays on Philosophical Subjects* (1795). He was a member of Johnson's *Club. A critical edition of Smith's works in six volumes was published for the University of Glasgow in 1976-80, but the *Correspondence* volume is defective.

SMITH, Alexander (1783-67), by occupation a lacepattern designer in Glasgow. He published in 1853 *Poems* (including 'A life-drama'), which were received at first with enthusiasm, and satirized, along with other works of the * Spasmodic school, in *Aytoun's *Firmilian*. He published in 1855 sonnets on the Crimean War jointly with S. T. *Dobell; *City Poems* in 1857; and some prose essays, *Dreamthorp*, in 1863. His best prose is to be seen in *A Summer in Skye* (1865), a vivid evocation of the region, its history, and its inhabitants.

SMITH, Charlotte, née Turner (1749-1806), novelist and poet, who also wrote many stories and sketches, and enjoyed considerable success. She began her career with *Elegiac Sonnets* in 1784, followed by a second volume of sonnets (a form for which she was particularly admired) in 1797: the melancholy which informed much of her poetry was not merely fashionable, as some supposed, but sprang in part from intense marital, family, and financial difficulties.

Beachy Head; with Other Poems was published posthumously in 1807. Her 11 novels appeared between

1788 and 1802, and include *Emmeline* (1788), which was admired by Sir W. Scott, and *The Old Manor House* (1793), which Scott, and posterity, considered her best. Orlando, who is favoured by a rich widow, Mrs Rayland, is forced to leave his beloved Monimia, Mrs Rayland's ward, in order to seek a livelihood. He joins the army in America, and after many hardships among battles and Native Americans returns to find himself Mrs Rayland's heir and to marry Monimia. At her best the author's work is brisk, ironic, and confident.

SMITH, Clark Ashton, see FANTASY FICTION.

SMITH, Dodie (1896-1990), playwright and novelist, who wrote as C. L. Anthony until 1935. Trained for the stage, she later worked in Heal's furniture store in London. She wrote ten plays, among them *Dear Octopus* (1938), and six adult novels, including the romantic minor classic *Capture the Castle* (1949). Her children's book *One Hundred and One Dalmatians* (1956) has been successfully filmed in cartoon and live action.

SMITH I SMITH 944

SMITH, George (1824-1901). He joined in 1838 the firm of Smith & Elder, publishers and East India agents, of 65 Cornhill, London, which his father had founded in partnership with Alexander Elder in 1816, soon after coming in youth to London from his native town of Elgin. In 1843 Smith took charge of some of the firm's publishing operations, and on his father's death in 1846 became sole head of the firm. Under his control the business quickly grew in both the India agency and publishing directions. The chief authors whose works he published in his early career were *Ruskin, C. *Brontë, whose *Jane Eyre* he issued in 1848, and W. M. *Thackeray, whose *Esmond* he brought out in 1852. Charlotte Brontë visited Smith and his mother in London on friendly terms, and Smith later acknowledged that 'In *Villette* my mother was the original of "Mrs Bretton", several of her expressions are given verbatim. I myself, I discovered, stood for "Dr John".' ('Recollections of Charlotte Brontë', *Cornhill Magazine*, Dec. 1900.)

In 1853 he took a partner, H. S. King, and after weathering the storm of the Indian Mutiny, founded in 1859 the *Cornhill Magazine*, with Thackeray as editor and numerous leading authors and artists as contributors. In 1865 Smith (with Frederick Greenwood) founded the *Pall Mall Gazette*, a London evening newspaper of independent character and literary quality, which remained his property till 1880. In 1868 he dissolved partnership with King, leaving him to carry on the India agency branch of the old firm's business, and himself taking over the publishing branch, which he thenceforth conducted at 15 Waterloo

Place, London. His chief authors now included R. *Browning, M. *Arnold, (Sir) L. *Stephen, and Anne Thackeray * Ritchie, all of whom were intimate personal friends. He was founder (1882) and proprietor of the * *Dictionary of National Biography*.

SMITH, Goldwin (1823-1910), educated at Eton and Christ Church, Oxford, Regius professor of modern history at Oxford, 1858-66, and subsequently professor of history at Cornell University in America, finally settling at Toronto in 1871. He was an active journalist and vigorous controversialist, supporting the cause of the North in the American Civil War, and the sentiment of national independence in Canada.

SMITH, Horatio (Horace) (1779-1849), brother of James *Smith. He became famous overnight as the joint author, with his brother, of * *Rejected Addresses* in 1812, and of *Horace in London* (1813), imitations of certain odes of *Horace, chiefly written by his brother. He then turned to the writing of historical romance. In 1826 his *Brambletye House*, the story of a young Cavalier and a pale shadow of Scott's * *Woodstock* (published in the same year), went through many editions. *The Tor Hill* followed in the same year, and between then and 1846 he wrote nearly 20 further novels, as well as plays and poems and work for the **New Monthly Magazine*.

SMITH, Iain Crichton (1928-98), poet, born into a Gaelic-speaking family on the Isle of Lewis, and educated at the University of Aberdeen. He taught for many years, first at Clydebank, then (1955-77) m Oban. His first volume of poetry, *The Long River* (1955), was followed by others, including *The White Noon*

(1959), *Thistles and Roses* (1961), *Deer on the High Hills* (1962), *The Law and the Grace* (1965), *Hamlet in Autumn* (1972), *The Emigrants* (1983, translated from the author's own Gaelic), *A Life* (1986, an autobiography in verse), and *The Village and Other Poems* (1989): his *Collected Poems* was published in 1992. His work celebrates landscape and place (Aberdeen, Oban, Edinburgh, the Highlands, and 'bare Lewis without tree or branch'), writers and painters, and the often constrained and difficult lives of his fellow Scots: the tone is of a strange lyric stoic irony, at times elegiac:

The herring girls,
where did they go to
with their necklaces of salt? (1983)

SMITH, James (1775-1839), elder brother of Horatio *Smith. He was solicitor to the board of ordnance, and produced with his brother * *Rejected Addresses* in 1812 and *Horace in London* (1813), imitations of certain odes of *Horace, largely written by James. He also wrote entertainments for the comic actor Charles Mathews.

SMITH, Captain John (1580-1631). He set out with the Virginia colonists in 1606 and is said to have been rescued by *Pocahontas when taken prisoner by the Native Americans. He became head of the colony and explored the coasts of the Chesapeake. He was author of *The General History of Virginia, New England, and the Summer Isles* (1624).

SMITH, John (1618-52), see CAMBRIDGE PLATONISTS.

SMITH, John Thomas (1776-1833), engraver and artist, and eventually keeper of prints and drawings at the *British Museum. He was particularly interested in the history and character of London. Among other

writings he published *Antiquities of London* (1800) and *Vagabondiana* (1817), a description of London's beggars, illustrated by himself. He wrote a remarkably candid life of the sculptor *Nollekens, published in 1828, and in 1839 *Cries of London: A Book for a Rainy Day, or Recollections of the Events of the Years 1766-1833* (1845), which provides a lively account of the literary and artistic life of the time.

SMITH, Ken (1938-), poet, born in east Yorkshire, educated at Leeds University. *The Pity* (1967) introduced Smith as a nature poet with a stronger human focus than Ted *Hughes. Smith's work then appeared fugitively until Bloodaxe Books published *Burned Books* (1981) and *The Poet Reclining: Selected Poems 1962-1980* (1982), which showed Smith's kinship with American speech-based poetry (rather than the imagedriven practice of English contemporaries) when he dealt, in fragmentary or overheard form, with themes
945 SMITH I SMOLLETT
of loss and exile. *Fox Running* (1980) applies these methods to a period of breakdown in London. *Terra* (1986) is Smith's reading of the Thatcher-Reagan years 'from below', while *Wormwood* (1987) draws on experience as writer in residence at HM Prison Wormwood Scrubs. After 1989 Smith travelled extensively in eastern Europe (see *The Heart, the Border*, 1990, and *Wild Root*, 1988). *A Book of Chinese Whispers* (1987) collects his short fiction.

SMITH, (Lloyd) Logan Pearsall (1865-1946), man of letters, born in Philadelphia of Quaker stock. He spent most of his life in England, devoting himself to the study of literature and the English language; he was

(with *Bridges and others) a founder of the ^Society for Pure English. One of his sisters became the first wife of Bertrand * Russell, another married *Berenson, and his own circle of literary friends included R. *Fry, H. *James, and C. *Connolly. His works include *Trivia* (1902), *More Trivia* (1921), and *Afterthoughts* (1931), collections of much-polished observations and aphorisms; one of his more memorable, 'People say that life is the thing, but I prefer reading', indicates the nature of his success and limitations as an author. See *Recollections of Pearsall Smith* (1949), an unsparing account by R. Gathorne-Hardy.

SMITH, Stevie (Florence Margaret) (1902-71), poet and novelist, who was born in Hull but brought up in Palmers Green, north London, where she spent most of her adult life with an aunt. She wrote three novels, *Novel on Yellow Paper* (1936), *Over the Frontier* (1938), and *The Holiday* (1949), but has been more widely recognized for her witty, caustic, and enigmatic verse, much of it illustrated by her own comic drawings. Her first volume, *A Good Time Was Had by All* (1937), was followed by seven others, including *Not Waving but Drowning* (1957), of which the title poem (originally published in the * *Observer*) is perhaps the best known. She was an accomplished reader of her own verse, and found a new young audience at the poetry readings which flourished in the 1960s. Her *Collected Poems* appeared in 1975; see also *Ivy & Stevie* (1971) by her friend, the novelist Kay Dick.

SMITH, Sydney (1771-1845), educated at Winchester and New College, Oxford. He lived for a time as a tutor in Edinburgh, where he became a friend of * Jeffrey and

*Brougham with whom he founded the **Edinburgh Review* in 1802. He was himself the original 'projector' of the *Review*, the object of which was to provide a voice for liberal and Whig opinion to balance the Tory **Quarterly*. Smith was a humane man, who campaigned vigorously, in the *Review* and elsewhere, against the Game Laws, transportation, prisons, slavery, and for Catholic emancipation, church reform, and many other matters. He tried for a time to restrain what he saw as Jeffrey's tendency, as editor of the *Review*, to 'analyse and destroy'; but his own contributions became less frequent, then ceased altogether, as he came to feel that Jeffrey was making it 'perilous' for a cleric to be connected with the *Review*. He came to London in 1803, lectured with great success on moral philosophy at the Royal Institution, and became the wittiest and one of the most beloved of the Whig circle at **Holland House*. In 1807 he published *The Letters of Peter *Plymley* in defence of Catholic emancipation, and he published a considerable number of sermons, speeches, essays, and letters. He held the livings, first of Foston in Yorkshire, then of Combe Florey in Somerset, and in 1831 was made a canon of St Paul's. His superb wit was chiefly displayed in his conversation, but may also be found in his numerous letters, reviews, and essays. See biography by H. **Pearson, The Smith of Smiths* (1934).

SMITH, Sydney Goodsir (1915-75), poet, critic, and journalist, born in New Zealand, who settled in Scotland as a young man and is remembered for his part in the 20th-cent. revival of poetry in the **Scots* language. His first volume, *Skail Wind* (1941), was

followed by several others, and he also edited various works on Scottish literature.

Smith, W. H., and Son, Ltd, a firm of stationers, newsagents, and booksellers, which originated in a small news vendor's shop opened in London in Little Grosvenor Street in 1792 by Henry Walton Smith and his wife Anna. He died within a few months, leaving the shop to his widow, who on her death in 1816 left it to her sons; the younger, William Henry Smith (1792-1865), gave the firm its name of W. H. Smith in 1828. When his son, also William Henry (1825-91), became a partner in 1846, the words 'and Son' were added, and have remained ever since. The business prospered, profiting from the railway boom by opening station bookstalls throughout the country (of which the first was at Euston, 1848), and establishing a circulating **library* which lasted until 1961; it was a joint owner (from 1966) of Book Club Associates. In the 20th cent, the wholesale and retail activities of the business expanded greatly, and the name of W. H. Smith is now associated with a wide range of products. The W. H. Smith Literary Award has been awarded annually since 1959, for a work of any genre that constitutes 'the most outstanding contribution to English literature' in the year under review.

SMITH, Sir William (1813-93), lexicographer, classical scholar, and editor of the **Quarterly Review* (1867-93). He is associated with the revival of classical teaching in England and among his many educational works are his *Dictionary of Greek and Roman Antiquities* (1842), a *Dictionary of Greek and Roman Biography and Mythology* (1844-9), and a *Dictionary of the Bible* (1860-3).

SMOLLETT, Tobias George (1721-71), the son of a Scots laird, born near Dunbarton. After attendance at Glasgow University he was apprenticed to a surgeon, but did not prosper and lived in some poverty. He wrote a play, *The Regicide*, which he brought to London **SMOLLETT** 946

in 1739, but he could not get it accepted, then or at any future time. He joined the navy, became surgeon's mate, and sailed in 1741 for the West Indies on an expedition against the Spaniards. He was present at the abortive attack on Cartagena, when the fleet retired, a fact which greatly disturbed Smollett, who later wrote about the failure in *Roderick Random* and (probably) in *A Compendium of . . . Voyages*. While in Jamaica he met Anne Lassells, a young woman of some property and means, whom he married, probably in 1743. In 1744 he set himself up as a surgeon in Downing Street, and began to entertain generously among a wide circle of friends, many of them his Scots compatriots.

Although never a Jacobite, Smollett's first publication, in 1746, was a much-admired poem, 'The Tears of Scotland', elicited by the duke of Cumberland's cruel treatment of the Scots after 1745. Further poems followed, notably two satires on London life, *Advice* (1746) and *Reproof* (1747). In the course of eight months in 1747 he wrote *The Adventures of* Roderick Random* which was published in 1748 and was a lasting success. The Smolletts' only child, Elizabeth, was born in 1747 or 1748. Smollett toured France and the Low Countries in 1749, the first of various travels in Europe. Back in London he continued to practise as a surgeon, without any great success, and although he laboured

hard at various tasks of editing and translation he was chronically short of money. In 1750 he moved to Chelsea, where he kept open board in his fine large house. In the same year he received his MD from Aberdeen, and travelled to Paris, a journey of which he made use in *The Adventures of* Peregrine Pickle* (1751). Long, ferocious, and often savagely libellous, the novel was only reasonably successful; Smollett considerably toned down the second edition of 1758. He may have been the author, in 1752, of the scurrilous pamphlet, *The Faithful Narrative of Habbakkuk Hilding*, attacking *Fielding for plagiarism and on many other counts. He and Fielding conducted intermittent warfare, chiefly in the * *Critical Review* and the *Covent Garden Journal*, but Smollett eventually gave his rival handsome praise in his *Continuation of the Complete History* (see below). In 1753 he published *The Adventures of* Ferdinand Count Fathom*, a story of cruelty and treachery which did not appeal to the public. Smollett was again in financial difficulties, and took on every medical or literary employment that he could find. In the same year he set out on an extended tour of his native Scotland, and began to exhibit symptoms of consumption. He had long been translating ^Cervantes, and in 1755 his *History and Adventures of Don Quixote* appeared, but to his great disappointment received little attention. In 1756 he became co-founder and editor of the *Critical Review*; his stormy and brilliant editorship lasted till 1763, but the *Review* was not a commercial success. *A Compendium of Authentic and Entertaining Voyages*, an anthology of travel, appeared in 1756, and contained an account, probably by his pen,

of the retreat at Cartagena. In 1757-8 he published his *Complete History of England* which engendered much angry controversy, but its sales were immense and at last Smollett could feel financially secure. Also in 1757 he had a success at Drury Lane with his naval farce *The Reprisal*, staged by *Garrick. The first volume of the *Continuation of the Complete History* appeared in 1760; and *The Life and Adventures of Sir Launcelot *Greaves*, the story of a quixotic 18th-cent. Englishman, began to appear in instalments in Smollett's new venture, the **British Magazine*, to which *Goldsmith was a major contributor and which ran until 1767. In the same eventful year of 1760 Smollett was fined £100 and sentenced to three months' imprisonment for a libel on Admiral Knowles in the *Critical Review*. His edition of a new translation of *The Works of. . . Voltaire* began to appear in 1761, and in 1762 *Sir Launcelot Greaves* was published in book form, but met with little interest. In 1762-3 Smollett wrote and edited the Tory journal the **Briton*, which was rapidly killed by Wilkes's the **North Briton*.

Smollett's health had long been deteriorating, and he attempted without success to obtain work abroad. In 1763 his daughter died. He gave up his house and all his literary work and left England with his wife and household for France and Italy. They returned in 1765 and in 1766 he published his *epistolary **Travels through France and Italy*, a caustic work which earned him from *Sterne the nickname of Smelfungus. In 1767 he tried again, and again without success, to obtain a consulship abroad. *The Present State of All Nations*, a complex work of geography, history, statistics,

and other matters (a long labour in which he was probably assisted by other hands), was finally published in eight volumes in 1768-9.

In 1768 he and his wife left again for Italy, and in 1769 appeared *The Adventures of an *Atom*, a rancorous satire on public men and affairs. Meanwhile he had been completing *The Expedition of *Humphry Clinker*, an epistolary novel generally agreed to be Smollett's crowning achievement. It was published in London in 1771, some months before Smollett died at his home near Livorno.

Smollett's passion for controversy did not always endear him to the literary or fashionable world, but his major novels were admired and successful; his reputation sank considerably in the 19th and early 20th cents, but now stands high. His avowed purpose in writing was to arouse 'generous indignation' against cruelty and injustice, but his relish in the exploits of his 'heroes' sometimes distorts his professed moral purpose. He was greatly attracted by the 'anti-romance' of *Lesage and many of the episodes of his novels are set in scenes of squalor and violence 'where the . . . passions are undisguised by affectation': his works are often (if somewhat loosely) described as *picaresque. See Louis Martz, *The Later Career of Tobias Smollett* (1942); Paul-Gabriel Boucé, *The Novels of Tobias Smollett* (1976); and James G. Basker, *Tobias Smollett: Critic and Journalist* (1988).

947 SMORLTORK | SOCIAL PROBLEM NOVEL

Smorltork, Count, in Dickens's **Pickwick Papers*, 'the famous foreigner' at Mrs Leo Hunter's party, 'a wellwhiskered individual in a foreign uniform', who is

'gathering materials for his great work on England'.

Snagsby, Mr and Mrs, characters in Dickens's **Bleak House*.

Snake, a character in Sheridan's **The School for Scandal*.

Sneerwell, Lady, one of the scandal-mongers in Sheridan's **The School for Scandal*.

Snevellicci, Mr, Mrs, and Miss, in Dickens's **Nicholas Nickleby*, actors in Crummles's company.

Snobs of England, The see THACKERAY.

Snodgrass, Augustus, in Dickens's **Pickwick Papers*, one of the members of the Corresponding Society of the Pickwick Club.

SNORRI STURLUSON (1178-1241), an Icelandic historian and literary antiquary, the author of **Heimskringla*, the Prose **Edda*, and perhaps *Egils saga*, the biography of a Viking poet. Snorri is the most important figure in Old Icelandic literature; our knowledge of Norse myth and understanding of Old Norse poetry is due largely to him. He was politically ambitious, involved in the chief political intrigues of his time, and at last ignominiously assassinated on the order of King Hákon of Norway.

Snout, Tom, in Shakespeare's **A Midsummer Night's Dream*, an Athenian tinker. He is cast for the part of Pyramus' father in the play of 'Pyramus and Thisbe', but appears as Wall.

SNOW, C(harles) P(ercy) (Baron Snow of Leicester) (1905-80), novelist, born and educated in Leicester, the son of a church organist. His early career was devoted to scientific research in Cambridge, but he turned increasingly to administration, and in later life held

many important public posts. His first novel was a detective story, *Death under Sail* (1932), followed by *New Lives for Old* (1933) and *The Search* (1934), which deals with the frustrations of a scientist's life. His novel sequence (see ROMAN FLEUVE) *Strangers and Brothers* (the original title of the first volume, 1940, retitled subsequently *George Passant*) spanned 30 years of writing, and more years in the life of its narrator, Lewis Eliot, a barrister who, like Snow himself, rose from lower-middle-class provincial origins to enjoy worldly success and influence. The settings of the novels (*The Light and the Dark*, 1947; *Time of Hope*, 1949; *The Masters*, 1951; *The New Men*, 1954; *Homecomings*, 1956; *The Conscience of the Rich*, 1958; *The Affair*, 1959; *Corridors of Power*, 1963; *The Sleep of Reason*, 1968; *Last Things*, 1970) are largely academic or scientific; *The Masters*, a study of the internal politics of a Cambridge college, is perhaps his best known, but he was equally at home writing of crises in the life of a small-town solicitor or a fashionable and wealthy Jewish family. His interest in public affairs is reflected in his work, and his novel on Westminster life, *The Corridors of Power*, added a phrase to the language of the day, as did his Rede Lecture on **The Two Cultures and the Scientific Revolution* (1959). He published several other novels and critical works, including a critical biography of **Trollope* (1975), a novelist whose influence is evident in his own work. In 1950 he married Pamela Hansford **Johnson*.

Snowe, Lucy, the narrator of **Villette*.

Snubbin, Mr Serjeant, in Dickens's **Pickwick Papers*, counsel for the defendant in *Bordell v. Pickwick*.

Snug, in Shakespeare's *A Midsummer Night's Dream*, a joiner, who takes the part of the lion in 'Pyramus and Thisbe'.

SOANE, Sir John (1753-1837), architect. He was architect to the Bank of England from 1788 to 1833 and founder of the museum in Lincoln's Inn Fields which bears his name and contains his library, antiquities, and works of art—perhaps most notably his collection of Hogarth paintings. The library is famous for its hoard of architectural drawings by Wren, the Adam brothers, Dance, and Soane. He published several volumes of his own designs and an extensive description of the museum. His Royal Academy lectures, his only major literary enterprise, were published in 1929.

Social Contract The, the English title of *Du contrat social*, by J. J. Rousseau.

social problem novel, a phrase used to describe mid-19th-century fiction which examined specific abuses and hardships which affected the working classes. These included many of the topics which were simultaneously being exposed by non-fictional writers on social issues, such as poor housing and sanitation; conditions in factories; child labour; the exploitation of seamstresses; and the exhausting nature of agricultural labour. Largely written from a middle-class perspective, it sometimes sought to stimulate legislation, and on other occasions (as in E. Gaskell's *Mary Barton*, 1848, and *North and South*, 1854-5) promoted understanding between masters and men on the basis of shared humanity, and shared material interests, as a way forward. Other notable examples include C.

Kingsley's *Alton Locke* (1850) and *Yeast* (1848), B. Disraeli's *Sybil* (1845), F. Trollope's *Michael Armstrong, the Factory Boy* (1840) and *Jessie Phillips* (1842-3), and C. E. Tonna's *Helen Fleetwood* (1841), and works by A. Mayhew, F. Paget, and E. Meteyard. Whilst Dickens's fiction is usually regarded as more complex in its focus than many of these novels, much of his writing, especially *Oliver Twist* (1838), *The Chimes* (1845), *Bleak House* (1852), and *Hard Times* (1854), deals very directly with poverty, inequality, and their consequences. The term can be extended to include

SOCIALISM I SOCIETY OF JESUS 9 48

writing about 'fallen women' and prostitution (as in Gaskell's *Ruth*, 1853, Felicia Skene's *Hidden Depths*, 1866). In its search for resolution, whether practical or emotional, the social problem novel differs from later realist fiction by writers like G. Gissing and A. Morrison. See also CONDITION OF ENGLAND.

socialism, a theory or policy of social organization that aims at the control of the means of production, capital, land, property, etc., by the community as a whole, and their administration or distribution in the interests of all. The early history of the word is obscure, but it was claimed that it was first used in something like the modern sense in 1827 in the Owenite *Co-operative Magazine*, and it is found in the 1830s used in the sense of Owenism. (See OWEN, ROBERT.) William Morris was active in the socialist movement, as was Bernard Shaw, who published in 1928 *The Intelligent Woman's Guide to Socialism and Capitalism*.

Socialist Realism, the official artistic and literary doctrine of the Soviet Union, and consequently of

its satellite Communist Parties, promulgated in 1934 at the First Congress of Soviet Writers with the encouragement of the dictator Josef Stalin (1879-1953) and of *Gorky, whose early novel *The Mother* (1906-7) was held up as a model. The doctrine condemned *Modernist works such as those of *Joyce or *Kafka as symptoms of decadent bourgeois pessimism, and required writers to affirm the struggle for socialism by portraying positive heroic actions. These principles were condemned by major Marxist critics and writers (*Brecht, *Lukács, Trotsky) for propagandist optimism and aesthetic conservatism, and many writers sympathetic to communism found them an embarrassment.

Under Stalin's tyranny, the doctrine was employed as a pretext for the persecution and silencing of nonconformist writers (see * Akhmatova, *Mandelstam, *Pasternak). Hardly any work of significant value conformed to the official line, except by retrospective adoption, as with *Sholokov's *Virgin Soil Uplifted* (1932). The principal legacy was in painting and statuary of the Soviet period, typified by the omnipresent image of the muscular and smiling tractor driver.

Society for Psychical Research, the, a body founded in 1882 by F. W. H. * Myers, H. *Sidgwick, and others 'to examine without prejudice . . . those faculties of man, real or supposed, which appear to be inexplicable in terms of any recognised hypothesis'. The Society, in a period of intense interest in spiritualism and the supernatural, investigated with high standards of scientific detachment such matters as telepathy, apparitions, etc., and was instrumental in exposing the fraudulent claims of, for example, Mme *Blavatsky. Its

presidents have included A. J. *Balfour, W *James, and Sir Oliver Lodge (1851-1940, a physicist less sceptical than many of the SPR); members and associates have included *Ruskin, *Tennyson, *Gladstone, and A. R. *Wallace. See R. Haynes, *The Society for Psychical Research 1882-1982* (1982).

Society for Pure English, the, an association of writers and academics, inspired by *Bridges, which included H. *Bradley, Sir W. *Raleigh, and L. P. *Smith in its original committee. The Society was formed in Oxford in 1913, but suspended its activities until the end of the First World War. Between 1919 and 1946 it issued a total of 66 tracts of which the last, by R. W. Chapman, was a retrospective account of its work. The name of the Society was somewhat misleading in that the founders had no objections to the entry of foreign words into English, and the writers of its tracts were not for the most part purists in the dogmatic sense. A typical tract would offer an urbane and well-researched enquiry into some question of grammar, pronunciation, etymology, or vocabulary, and there were occasional treatments of quite exotic subjects; for instance, the language of C. M. *Doughty or the pronunciation of *Gladstone.

Society of Antiquaries, the, founded about the year 1572 at the instance of Archbishop *Parker, but suppressed on the accession of James I. The present Society was founded in Jan. 1717/18, with Peter Le Neve as president and W. *Stukeley as secretary. Its *Archaeologia* was first printed in 1770. From 1921 it has also published the *Antiquaries' Journal*.

Society of Authors, the, an organization founded in

1884 by W *Besant to promote the business interests of authors and fight for their rights, especially in copyright. Progress was slow, but by 1914 much had been achieved; Britain had joined the International Copyright Convention (Berne Union), the USA had offered limited protection to foreign authors, while domestic copyright had undergone a major reform under the Copyright Act of 1911. By then too the Society had succeeded in radically improving publishing contracts and in dealing with recalcitrant publishers in and out of the courts.

Besant's example was followed by G. B. *Shaw, who fought arduously for playwrights *vis-à-vis* theatre managers, and to liberalize stage censorship; the League of Dramatists was founded in 1931 as an autonomous section of the Society. Since then the Society has formed other specialized groups, and has also laboured effectively to improve the author's lot with regard to taxation, libel, social security, etc. It conducted a successful 28-year campaign for *Public Lending Right, and has helped to set up the Authors' Lending and Copyright Society, in order to secure income in respect of rights (e.g. photocopying) only possible on a collective basis. Its quarterly publication is the *Author*. See Victor Bonham-Carter, *Authors by Profession* (2 vols, 1978, 1984).

Society of Friends, the, see FRIENDS, SOCIETY OF.

Society of Jesus, the, see IGNATIUS LOYOLA and XAVIER.

949 **SOCINIANISM I SOMERVILE**

Socinianism, the doctrine of Lelio Sozini (Socinus) (1525-62) and his nephew Fausto Sozzini (1539-1604) that Jesus was not God but a divine prophet of God's

word, and that the sacraments had no supernatural quality. The doctrine was set forth in the Confession of Rakow (1605), and was an influence on early *Unitarianism. **SOCRATES** (469-399 BC), Greek philosopher, born near Athens, the son of a sculptor or stonemason. He served in the army, saving the life of Alcibiades at Potidea (432 BC). Late in life he held public office, and showed moral courage in resisting illegalities. Legend allotted the role of shrew to his wife Xanthippe. He occupied his life with oral instruction, frequenting public places and engaging in discourse designed to reveal truth and expose error. He incurred much enmity, was caricatured by *Aristophanes in the *Clouds*, and was finally accused by Meletus, a leather-seller, of introducing strange gods and corrupting youth. He was sentenced to death, and 30 days later took hemlock. Socrates wrote nothing, but his teaching methods are preserved in the Dialogues of *Plato and a more homely account is to be found in *Xenophon's *Memorabilia*. The prominent features of his teaching appear to have been: the view that it is the duty of philosophy to investigate ethical questions; and the view that virtue is knowledge: no one is willingly wicked, for happiness lies in virtue; if a man is wicked, it is from ignorance. He inclined to belief in the immortality of the soul, and thought himself subject to divine promptings. (For Socratic method see PLATO.)

'**Sofa, The**', see TASK, THE.

Sofronia, or **Sophonra**, a character in Tasso's *Jerusalem Delivered*.

'**Sohrab and Rustum**', a poem by M. *Arnold, published 1853. The story is taken from *Firdusi's Persian

epic, via a French translation by J. Mohl, *Le Livre des rois*. It recounts, in blank verse adorned by *epic similes, the fatal outcome of Sohrab's search for his father Rostum, the leader of the Persian forces. Rostum (who believes his own child to be a girl) accepts the challenge of Sohrab, now leader of the Tartars: the two meet in single combat, at first unaware of one another's identity, which is confirmed only when Sohrab has been mortally wounded.

soldán (from the Arabic *sultan*). The soldán or souldan, in Spenser's **Faerie Queene* (v. viii) represents Philip II of Spain. He is encountered by Prince *Arthur and Sir *Artegall with a bold defiance from Queen *Mercilla (Elizabeth), and the combat is undecided until the prince unveils his shield and terrifies the soldan's horses, so that they overturn his chariot and the soldán is torn 'all to rags'. The unveiling of the shield signifies divine interposition.

Solinis, the duke of Ephesus in Shakespeare's **The Comedy of Errors*.

Solmes, a character in Richardson's **Clarissa*.

Solomon Daisy, in Dickens's **Barnaby Rudge*, the parish clerk and bell-ringer at Chigwell.

Solyman and Perseda, *The Tragedy of*, see KYD.

SOLZHENITSYN, Alexander Isayevich (1918-), Russian prose writer. Born in Kislovodsk in the Caucasus, the son of an army officer, he studied mathematics and physics at the University of Rostov-on-Don. He joined the Red Army in 1941. Arrested in 1945 for remarks critical of Stalin, he was sent to a labour camp where in 1952 he developed stomach cancer. In 1953 he was released into 'administrative exile'. In 1956 he returned

to Ryazan, in central Russia, to work as a teacher. His first published story, *One Day in the Life of Ivan Denisovich* (1962), caused a sensation through its honest and pioneering description of camp life. This was followed by *Matrenas House* (1963) and other stories. His major novels, *Cancer Ward* (1968) and *The First Circle* (1969), which continue the basic Solzhenitsyn theme of men in extreme situations facing basic moral choices, could only be published abroad, and in late 1969 he was expelled from the Union of Soviet Writers. In 1970 he was awarded the *Nobel Prize for literature. The appearance abroad of the first volume of *The Gulag Archipelago* (1973-5), a n epic history and geography' of the labour camps, caused the Soviet authorities to deport Solzhenitsyn to West Germany on 13 Feb. 1974; he later moved to the United States, where he continued a series of novels begun with *August 1914* (1971), offering an alternative picture of Soviet history. His memoirs were published in English as *The Oak and the Calf* in 1980. *Rebuilding Russia* appeared in English in 1990. A life by D. M. *Thomas was published in 1997.

Some Experiences of an Irish R.M., a collection of stories by *Somerville and Ross, published 1899.

This exuberant and skilful series of stories is narrated by Major Yeates, the resident magistrate, whose misfortune is to attract calamity. With his gallant wife Philippa, he lives at the centre of a vigorous and wily community as the tenant of a dilapidated demesne, Shreelane, which he rents from a well-to-do rogue, Flurry Knox, whose old grandmother lives in squalid splendour at neighbouring Aussolas, overrun

with horses. Frequent rain, flowing drink, unruly hounds, and the eccentricities of the populace contribute to innumerable confusions involving collapsing carts, missed meals, sinking boats, shying horses, and outraged visitors. Yet few of the stories are merely farcical, and some have a sombre echo.

SOMERVILLE, William (1675-1742), a country gentleman, remembered as the author of *The Chace* (1735), a poem in four books of Miltonic blank verse on the pleasures of hunting which had a considerable success. In 1740 he published *Hobbinol*, a *mock-heroic account of rural games in Gloucestershire (see COTSWOLD OLIMPICK GAMES), and in 1742 his 'Field Sports', a short poem on hawking, appeared. Dr *Johnson commented in **The Lives of the English Poets* that 'he writes very well for a gentleman'.

SOMERVILLE (Edith) and **ROSS** (Martin), the pennames of second cousins Edith OEnone Somerville (1858-1949, born in Corfu) and Violet Florence Martin (1862-1915, born in Co. Galway), who first met in 1886. Separately and together they wrote many books, mainly set in Ireland, as well as many articles, letters, diaries, and jottings. Their first collaboration, *An Irish Cousin* (1889), was well received. In their most sustained novel, *The Real Charlotte* (1894), Francie Fitzpatrick, a beautiful girl from Dublin, finds herself, on the estate of the wealthy Dysarts, becoming enmeshed with the malign Charlotte Mullen, who is jealous of the attention devoted to Francie by the flash estate manager Lambert. Francie, finding herself in love with a handsome English officer, discovers he is

already engaged and marries Lambert, only to be killed riding her horse. In 1897 came *The Silver Fox*, their first book with hunting as a major theme, then **Some Experiences of an Irish RM.* (1899). The international success of this book led in 1908 to *Further Experiences of an Irish RM.* and in 1915 to the third of the series, *In Mr Knox's Country*. After Martin Ross's death Edith Somerville wrote another 13 books, including *The Big House at Inver* (1925), a historical romance, but continued to name Ross as co-author.

'**Somnium Scipionis**' (Dream of Scipio) is the fable with which *Cicero ends his *De República*. The only extant manuscript of Cicero's treatise breaks off early in the last book, and the survival of the *Somnium* is due to the accident of its being reproduced by a certain Macrobius, who in the 4th cent. AD furnished it with a *Neoplatonist commentary that interested medieval thinkers.

The fable relates how the younger Scipio saw his grandfather, the elder Scipio, in a dream and was shown the dwelling set aside in the Milky Way for those who follow virtue and especially for those who distinguish themselves in the service of their country. The *Somnium* may have inspired * Petrarch's choice of Scipio Africanus as the hero of his epic *Africa*. Since the fable expressed to perfection the humanist ideal of combining a quest for personal distinction with tranquillity of mind and patriotic effort, it attracted numerous editors during the Renaissance. Chaucer gives a poetical summary of it in **The Parliament of Fowls* and mentions it in other passages.

'**Song of the Shirt, The**', a poem by T *Hood, originally

published anonymously in * *Punch* in 1843. One of Hood's best-known serious poems, it takes the form of a passionate protest by an overworked and underpaid seamstress—'It is not linen you're wearing out I But human creatures' lives.' The poem was a popular theme for illustration, and was treated by *Leech in *Punch* and by the painters Richard Redgrave (1844) and G. F. Watts (1850).

Songs of Experience, see SONGS OF INNOCENCE.

Songs of innocence, a collection of poems written and etched by W *Blake, published 1789. Most of the poems are about childhood, some of them written, with apparent simplicity, as if by children (e.g. 'Little lamb, who made thee?' and 'The Chimney Sweeper'); others commenting on the state of infancy ('The Ecchoing Green'); and yet others introducing the prophetic tone and personal imagery of Blake's later work ('The Little Girl Lost', 'The Little Girl Found'). In 1795 Blake issued a further volume, entitled *Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*, to which he added the 'Songs of Experience', some of them (e.g. 'The Chimney Sweeper' and 'Nurse's Song') bearing identical titles to poems in the first collection, but replying to them in a tone that questions and offsets their simplicities, and manifests with great poetic economy Blake's profoundly original vision of the interdependence of good and evil, of energy and restraint, of desire and frustration. They range from fairly straightforward, if highly provocative, attacks on unnatural restraint ('The Garden of Love', 'London') to the extraordinary lyric intensity of 'Infant Sorrow', 'Ah!

Sun-Flower', and 'Tyger! Tyger!'

sonnet, a poem consisting of 14 lines (of 11 syllables in Italian, generally 12 in French, and 10 in English), with rhymes arranged according to one or other of certain definite schemes, of which the Petrarchan and the Elizabethan are the principal, namely: (1)abbaabba, followed by two, or three, other rhymes in the remaining six lines, with a pause in the thought after the octave (not always observed by English imitators, of whom *Milton and *Wordsworth are prominent examples); (2) a b a b c d c d e f e f g g . The *sonnets of Shakespeare are in the latter form.

The sonnet was introduced to England by *Wyatt and developed by * Surrey and was thereafter widely used, notably in the sonnet sequences of Shakespeare, *Sidney, *Daniel, *Spenser, and other poets of the *Golden period, most of which are amatory in nature, and contain a certain narrative development: later sonnet sequences on the theme of love include those of D. G. *Rossetti and E. B. *Browning. *Milton, *Donne, * Keats, *Hopkins, and * Yeats have all used the form to great and varied effect, and it continues to flourish.

Sonnets from the Portuguese, a sonnet sequence by E. B. *Browning first published 1850; the so-called 'Reading Edition' of 1847 was a forgery by T J. *Wise. It describes the growth and development of her love for Robert *Browning, at first hesitating to involve him in her sorrowful invalid life, then yielding to gradual conviction of his love for her, and finally rapturous in late-born happiness. The title, chosen to disguise the personal nature of the poems by suggesting that they

were a translation, was a secret reference for the Brownings to his nickname for her, 'the Portuguese', based on her poem 'Catarina to Camoens', which Browning particularly admired and which portrayed a Portuguese woman's devotion to her poet lover. **sonnets of Shakespeare, the**, printed in 1609 and probably dating from the 1590s. In 1598 F. *Meres referred to Shakespeare's 'sugred Sonnets among his private friends', but these are not necessarily identical with the ones we now have. Most of them trace the course of the writer's affection for a young man of rank and beauty: the first 17 urge him to marry to reproduce his beauty, numbers 18 to 126 form a sequence of 108 sonnets, the same number as in Sidney's sequence **Astrophel and Stella*. The complete sequence of 154 sonnets was issued by the publisher Thomas Thorpe in 1609 with a dedication 'To the onlie begetter of these insuing sonnets Mr W.H. '. Mr W.H. has been identified as (among others) William, Lord Herbert, afterwards earl of Pembroke, or Henry Wriothesley, earl of Southampton, and further as the young man addressed in the sonnets. Another view argues that Mr W.H. was a friend of Thorpe, through whose good offices the manuscript had reached his hands—"begetter" being used in the sense of 'getter' or 'procurer'. Other characters are alluded to in the sequence, including a mistress stolen by a friend (40-2), a rival poet (78-80 and 80-6), and a dark beauty loved by the author (127-52). Numerous identifications for all the 'characters' involved in the sequence, as well as for Mr W.H., have been put forward: none of them is certain. Perhaps the most ingenious and amusing of these is *Wilde's *The*

Portrait of Mr W.H.

For the form of these poems see SONNET.

Sons and Lovers, by D. H. *Lawrence, published 1913, a closely autobiographical novel set in the Nottinghamshire coalmining village of Bestwood.

Walter Morel has married a sensitive and highminded woman better educated than himself. She begins to shrink from his lack of fine feeling and drunkenness; embittered, she turns their marriage into a battle. Morel, baffled and thwarted, is sometimes violent, while Mrs Morel rejects him and turns all her love towards her four children, particularly her two eldest sons, William and Paul. She struggles with the poverty and meanness of her surroundings to keep herself and her family 'respectable' and is determined that her boys will not become miners. William goes to London to work as a clerk, and Paul also gets a job as a clerk with Mr Jordon, manufacturer of surgical appliances; William develops pneumonia and dies. Mrs Morel, numbed by despair, is roused only when Paul also falls ill. She nurses him back to health, and subsequently their attachment deepens. Paul is friendly with the Leivers family of Willey Farm, and a tenderness grows between him and the daughter Miriam, a soulful, shy girl. They read poetry together, and Paul instructs her in French and even algebra and shows her his sketches. Mrs Morel fears that Miriam will exclude her and tries to break up their relationship, while Paul, himself sickened at heart by Miriam's romantic love and fear of physical warmth, turns away and becomes involved with Clara Dawes, a married woman, separated from her husband Baxter, and a

supporter of women's rights. Paul is made an overseer at the factory, times are easier, and he now begins to be noticed as a painter and designer. His affair with Clara peters out and she returns to her husband. Meanwhile Mrs Morel is ill with cancer and Paul is in misery at the thought of losing her. At last, unable to bear her suffering, he and his sister Annie put an overdose of morphia in her milk. Paul resists the urge to follow her 'into the darkness' and, with a great effort, turns towards life. *Sons and Lovers* was perhaps the first English novel with a truly working-class background, and certainly Lawrence's first major novel.

SONTAG, Susan (1933-), American cultural critic, essayist, and novelist. Born in New York, she studied at the universities of California, Chicago, Harvard, Oxford, and the Sorbonne. Settling in New York as a teacher and an essayist for *Partisan Review* and other journals, she wrote two experimental novels, *The Benefactor* (1963) and *Death Kit* (1967), and collected her essays in two volumes, *Against Interpretation* (1966) and *Styles of Radical Will* (1969), in which she surveys a range of topics, from the 'camp' sensibility and pornographic writing to avant-garde music and painting. The title essay of the first volume protests against the hunt for 'meanings' in art, calling for a sensuous appreciation of its surfaces. These early essays foreshadow many of the emphases of *postmodernism. While undergoing treatment for cancer in the 1970s, she wrote two provocative essays, *On Photography* (1977) and *Illness as Metaphor* (1978), and collected her short stories as */, Etcetera* (1978). Later works include *AIDS and Its Metaphors* (19 89) and

a historical romance about Nelson and the Hamiltons, *The Volcano Lover* (1992). She has also worked as a theatrical and cinematic director.

Sophia Western, the heroine of Fielding's **Tom Jones*.
SOPHOCLES (496-406 BC), Greek tragedian who wrote c. 120 plays, of which seven survive, including *Ajax*, *The Women of Trachis*, *Electra*, and *Philoctetes*. The group known as the Theban plays, *Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*, have long been influential in English literature, either directly or in versions by *Seneca. T *Watson's translation of the *Antigone* into Latin (1581) was widely read, and both Milton's **Samson Agonistes* and *Dryden's *Oedipus* draw on Sophocles, though Dryden is chiefly indebted to * Seneca. It was in the 19th cent, that Sophocles really came into favour. * Shelley read him on his last and fatal sailing trip. *Bulwer-Lytton adapted his *Oedipus the King* (1846). M. * Arnold produced his Sophoclean play *Merope* (1858) and two Sophoclean fragments, an **SOPHONISBA I SOUTAR**

9 5 2

Antigone (1849) and a *Dejaneira* (1867). *Swinburne introduced Sophoclean touches into his *Erechtheus* (1876); and during the first decade of the 20th cent. *Freud hit on the term 'Oedipus complex' to describe certain features of infantile sexuality. This caught the public imagination and led to numerous translations and adaptations of the Theban plays. * Yeats drew on Sophocles, *Pound produced a version of *Women of Trachis*, and *Heaney adapted *Philoctetes* as *Cure at Troy* (1990).

Sophonisba, the daughter of Hasdrubal, a Carthaginian

general, who avoided captivity by taking poison at the instigation of her betrothed Masinissa, was the subject of several plays, notably by *Marston, N. *Lee, and James *Thomson. The notorious line 'Oh! Sophonisba, Sophonisba, Oh!' occurs in Thomson's version (1730), was altered to 'Oh Sophonisba, I am wholly thine' in later editions, and parodied by Fielding in **Tom Thumb* as 'O Huncamunca, Huncamunca O!'

Sophy Crewler, in Dickens's **David Copperfield*, 'the dearest girl in the world', whom Traddles marries.

SORDELLO (c.1200-?69), a poet born near Mantua but whose political connection with Charles of Anjou, lord of Provence, kept him in Provence for much of his later life. He accordingly wrote 'troubadour' poetry in *Provençal and so became an important link between the love poetry of Provence and that of Italy which was descended from it. *Dante places him in the antepurgatory where he acts as guide to Virgil and Dante, pointing out to them the valley of the kings in *Purgatorio* vii, a role assigned to him perhaps because of his famous lament for the death of Blacatz. Ed. M. Boni (1954).

Sordello, a narrative poem in iambic pentameter couplets by R. *Browning, published 1840. The poem had taken seven years to complete, and was interrupted by the composition of **Paracelsus* and **Strafford*; Browning intended it to be more 'popular' than the former, but the poem was received with incomprehension and derision by the critics and the public, and its notorious 'obscurity' caused severe and prolonged damage to Browning's reputation. The *Pre-Raphaelites, for whom it became a cult text, were its

first defenders, followed later by *Pound; it is now coming to be recognized as one of the finest long poems of the century, and of central importance in the interpretation of Browning's work, particularly its relation to the Romanticism on whose tenets it heavily relies and which, at the same time, it challenges and disputes. Its genuine difficulty springs from the swiftness and compression of the language, the convoluted time-scheme of the narrative, and the fusion of intense specificity (of historical detail, landscape, etc.) with the abstract ideas which form the core of the argument.

The narrative is set in Italy during the period of the Guelf-Ghibelline wars of the late 12th and 13th cents, and traces the 'development of a soul', that of the troubadour Sordello (above), along a path of selfrealization where political, aesthetic, and metaphysical ideas reflect each other; all this in the framework of a plot strongly influenced by the elements of fairy tale (lost heir, wicked stepmother, unattainable princess, etc.). The whole defies summary and demands rereading.

SORLEY, Charles Hamilton (1895-1915), poet, educated at Marlborough; he spent a year in Germany before returning on the outbreak of war in 1914, when he was commissioned and served in the trenches in France where he was killed. He left only 37 complete poems; his posthumous collection, *Marlborough and Other Poems* (1916), was a popular and critical success in the 1920s, but his verse was then long neglected, despite the efforts of Robert *Graves (who considered him, with W. *Owen and *Rosenberg, 'one of the three poets of importance killed during the War') and of

*Blunden. The best known of his poems include 'The Song of the Ungirt Runners', 'Barbury Camp', and the last, bitter 'When you see millions of the mouthless dead'. See *The Letters of Sorley*, ed. W R. Sorley (1919), and *The Ungirt Runner* (1965) by T. B. Swann.

Sorrel, Hetty, a character in G. Eliot's **Adam Bede*. ***Soul's Tragedy, A***, a play by R. *Browning, published 1846, together with **Luria*, as no. VIII of **Bells and Pomegranates*. Its subtitle—'Act First, being what was called the Poetry of Chiappino's life: and Act Second, its Prose'—indicates both the play's genre, tragi-comedy, and also its unusual form: the division (as opposed to mixture) of verse and prose represents Browning's idiosyncratic adaptation of Elizabethan and Jacobean models (see also PIPPA PASSES).

Chiappino, the 'hero', is a discontented liberal in 16th-cent. Faenza, who, at the climax of Act I, nobly (or egotistically?) takes on himself the punishment for the supposed assassination of the tyrannical provost by his friend Luitolfo. He expects to be lynched by the provost's guards, but is instead acclaimed by the people as their liberator, and is unable to resist the temptation of his new-found role. The provost turns out not to have been killed after all and, just as Chiappino is about to become the new provost himself, he is unmasked by the papal legate Ogniben, who has sardonically played up to his self-deceiving justification for seizing power. Ogniben, who had arrived in Faenza remarking that he had seen 'three-and-twenty leaders of revolts', utters the famous line 'I have seen /our-and-twenty leaders of revolts!' as he watches Chiappino fleeing the town after his humiliation.

SOUTAR, William (1898-1943), Scottish poet, born in Perth, the son of a master-joiner, and educated at Perth Academy. He served in the navy during the First World War, and contracted an illness which, after his subsequent studies at Edinburgh University, left him paralysed for the last 14 years of his life. He published 953 SOUTH I SOUTHEY

several volumes of poetry from 1923 onwards; he wrote in both * Scots and English, though his Scots work is generally considered more significant. All his poems are short; they include lyrics, epigrams, riddles, pieces for children which he described as 'bairnrhymes', and other short works which he called 'whigmaleeries'. Several of his poems sing the praises and frustrations of the lost heritage of 'the lawland tongue'. His *Collected Poems* (1948) has an introduction by *MacDiarmid, and his *Diaries of a Dying Man*, ed. A. Scott, were published in 1954.

South, Marty, a character in Hardy's **The Woodlanders*. **SOUTHCOTT**, Joanna (1750-1814), a religious fanatic and farmer's daughter who acquired a large following through her doggerel prophecies and supernatural claims.

SOUTHERNE, or **SOUTHERN**, Thomas (1659-1746), of Irish parentage. He was educated at Trinity College, Dublin, but came to London in 1680 and settled there. He was a friend of *Dryden, for several of whose plays he wrote prologues and epilogues. His first tragedy, *The Loyal Brother: or The Persian Prince* (1682), was, like Otway's ** Venice Preserv'd*, its immediate contemporary, an attack on * Shaftesbury and the Whigs. He wrote several comedies, but is chiefly remembered for

his two highly successful tragedies, **The Fatal Marriage* (1694) and **Oroonoko* (1695), both founded on novels by A. *Behn. Remarkably little is known of his long and, in later years, unproductive life, though there are many affectionate references to his good nature by Dryden, *Swift, *Dennis, *Cibber, and other friends. He became known as the Nestor of poets, and William Broome in a letter to *Pope (1725/6), on being asked to supply a preface to one of his late works, commented, 'His bays are withered with extreme age. . .It requires some skill to know when to leave off writing.' Southerne is regarded as a successor to *Otway in the art of pathos, and as a link between Restoration tragedy and the sentimental tragedies of the 18th cent. See J. W Dodds, *Thomas Southerne, Dramatist* (1933).

SOUTHEY, Robert (1774-1843), the son of a Bristol linen draper, of a respectable Somerset family. Much of his lonely childhood was spent in the home of an eccentric aunt, Miss Tyler, where he acquired a precocious love of reading; he gives a vivid account of these years in letters written when he was 46 to his friend John May. He was expelled from Westminster School for originating a magazine, the *Flagellant*, and proceeded to Oxford with 'a heart full of poetry and feeling, a head full of Rousseau and Werther, and my religious principles shaken by Gibbon'. He became friendly with S. T. *Coleridge and together they planned their Pantisocratic society (see PANTISOCRACY). At Oxford he wrote a play, *Wat Tyler*, and another with Coleridge, *The Fall of Robespierre*. From this time on his literary output was prodigious. In 1795 he travelled to Portugal, married Edith Fricker (Coleridge married her

sister Sara), and wrote *Joan of Arc* (1796). Between 1796 and 1798 he wrote many ballads, including *'The Inchcape Rock' and 'The Battle of *Blenheim', which had an influence in loosening the constrictions of 18thcent. verse. In 1800 he went to Spain, and on his return settled in the Lake District, where he remained for the rest of his life as one of the *'Lake poets'. A narrative * Oriental verse romance, *Thalaba*, appeared in 1801, but sold poorly. In 1803 he published a translation of **Amadis of Gaul* (revised from an older version); in 1805, **Madoc*; and in 1807, the year in which he received a government pension, appeared a version of **Palmerin of England* and *Letters from England by Don Manuel Alvarez Espriella*, purporting to be from a young Spaniard and giving a lively account of life and manners in England. In 1808 he translated the *Chronicle of the Cid* and in 1809 began his long association with the **Quarterly Review*, which provided almost his only regular income for most of the rest of his life. A long Oriental poem, *The Curse of Kehama*, featuring much complex Hindu mythology, appeared in 1810 and *Omniana*, an original commonplace book, with contributions by Coleridge, in 1812. He was appointed in 1813 *poet laureate, a post which he came greatly to dislike, and in the same year published his short but admirable *Life of Nelson*. A narrative poem *Roderick: The Last of the Goths* appeared in 1814. In 1817 he produced an edition of * Malory and had to endure the publication, by his enemies, of his youthful and revolutionary *Wat Tyler*. The final volume of his *History of Brazil* (3 vols, 1810-19) appeared a year before his *Life of Wesley*. In 1821, to commemorate the

death of George III, he wrote **AVision of Judgement*, in the preface to which he vigorously attacked **Byron*. Byron's parody in riposte, **The Vision of Judgement*, appeared in 1822, and Southey is frequently mocked in **DonJuan*. From 1823 to 1832 Southey was working on his *History of the Peninsular War*. In 1824 appeared *The Book of the Church* and in 1825 *A Tale of Paraguay*. His *Sir Thomas More*, in which he converses with the ghost of More, came out in 1829. In the same year appeared *All for Love; and The Pilgrim to Compostella*, and in 1832 *Essays Moral and Political* and the last volume of *History of the Peninsular War* (1823-32), which was overshadowed by **Napier's* work on the same subject. Between 1832 and 1837 he worked on a life and an edition of **Cowper*, and on his *Lives of the British Admirals* (1833). In 1835 he was granted a pension of £300 by Peel. His wife died in 1837, and in 1839 he married Caroline **Bowles*. **The Doctor, etc.* was begun in 1834 (7 vols, 1834-47). Southey's last years were marked by an increasing mental decline. His longer poems, now little read, were admired by men as diverse as **Fox*, Sir *W *Scott*, and **Macaulay*. The scope of his reading and of his writing was vast, and his clear, firm prose style has been much esteemed; but in no sphere was his work of the highest distinction. Although an honest, generous man (who was **SOUTH SEA COMPANY | SPANISH CURATE 954** particularly kind to Coleridge's abandoned family), he incurred the enmity of many of his contemporaries, in particular **Hazlitt* and *Byron*, who felt that in accepting pensions and the laureateship, and in retracting his youthful Jacobinism, he was betraying principles. In

**Melincourt* T. L. Peacock caricatures him as Mr Feathernest.

See J. Simmons, *Robert Southey* (1945); *New Letters of Robert Southey*, ed. K. Curry (1965); *Robert Southey: The Critical Heritage*, ed. L. Madden (1972).

South Sea Company, the, formed in 1711 by **Harley* (later earl of Oxford) to trade with Spanish America under the expected treaty with Spain. An exaggerated idea prevailed of the wealth to be acquired from the trading privileges granted by the Treaty of Utrecht and the Asiento Treaty, and money was readily invested in the Company. A bill was passed in 1720 by which persons to whom the nation owed money were enabled to convert their claims into shares in the Company, and the shares rose in value from £100 to £1,000. The Company shortly afterwards failed. But the scheme meanwhile had given rise to a fever of speculation, of which many unprincipled persons took advantage to obtain subscriptions from the public for the most impossible projects. The collapse of these and of the South Sea scheme caused widespread ruin. The whole affair was known as the South Sea Bubble and was the subject of satires by **Swift* and **Hogarth*. But the original idea of the South Sea Company was a sound one for perfectly honest trade. See John Carswell, *The South Sea Bubble* (rev. edn 1993).

The South-Sea House, where the Company had its offices, is the subject of one of Lamb's **Essays of Elia*. **SOUTHWELL**, St Robert (71561-95), educated by the Jesuits at Douai and Rome. He took Roman orders and came to England in 1586 with Henry Garnett (who was subsequently executed for complicity in the Gunpowder

Plot). He became in 1589 domestic chaplain to the countess of Arundel, was captured when going to celebrate mass in 1592, repeatedly tortured, and executed after three years' imprisonment. His poems were mainly written in prison. Of these it was his object to make spiritual love, instead of 'unwoorthy affections', the subject. His chief work was *St Peters Complaint*, published 1595, a long narrative of the closing events of the life of Christ in the mouth of the repentant Peter, in which the spiritual is contrasted with the material by numerous comparisons and antitheses. He also wrote many shorter devotional poems (some of them collected under the title *Moeoniae*, 1595) of a high order, notably 'The Burning Babe', praised by *Jonson. He was beatified in 1929 and canonized in 1970. His poems were edited by J. H. McDonald and N. P. Brown (1967).

SOUTHWORTH, E. D. E. N., see ROMANTIC FICTION.

Sowdone of Babylon, *The*, see FERUMBRAS, SIR.

Sowerberry, in Dickens's **Oliver Twist*, an undertaker, to whom Oliver is apprenticed when he leaves the workhouse.

SOYINKA, Wole (1934-), Nigerian dramatist and probably Africa's most versatile author, educated at the universities of Ibadan and Leeds. He was play reader at the *Royal Court Theatre, London, where his *The Swamp Dwellers* (1958), *The Lion and the Jewel* and *The Invention* (both 1959) were produced. These already demonstrated his development from simple Nigerian village comedies to a more complex and individual drama incorporating mime and dance. Back in Nigeria

from 1960, a variety of university posts and the opportunity of producing and acting in his own plays gave him the self-confidence to undertake even more daring innovations, e.g. in *A Dance of the Forests* (1960), a half-satirical, half-fantastic celebration of Nigerian independence. Soyinka's first novel, *The Interpreters* (1965), captures the idealism of young Nigerians regarding the development of a new Africa—possibly anticipating a new Biafra. In prison for pro-Biafran activity during 1967-9, he produced increasingly bleak verse and prose, *Madmen and Specialists* (1970), and his second novel, *Season of Anomy* (1973). His translation of the *Bacchae* of *Euripides was commissioned by and performed at the *National Theatre in 1973. *Death and the King's Horseman* (1975) embodied his post-Biafran cultural philosophy, enunciated in *Myth, Literature and the African World* (1976), of the need for the distinct aesthetics of Africa and Europe to cross-fertilize each other. Another bleak period, coloured by the deteriorating political situation in Nigeria, followed this patch of optimism: later works include the drama *A Play of Giants* (1984), savagely portraying a group of African ex-dictators taking refuge in New York, and *The Open Sore of a Continent* (1996), denouncing the military regime in Nigeria, and the brutal execution in November 1995 of Nigerian writer and political activist Ken Saro-Wiwa. Soyinka himself had his Nigerian passport confiscated in 1994, and has since lived abroad, largely in the USA, while continuing actively to campaign for human rights. He was awarded the *Nobel Prize in 1986.

Spanish Bawd, The, see CELESTINA.

Spanish Curate, The, a comedy by J. * Fletcher, probably in collaboration with *Massinger, written and performed 1622, and based on *Gerardo, the Unfortunate Spaniard* (1622), translated from the Spanish of Céspedes by L. Digges. It was very popular after the Restoration.

The main plot deals with the intrigues of Don Henrique's mistress Violante, the failure of which leads to the reconciliation of Don Henrique with his divorced wife Jacinta and his brother Don Jamie; Violante is consigned to a nunnery. In the underplot, from which the play takes its name, Leandro, a rich young gentleman, plays on the cupidity of a priest and his sexton, and, with their help, on that of the lawyer Bartolus, the jealous husband of a beautiful wife, Amaranta, to facilitate his affair with her.

Spanish Fryar, The, a tragicomedy by *Dryden, produced and published 1681.

The serious plot is characteristically about a usurpation. Torrismond, though he does not know it, is lawful heir to the throne, and secretly marries the reigning but unlawful queen, who has allowed Torrismond's father, the true king, to be murdered in prison. The sub-plot is dominated by Father Dominic, a monstrous corrupt friar, who uses the cant terms of Dissenters and who pimps for the libertine and whiggish Lorenzo. The latter is a highly dubious character, yet ironically it is through his agency that the lawful Torrismond is rescued. The woman Lorenzo is pursuing, however, turns out to be his sister.

The play is like **Mr Limberham* in breaching comic as well as tragic decorum and in its deeply sceptical treatment of religious and political orthodoxies.

Spanish Gipsy, The, (1) a romantic comedy by T *Middleton and others (1625); (2) a dramatic poem by G. »Eliot (1868).

Spanish Tragedy, The, a tragedy, mostly in blank verse, by *Kyd, written c.1587, printed 11 times between 1592 and 1633.

The political background of the play is loosely related to the victory of Spain over Portugal in 1580. Lorenzo and Bel-imperia are the children of Don Cyprian, duke of Castile (brother of the king of Spain); Hieronimo is marshal of Spain and Horatio his son. Balthazar, son of the viceroy of Portugal, has been captured in the war. He courts Bel-imperia, and Lorenzo and the king of Spain favour his suit for political reasons. Lorenzo and Balthazar discover that Bel-imperia loves Horatio; they surprise the couple by night in Hieronimo's garden and hang Horatio on a tree. Hieronimo discovers his son's body and runs mad with grief. He succeeds nevertheless in discovering the identity of the murderers, and carries out revenge by means of a play, *Solyman and Perseda*, in which Lorenzo and Balthazar are killed, and Bel-imperia stabs herself. Hieronimo bites out his tongue before killing himself. The whole action is watched over by Revenge and the Ghost of Andrea who was previously killed in battle by Balthazar.

The play was the prototype of the English »revenge tragedy genre. It returned to the stage for decades and was seen by *Pepys as late as 1668.

*Jonson is known to have been paid for additions to the play, but the additional passages in the 1602 edition are probably not his. The play was one of Shakespeare's sources for **Hamlet* and the alternative title given to it in 1615, *Hieronimo Is MadAgain*, provided T. S. *Eliot with the penultimate line of **The Waste Land*.

SPARK, Dame Muriel Sarah, née Camberg (1918-), author, of Scottish-Jewish descent, born and educated in Edinburgh. After spending some years in central Africa, which was to form the setting for several of her short stories, including the title story of *The Go-Away Bird* (1958) and one of its other tales, 'The Seraph and the Zambesi', she returned to Britain where she worked for the foreign office during the Second World War. She began her literary career as editor and biographer, working for the »Poetry Society and editing its *Poetry*. Review from 1947 to 1949; the problems of biography and autobiography form the subject of *Loitering with Intent* (1981). She turned to fiction after winning the * Observer short story competition in 1951, and in 1954 became a Roman Catholic. Her first novel, *The Comforters* (1957), was followed by many others, including *Memento Mori* (1959), a comic and macabre study of old age; *The Ballad of Peckham Rye* (*i^òo*), a bizarre tale of the underworld, mixing shrewd social observation with hints of necromancy; perhaps her best-known work, **The Prime of Miss Jean Brodie* (1961), a disturbing portrait of an Edinburgh schoolmistress and her group of favoured pupils, her 'crème de la crème'; *The Girls of Slender Means* (1963), a tragi-comedy set in a Kensington hostel in 1945; *The Public Image* (1968);

The Driver's Seat (1970), about a woman possessed by a death-wish; *The Abbess of Crewe* (1974), a satirical fantasy about ecclesiastical and other kinds of politics; and *The Take Over* (1976), set in Italy, where she settled. Her novels, with the exception of the lengthy and uncharacteristic *The Mandelbaum Gate* (1965), are short, elegant, eccentric, and sophisticated, with touches of the bizarre and the perverse; many have a quality of fable or parable, and her use of narrative omniscience is highly distinctive. She has also written plays and poems; her *Collected Poems* and *Collected Plays* were both published in 1967. A collected edition of her stories appeared in 1986. Later novels include *A Far Cry from Kensington* (1988), and *Symposium* (1990). A volume of autobiography, *Curriculum Vitae*, appeared in 1992. A volume of poems, *Going up to Sotheby's*, was published in 1982.

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

Sparkler, Edmund, a character in Dickens's **Little Dorrit*, who marries Fanny, Little Dorrit's sister.

Sparsit, Mrs, a character in Dickens's **Hard Times*.

Spasmodic school, a term applied by »Aytoun to a group of poets which included P. }. »Bailey, J. W *Marston, S. T *Dobell, and Alexander *Smith. Their works for a brief while enjoyed great esteem; this was largely destroyed by Aytoun's attacks and by his parody *Firmilian* (1854), which also satirized their critical champion, »Gilfillan. Spasmodic poems tended to describe intense interior psychological drama, were violent and verbose, and were characterized by obscurity, »pathetic fallacy, and extravagant imagery;

SPECIMENS OF ENGLISH DRAMATIC POETS | SPENCE 956

their heroes (who owed much to *Byron and *Goethe) were lonely, aspiring, and disillusioned, and frequently poets themselves. See M. A. Weinstein, *W. E. Aytoun and the Spasmodic Controversy* (1968).

Specimens of English Dramatic Poets Who Lived about the Time of Shakespeare, by C. *Lamb, published 1808; an anthology, with brief but cogent and illuminating critical comments, of extracts of scenes and speeches from Elizabethan and Jacobean dramatists, many of them little known or regarded in Lamb's day. His selections include extracts from *Beaumont and *Fletcher, *Jonson, *Marlowe, *Webster, and some dozen others. The book did much to draw the attention of Lamb's contemporaries to this period of drama, which Lamb himself greatly enjoyed 'beyond the diocese of strict conscience'.

Spectator, (1) a periodical conducted by *Steele and *Addison, from 1 Mar. 1711 to 6 Dec. 1712. It was revived by Addison in 1714, when 80 numbers (556-635) were issued, but the first series has been generally considered superior, except by *Macaulay, who found the last volume to contain 'perhaps the finest Essays, both serious and playful, in the English language' (**Edinburgh Review*, July 1843). ^ appeared daily, and was immensely popular, particularly with the new growing middle-class readership. Addison and Steele were the principal contributors, in about equal proportions; other contributors included *Pope, *Tickell, *Burdett, A. *Philips, *Eusden, and Lady M. W. *Montagu.

It purported to be conducted (see the first two

numbers) by a small club, including Sir Roger de *Coverley, who represents the country gentry, Sir Andrew Freeport, Captain Sentry, and Will Honeycomb, representing respectively commerce, the army, and the town. Mr Spectator himself, who writes the papers, is a man of travel and learning, who frequents London as an observer, but keeps clear of political strife. The papers are mainly concerned with manners, morals, and literature. Their object is 'to enliven morality with wit, and to temper wit with morality', and succeeding generations of readers endorsed *E. Young's view that the periodical (which succeeded the **Tatler*) provided 'a wholesome and pleasant regimen'; both its style and its morals were considered exemplary by Dr *Johnson, H. *Blair, and other arbiters. There is a five-volume edition by Donald F. Bond, published 1965.

(2) A weekly periodical started in 1828 by Robert Stephen Rintoul, with funds provided by Joseph Hume and others, as an organ of 'educated radicalism'. It supported Lord John Russell's * Reform Bill of 1831 with a demand for 'the Bill, the whole Bill, and nothing but the Bill'. R. H. *Hutton was joint editor, 1861-97. John St Loe Strachey (1860-1927) was editor and proprietor from 1898 to 1925, and his cousin Lytton * Strachey was a frequent contributor. Other notable contributors in later years include P. *Fleming, G. *Greene, E. *Waugh, P. *Quennell, K. *Amis, Clive James, Bernard Levin, Peregrine Worsthorne, Katharine Whitehorn, and Auberon *Waugh: a lively new wave of younger writers is represented by Simon Heffer, Andrew Roberts, and Boris Johnson (editor,

!999)-

Speculum Meditantis (*Mirour de l'omme*), see GOWER,

JSpeculum

Stultorum, see WIREKER.

SPEDDING, James (1808-81), educated at Trinity College, Cambridge. He edited *The Works of Francis Bacon* (7 vols, 1857-9). His *Evenings with a Reviewer* (1848) was a refutation of *Macaulay's 'Essay' on *Bacon which he subsequently developed in his *The Letters and Life of Francis Bacon* (1861-72).

Speed, Valentine's servant in Shakespeare's **The Two Gentlemen of Verona*.

SPEED, John (1552-1629), historian and cartographer. He made various maps of English counties, and was encouraged by *Camden, *Cotton, and others to write his *History of Great Britaine* (1611). The maps were far more valuable than the history; they began about 1607, and an atlas of them appeared in 1611. There were several later editions of this (called *The Theatre of the Empire of Great Britaine*), and the maps are now constantly detached and sold separately.

Speed the Plough, see MORTON, T.

SPEGHT, Rachel (b. 1597, fl. 1621), daughter of a London Puritan minister, James Speght, who published at the age of 19 a spirited rebuttal of Joseph Sweetnam's misogynist *Arraignment of Lewd, Idle, Froward and Inconstant Women*. Her *A Mouzell for Melastomus* (1617) (A Muzzle for a Black Mouth) objected to the 'excrement of your raving cogitations' as a slander on woman, who, as Eve's daughter, was fashioned from Adam's side, not his head or foot, 'near his heart, to be his equal'. In 1621 she published

Mortalities Memorandum, with a Dreame Prefixed, the latter being an allegorical narrative poem urging the education of women, under guidance of tutelary female personifications (Thought, Experience, Industrie, Desire, Truth). *A Mouzell* is reprinted in S.

Shepherd (ed.), *The Women's Sharp Revenge* (1984).

SPEKE, John Hanning (1827-64), explorer, who discovered Lake Victoria Nyanza, Lake Tanganyika, and gave information to Sir S. *Baker which led to the discovery of Lake Albert Nyanza. He published in 1863 his *Journal of the Discovery of the Source of the Nile* and in 1864 *What Led to the Discovery of the Source of the Nile*.

SPENCE, Joseph (1699-1768), clergyman, anecdotist, scholar, who succeeded T *Warton as professor of poetry at Oxford in 1728. A man of much generosity, he befriended *Dodsley in his early days, later helping 957 **SPENCER I SPENDER**

him to edit his celebrated *Collection of Poems*, and also S. *Duck, whose life he wrote (1731, reprinted with Duck's poems, 1736). He also wrote a life of the blind poet *Blacklock (1754). He was a close friend of *Pope, whose version of the *Odyssey* he defended, and from 1726 collected anecdotes and recorded conversations with Pope and other literary figures. These, although not published until 1820, were well known and widely quoted during the 18th cent., and were made available to and used by *Warburton and Dr *Johnson. They are usually referred to under the title *Spences Anecdotes*: an edition by J. M. Osborn appeared in 1966 under the title *Observations, Anecdotes, and Characters of Books and Men, Collected from Conversation*.

SPENCER, Herbert (1820-1903), the son of a schoolmaster, who was largely self-taught and showed few intellectual interests until he was over 16. He worked as a civil engineer for the London and Birmingham Railway Company, and was discharged on its completion in 1841; he then turned his attention to philosophy and published *Social Statics* (1850) and *Principles of Psychology* (1855); in 1860, after reading C. Darwin, he announced a systematic series of treatises, to the elaboration of which he devoted the remainder of his life: *First Principles* (1862), *Principles of Biology* (1864-7), *Principles of Sociology* (1876-96), and *Principles of Ethics* (1879-93). Among his other works were *Essays on Education* (1861), *The Classification of the Sciences* (1864), *The Study of Sociology* (1873), *Man versus the State* (1884), and *Factors of Organic Evolution* (1887). His *Autobiography* was published in 1904.

Spencer was the founder of evolutionary philosophy, pursuing the unification of all knowledge on the basis of a single all-pervading principle, that of evolution, which he defines as follows: 'an integration of matter and concomitant dissipation of emotion; during which matter passes from an indefinite incoherent homogeneity to a definite coherent heterogeneity; and during which the retained motion undergoes a parallel transformation'. The process continues until equilibrium is reached, after which the action of the environment will in time bring about disintegration. The law holds good of the visible universe as well as of smaller aggregates, suggesting the conception of past and future evolutions such as that which is now

proceeding.

This theory of a physical system leads up to Spencer's ethical system, where he is less successful in producing a consistent whole. He was essentially an individualist, and his first ethical principle is the equal right of every individual to act as he likes, so long as he does not interfere with the liberty of others. His effort is to reconcile utilitarian with evolutionary ethics, but he had to confess that for the purpose of deducing ethical principles 'the Doctrine of Evolution has not furnished guidance to the extent that I had hoped'. Special reference should be made to *Education, Intellectual, Moral and Physical* (1861), a collection of articles previously published in magazines in which he criticized standard methods of teaching Latin and Greek, which crushed the spirit of individual enquiry, and advocated the teaching of the sciences, including social sciences, because they were concerned with the problems of survival. Art, although it had no problemsolving power, was important because it yielded immediate good.

In a literary context Spencer is remembered for his friendship with G. Eliot, whom he met in 1851; he found her 'the most admirable woman, mentally, I have ever met' and wrote to Lewes praising *Middlemarch* highly, but after her death he was at pains to quell any rumour that they had ever been more than friends. She appears to have been much more strongly attached to him, but transferred her affections to Lewes (c. 1852-3). Spencer died a bachelor.

SPENCER, Sir Stanley (1891-1959), a biblically inspired artist famous for resurrecting the natives of the

village of Cookham-on-Thames in Berkshire where he lived. He was one of the models for Gully Jimson, the painter in Joyce *Cary's novel *The Horse's Mouth*, and the subject of a play, *Stanley*, by Pam Gems, performed at the *National Theatre in 1996.

Spence's Anecdotes, see SPENCE.

SPENDER, Sir Stephen Harold (1909-95), poet and critic. His father E. H. Spender was a distinguished liberal journalist, and on his mother's side he was partly of German-Jewish descent. He was brought up in Hampstead, and educated at University College School, London, and University College, Oxford, where he became friendly with *Auden and *MacNeice and met *Isherwood. After leaving Oxford he lived in Germany for a period, in Hamburg and near Isherwood in Berlin, an experience which sharpened his political consciousness. In 1930 a small collection of his verse, *Twenty Poems*, was published, and in 1932 some of his work appeared in *New Signatures*; his *Poems* (1933) contained both personal and political poems, including 'I think continually of those who are truly great', 'The Landscape near an Aerodrome', and the notorious 'The Pylons', which gave the nickname of '*Pylon poets' to himself and his friends. He also published a critical work, *The Destructive Element* (1935), largely on H. *James, T. S. *Eliot, and *Yeats and their differing responses to a civilization in decline, which ends with a section called 'In Defence of a Political Subject', in which he discusses the work of Auden and *Upward, and argues the importance of treating 'politico-moral' subjects in literature. During the Spanish Civil War he did propaganda work in Spain for the Republican side,

a period reflected in his volume of poems *The Still Centre* (1939). During the Second World War he was a member of the National Fire Service. He was co-editor of **Horizon* (1939-41) and of **Encounter* (1953-67). A gradual shift in his political allegiances may be seen in **SPENLOW I SPENSERIAN STANZA** 9 58

his poetry, in his critical works (e.g. *The Creative Element*, 1953, which retracts some of his earlier suggestions, laying more stress on the creative power and resistance of the individual), and in his contribution to **The God that Failed*; he also gives an account of his relationship with the Communist Party in his autobiography *World within World* (1951). His interest in the public and social role and duty of the writer (a duty which he subsequently maintained in his work for the magazine **Index on Censorship*) has tended to obscure the essentially personal and private nature of much of his own poetry, including his elegies for his sister-in-law, in *Poems of Dedication* (1947), and many of the poems in such later volumes as *Collected Poems 1928-1953* (1955)- His other works include *Trial of a Judge* (1938), many translations (of *Garcia Lorca, *Rilke, *Schiller, Toller, and others), *The Thirties and after* (1978, a volume of memoirs), *Collected Poems 1982-85* (1985), and his lively and often comically self-deprecating *Journals 1939-83* (1985). *The Temple* (1988) is a novel inspired by an abandoned manuscript written in 1929 about a young Englishman on vacation in Germany, and rewritten as 'a complex of memory, fiction and hindsight': it contains fictionalized portraits of Auden, Isherwood, and photographer Herbert List, and evokes a brief Golden Age in Germany before the

imminent rise of National Socialism.

Spenlow, Dora, in Dickens's **David Copperfield*, the hero's 'child-wife'.

Spenlow and Jorkins, in Dickens's **David Copperfield*, a firm of proctors in Doctors' Commons, to whom Copperfield is articled. Jorkins is a gentle, retiring man who seldom appears, but Spenlow makes his partner's supposed intractable character the ground for refusing any inconvenient request.

Spens, Sir Patrick, see SIR PATRICK SPENS.

SPENSER, Edmund (c.1552-99), the elder son of John Spenser, who was probably related to the Spencers of Althorp, and was described as a journeyman in the art of cloth-making. Edmund Spenser was probably born in East Smithfield, London, and was educated at Merchant Taylors' School, under *Mulcaster, and Pembroke Hall, Cambridge. In 1569, while still at Cambridge, he contributed a number of 'Visions' and sonnets, from *Petrarch and *du Bellay, to van der Noodt's *Theatre for Worldlings*. To the 'greener times' of his youth belong also the 'Hymne in Honour of Love' and that of 'Beautie' (not published until 1596), which reflect his study of *Neoplatonism. After possibly spending some time in the north, he became secretary to John Young, bishop of Rochester, in 1578, and in 1579, through his college friend G. *Harvey, obtained a place in Leicester's household. There he became acquainted with Sir P. *Sidney, to whom he dedicated his **Shepherd's Calendar* (1579). He probably married Machabyas Chylde in the same year, and also began to write **The Faerie Queene*. In 1580 he was appointed secretary to Lord Grey of Wilton, then going

to Ireland as lord deputy. In 1588 or 1589 he became one of the 'undertakers' for the settlement of Munster, and acquired Kilcolman Castle in Co. Cork. Here he settled and occupied himself with literary work, writing his elegy **Astrophel*, on Sidney, and preparing *The Faerie Queene* for the press. The first three books of it were entrusted to the publisher during his visit to London in 1589. He returned reluctantly to Kilcolman, which he liked to regard as a place of exile, in 1591, recording his visit to London and return to Ireland in **Colin Clouts Come Home Againe* (printed 1595). The success of *The Faerie Queene* led the publisher, Ponsonby, to issue his minor verse and juvenilia, in part rewritten, as *Complaints, Containing Sundrie Small Poèmes of the Worlds Vanitie* (1591). This volume included **The Ruines of Time*, which was a further elegy on Sidney, dedicated to Sidney's sister, the countess of *Pembroke, **Mother Hubberds Tale*, **Muiopotmos*, **The Tears of the Muses*, and **Virgils Gnat*. Also in 1591 *Daphndida* was published, an elegy on Douglas Howard, the daughter of Lord Byndon and wife of Sir A. *Gorges. In 1594 he married Elizabeth Boyle, whom he had wooed in his *Amoretti*, and celebrated the marriage in his superb **Epithalamion*: the works were printed together in 1595. He published Books IV-VI of *The Faerie Queene* and his *Fowre Hymnes* in 1596, being in London for the purpose at the house of his friend the earl of Essex, where he wrote his **Prothalamion* and also his well-informed though propagandist *View of the Present State of Ireland*. He returned to Ireland, depressed both in mind and health, in 1596 or 1597. His castle of Kilcolman was

burnt in October 1598, in a sudden insurrection of the natives, chiefly O'Neills, under the earl of Desmond; he was compelled to flee to Cork with his wife and three children. We do not know what works, if any, were lost at Kilcolman, but Ponsonby in 1591 had mentioned various other works by Spenser which are not now extant, and in *The Shepherdes Calender* reference is made to his discourse of the 'English Poet'. He died in London in distress, if not actual destitution, at a lodging in King Street, Westminster. His funeral expenses were borne by the earl of Essex, and he was buried near his favourite *Chaucer in Westminster Abbey. His monument, set up some 20 years later by Lady Anne Clifford, describes him as 'THE PRINCE OF POETS IN HISTYME': there have been few later periods in which he has not been admired, and the poetry of both *Milton and *Keats had its origins in the reading of Spenser.

See the Variorum edition of his works, with a biography and full critical commentary, ed. E. Greenlaw, C. G. Osgood, F. M. Padelford, et al. (10 vols, 1932-57).

Spenserian Stanza, the stanza invented by E. *Spenser,

in which he wrote * *The Faerie Queene*. It consists of 959 **SPINOZA I SPRUNG RHYTHM** eight five-foot iambic lines, followed by an iambic line of six feet, rhyming a b a b c b c c .

SPINOZA, Benedict (Baruch) de (1632-77), a Jew of Portuguese origin, born at Amsterdam, who lived there and at The Hague. He was expelled from the Jewish community on account of his criticism of the Scriptures. The principal source of his philosophy was the

doctrine of * Descartes, transformed by a mind steeped in the Jewish Scriptures. Spinoza rejected the Cartesian dualism of spirit and matter, and saw only 'one infinite substance, of which finite existences are modes or limitations'. The universe must be viewed 'sub specie aeternitatis', and the errors of sense and the illusions of the finite eliminated. God for him is the immanent cause of the universe, not a ruler outside it. 'By the government of God, I understand the fixed and unalterable order of nature and the interconnection of natural things.' His system is thus in a sense pantheistic. Among his conclusions are determinism, a denial of the transcendent distinction between good and evil, and a denial of personal immortality.

Spinoza's famous *Ethics*, finished about 1665, was not published until 1677, after his death. His morality is founded on the 'intellectual love' of God. Man is moved by his instinct to develop and perfect himself, and to seek this development in the knowledge and love of God. And the love of God involves the love of our fellow creatures. It is by goodness and piety that man reaches perfect happiness: virtue is its own reward. Spinoza founds his political doctrine on man's natural rights. Man, in order to obtain security, has surrendered part of his rights to the state. But the state exists to give liberty, not to hold in slavery. The sovereign in his own interest must rule with justice and wisdom, nor must the state interfere with freedom of thought. Spinoza's *Tractatus Theologico-politicus* was published in 1670; his unfinished *Tractatus Politicus* in 1677.

Spirit of the Age, *The*, essays by W. *Hazlitt, published

1825, presented as a portrait gallery of the eminent writers of his time: *Bentham, W. *Godwin, *Coleridge, * Wordsworth, W. * Scott, * Byron, *Southey, *Malthus, C. *Lamb, and several others. The essays combine character-sketches with lively critical assessments of the subjects' works and summaries of their reputations, placed in the context of the political and intellectual ferment of their times. They are strongly animated by Hazlitt's political loyalties, especially in the sustained assault upon the Tory critic *Gifford for his 'ridiculous pedantry and vanity'.

Spiritual Exercises, see IGNATIUS LOYOLA.

Spiritual Quixote, The, see GRAVES, RICHARD.

Spleen, The, (1) a poem by Anne Finch, countess of *Winchelsea (1709); (2) a poem by M. *Green (1737).

spondee, see METRE.

Sponge, Mr Soapey, see SURTEES, R. S.

Spoonerism, see METATHESIS.

Sporus, the name under which *Pope satirizes Lord *Hervey in his *Epistle to DrArbuthnot* (ll. 305 ff.). The original Sporus was an effeminate favourite of the Emperor Nero.

SPRAT, Thomas (1635-1713), educated at Wadham College, Oxford, bishop of Rochester and dean of Westminster. Politically he was inclined to be a '*vicar of Bray'; he sat on James II's objectionable ecclesiastical commission in 1686 and allowed the Declaration of Indulgence to be read (amid deep murmurs of disapproval) in the abbey. As a writer he is chiefly remembered for his history of the * Royal Society (1667), of which he was one of the first members, but he was also known as a poet (*The Plague of Athens*, 1659, was his

most popular poem) and for his life of his friend *Cowley, which was attached to Cowley's works from 1668 onwards.

SPRING, (Robert) Howard (1889-1965), journalist and novelist, born in Cardiff, where he began his literary career as a newspaper errand boy; he worked for years on the *Manchester Guardian* and as book reviewer on the *Evening Standard*. Of his many novels, the best remembered are his first success *O Absalom!* (1938; published in the USA and later in Britain as *My Son, My Son!*) and *Fame Is the Spur* (1940), the latter being the story of a Labour politician's rise to power.

sprung, or '**abrupt**', **rhythm**, a term invented by G. M.

*Hopkins to describe his own idiosyncratic poetic metre, as opposed to normal 'running' rhythm, the regular alternation of stressed and unstressed syllables.

It was apparently based partly on Greek and Latin quantitative metre and influenced by the rhythms of Welsh poetry and Old and Middle English *alliterative verse. Hopkins maintained that sprung rhythm existed, unrecognized, in Old English poetry and in Shakespeare, *Dryden, and *Milton (notably in **Samson Agonistes*). It is distinguished by a metrical foot consisting of a varying number of syllables. The extra, 'slack' syllables added to the established patterns are called 'outrides' or 'hangers'. Hopkins demonstrated the natural occurrence of this rhythm in English by pointing out that many nursery rhymes employed it, e.g.

Ding, Dónig, Bèli,

Pussy's in the well.

Conventional metres may be varied by the use of

'counterpoint', by which Hopkins meant the reversal of two successive feet in an otherwise regular line of poetry; but sprung rhythm itself cannot be counterpointed because it is not regular enough for the pattern to be recognized under the variations. Hopkins, an amateur composer, often described his theory in terms of musical notation, speaking of rests, crotchets, and quavers. He felt strongly that his poetry should be read **SPURGEON I STAINER** 960

aloud, but seems to have felt that the words themselves were not enough to suggest the intended rhythms, and frequently added various diacritical markings to indicate where a sound was to be drawn out, and where syllables were to be spoken quickly. Some critics have suggested that sprung rhythm is not a poetic metre at all, properly speaking, merely Hopkins's attempt to force his own personal rhythm into an existing pattern, or recognizable variation of one, and that his sprung rhythm is in fact closer to some kinds of free verse or polyphonic prose.

SPURGEON, Caroline (1886-1942), American critic, whose *Shakespeare's Imagery* (1935) was the first detailed study of its subject.

spy fiction, see overleaf.

Square, a character in Fielding's **Tom Jones*.

Squeers, Wackford, in Dickens's **Nicholas Nickleby*, the headmaster of Dotheboys Hall. He has a heartless wife, who joins him in bullying his miserable pupils, a spiteful daughter, Fanny, and a spoilt son, Wackford.

Squeezum, Justice, a character in **Fielding's Rape upon Rape*.

SQUIRE, J(ohn) C(ollings) (1884-1958), educated in

Devon and at St John's College, Cambridge; he became a highly influential literary journalist and essayist, a skilful parodist, and a poet. He established the **London Mercury* in 1919, and as sometime literary editor of the **New Statesman* and chief literary critic of the **Observer* he exercised considerable power. In the 1920s and 1930s he and his friends formed a literary establishment which was violently opposed by the **Sitwells* and the **Bloomsbury Group*, and was irreverently known as 'the Squirearchy'. Squire edited a large number of successful anthologies, including *A Book of Women's Verse* (1921) and *The Comic Muse* (1925), and between 1921 and 1934 edited three widely popular volumes of *Selections from Modern Poets*. His own *Collected Parodies* appeared in 1921, he was knighted in 1933, and his *Collected Poems*, edited by **Betjeman*, were published posthumously in 1959.

Squire of Dames, a humorous character in Spenser's **Faerie Queene* (in. vii). He had been ordered by his lady to 'do service unto gentle Dames' and at the end of 12 months to report progress. At the end of the year he was able to bring pledges of 300 conquests. Thereupon his lady ordered him not to return to her till he had found an equal number of dames who rejected his advances. After three years he had only found three, a courtesan because he would not pay her enough, a nun because she could not trust his discretion, and a 'Damzeir of low degree 'in a countrey cottage found by chance'.

Squire of Low Degree, The, a metrical romance, probably mid-15th cent., opening with the muchquoted distich:

It was a squier of lowe degree
That loved the Kings daughter of Hungré.
The squire declares his love to the princess, who consents to marry him when he has proved himself a distinguished knight. But he is seen in his tryst by a steward whom he kills after the steward reports to the king. The squire is imprisoned but finally released because the princess is inconsolable, whereupon he sets out on his quest, proves his worth, and marries the princess. There is no manuscript of the full-length, 1,131-line version, so the romance is known from a printing c. 1560 by W Copland and fragments of a 1520 printing by Wynkyn de Worde; de Worde's edition is dramatically entitled 'Undo youre Dore' from one of its episodes. Ed. D. B. Sands, *Middle English Verse Romances* (1966), 249-78.

'**Squire's Tale, The**', see CANTERBURY TALES, 11.
Squyre Meldrum, The Historie of, see LINDSAY, SIR D.
STACPOOLE, H(enry) de Vere (1863-1951), novelist and ship's doctor, of Irish ancestry, whose first publication was a poem in *Belgravia*, but who is remembered for his best-selling romance *The Blue Lagoon* (1908), the story of two cousins, Dick and Emmeline, marooned at the age of 8 on a tropical island; they grow up, mature, produce a baby, and are eventually swept away by accident across their lagoon to the ocean and the oblivion of 'the never-wake berries' which they providentially carry with them in their dinghy.

STAËL, Anne-Louise-Germaine Necker, Mme de (1766-1817), French writer of Swiss parentage. Daughter of the finance minister Necker and mistress of Constant, she occupied a central place in French intellectual life

for over three decades. Her critical study *De la littérature considérée dans ses rapports avec les institutions sociales* (1800) was the first piece of criticism to treat literature as a product of social history and environment. Another study, *De l'Allemagne* (1810), banned on publication by Napoleon, opened French literature to the influence of the German writers and thinkers of the end of the 18th cent. Her two novels, *Delphine* (1802) and *Corinne* (1807), offer to her age a new image of woman as independent artist. She was a major precursor of French Romanticism.

STAINER, Pauline (1941-), poet, educated at St Anne's College, Oxford, and Southampton University. Her first collection, *The Honeycomb* (1989), introduced a characteristic mingling of sacred, archaeological, scientific, and wintry ice-haunted imagery, and a cool, spare lyric line. This was followed by *Sighting the Slave Ship* (1992), which contains poems in homage to Rembrandt, Satie, Henry Moore, and illustrator and war artist Eric Ravilious, who died in 1942 when the Coastal Command aeroplane from Iceland on which he was a passenger disappeared. Other volumes include *The Ice-Pilot Speaks* (1994) and *The Wound-Dresser's Dream* (1996).

961 STALKY & CO. I STAPLEDON

Stalky & Co., tales of schoolboy life, by Kipling.

STALLWORTHY, Jon (1935-), poet, critic, editor, translator, and biographer, born in London and educated at Rugby and Magdalen College, Oxford. He subsequently worked for the Oxford University Press and taught in Oxford, where in 1992 he became professor of English literature. His first collection

of poetry, *The Astronomy of Love* (1961), was followed by several others, including *A Familiar Tree* (1978), a sequence which mixes deep-rooted family and local history with a story of migration, and *The Guest from the Future* (1995), which celebrates female survival in the person of *Akhmatova and others. The title of *Rounding the Horn: Collected Poems* (1998) pays homage, as do many of his individual poems, to his New Zealand ancestry. He has published biographies of W. *Owen (1974), whose work he has also edited, and L. *MacNeice (1995), and has edited several anthologies, with a particular interest in war poetry.

Stand, a literary quarterly founded in 1952 by J. *Silkin, and published from 1965 in Newcastle upon Tyne. It publishes poetry, fiction, and criticism, and contributors have included G. *Hill, G. *MacBeth, Lorna Tracy (also a co-editor), D. *Abse, and many others; it has also published many works in translation by M. *Holub (Czechoslovakia), N. Hikmet (Turkey), *Brodsky and *Yevtushenko (USSR), etc. An anthology, *Poetry of the Committed Individual*, appeared in 1973-

STANFORD, Sir Charles Villiers (1852-1924), British composer and teacher. With *Parry, Stanford was a founder figure of the English musical renaissance in the last decades of the 19th cent., whose pupils included virtually all the most successful English composers of the following generation, from *Holst and *Vaughan Williams to *Lambert and *Bliss. His list of compositions includes many settings of English texts. Of the choral works the larger ones, like the oratorio *Eden* to words by * Bridges (1891), are now

forgotten, but the less pretentious examples, the setting of *Tennyson's 'The Revenge' (1886) or the later *Newbolt cantatas, *Songs of the Sea* (1904) and *Songs of the Fleet* (1910), combine perfect craftsmanship with a racy vigour that has commended them to festivals and choral societies over the years. His nine operas have had little success, with the possible exception of *Shamus O'Brien* (1896, with a text after *Le Fanu); others that perhaps deserved a better fate are *Much Ado about Nothing* (1901), *The Critic* (based on *Sheridan's play, 1916), and, perhaps best, *The Travelling Companion* (1926), with a libretto by Newbolt after H. C. * Anderson.

STANHOPE, Lady Hester (1776-1839), the niece of the younger *Pitt, in whose house she gained a reputation as a brilliant political hostess. In 1810 she left Europe for good, and in 1814 established herself for the rest of her life in a remote ruined convent at Djoun in the Lebanon. Here she lived in great magnificence among a semi-oriental retinue; her high rank and imperious character gained her some political power in Syria and the desert. In later years her debts accumulated, her eccentricity increased, and she claimed to be an inspired prophetess and mistress of occult sciences. She became a legendary figure, and was visited by many distinguished European travellers, including *Lamartine and *Kinglake.

Stanhope press, an iron printing press invented by Charles, third Earl Stanhope (1753-1816), the father of Lady Hester (above). He also devised a stereotyping process, and a microscopic lens which bears his name. **STANLEY**, Arthur Penrhyn (1815-81), educated at

Rugby under T. * Arnold (by whom he was much influenced) and at Balliol College, Oxford. On Arnold's death he was commissioned to write a biography by his widow, which appeared in 1844 as *The Life and Correspondence of Thomas Arnold*. Stanley was an ecclesiastical historian, a leader of the *Broad Church movement, and a courageous champion of religious toleration.

STANLEY, Sir Henry Morton (1841-1904), explorer and journalist, born in Wales; he first bore the name John Rowlands. He went to New Orleans as a cabin boy in 1859 where he was adopted by a merchant named Stanley. He fought in the American Civil War and in 1867 joined the *New York Herald*. He went as its correspondent to Abyssinia and Spain, and in 1869 was instructed by his editor Gordon Bennett to find *Livingstone. He first travelled through Egypt for the opening of the Suez Canal, and to Palestine, Turkey, Persia, and India; he found Livingstone at Ujiji in 1871. *How I Found Livingstone* (1872) relates these adventures. His further explorations and discoveries in Africa are described in *Through the Dark Continent* (1878) and *In Darkest Africa* (1890). In 1890 he married Dorothy Tennant who edited his autobiography in 1909.

STANLEY, Thomas (1625-78), a descendant of Edward Stanley, third earl of Derby, educated at Pembroke Hall, Cambridge. He was author of *The History of Philosophy* (1655-62), an edition of * Aeschylus (1663), and translations from *Theocritus, *Bion, Ausonius, *Moschus, *Marino, and others, besides original poems. *Starnale Life of Christ, The*, a 14th cent, compilation

surviving in three 15th-cent. manuscripts in 10,840 lines of English quatrains, drawn from the *Polychronicon* of *Higden and the *Legenda Aurea* of Jacobus de Voragine (see GOLDEN LEGEND, THE). It was written by a monk of St Werburgh's, Chester, and it was an influence on the Chester *mystery plays. Ed. F. A. Foster (EETS OS 166, 1926). **STAPLEDON**, Olaf, see SCIENCE FICTION.

One of the most popular forms of fiction over

the last 100 years, the British spy novel emerged during the international tensions of the years preceding the First World War. Scandals like the *Dreyfus affair in France highlighted the activities of spies and the intelligence services that employed them, while armaments rivalries such as the Anglo-German naval race fuelled a volatile mood of jingoism and xenophobia receptive to novels of espionage, intrigue, and violence, in which secret agent heroes battled against the evil machinations of villainous spies. The 20th cent.'s record of war, revolution, subversion, genocide, and the threat of nuclear war has sustained the appeal.

Erskine Childers's *The Riddle of the Sands* (1903), a suspenseful tale of two amateur British agents foiling a German invasion plot, is often described as the first spy novel, and has become a classic. But the first spy writer to spring to public fame was William Tufnell Le Queux (1864-1927), whose highly successful invasion novel *The Great War in England in 1897* (1893), featuring an enemy spy, heralded a cascade of best-sellers over the next three decades, all of which employ a series of heroic male agents cut from sturdy patriotic cloth who save the nation from the plots of foreign spies. Setting an enduring trend in spy fiction, Le Queux—who fantasized about being a spy himself—deliberately blurred the line between fact and fiction to make spurious claims of authenticity and realism, and his fiction was often thinly disguised propaganda for strengthened national security. The lurid portrait of an army of German spies in Britain in his *Spies of the Kaiser* (1909) did much to create the mood of spy fever that prompted the creation in that year of the Secret Service Bureau, later to become MI5 and MI6. Le Queux's great Edwardian rival was E. Phillips Oppenheim (1866-1946), who wrote a succession of novels featuring glamorous seductresses and society high life that continued until the Second World War and which, unlike those of Le Queux, also sold well in North America; amongst the best known are

The Kingdom of the Blind (1916) and *The Great Impersonation* (1920). The year 1920 also saw the creation by Sapper of the unabashed xenophobe and anti-Semite Bulldog Drummond, a muscular agent who over the next two decades robustly thwarted the plots of the communist arch-villain Carl Peterson and assorted foreigners in such titles as *The Black Gang* (1922), *The Final Count* (1926), and *The Return of Bulldog Drummond* (1932). Yet from this inaugural period the writer who has best endured is John Buchan, whose secret agent hero Richard Hannay first appeared in *The Thirty-Nine Steps* (1915), a novel its author described as 'a romance where the incidents defy the probabilities, and inarch just inside the borders of the possible', which defines much other spy fiction as well. There followed such classics as *Greenmantle* (1916), *Mr Standfast* (1919), and *The Three Hostages* (1924). Hannay and his adventures set their stamp on the imagination of a generation and beyond. Recurrent criticism of the hearty clubland ethos of Buchan's fiction provides exasperated testimony of how popular his novels have remained to this day. The First World War, the Great Depression, and the rise of Fascism created a sombre inter-war climate that saw the emergence of a new generation of spy writers who broke sharply with the patriotic orthodoxies of their predecessors. Some, such as

Compton *Mackenzie and Somerset *Maugham, had worked for British wartime intelligence and painted a far less glamorized and more realistic picture of the secret agent's life, such as in Maugham's *Ashenden* (1928), his influential collection of short stories based closely on his personal experience. Mackenzie, prosecuted under the Official Secrets Act for indiscretions in his third volume of wartime memoirs, *Greek Memories* (1932), took his revenge in his classic parody of the bureaucratic absurdities of the secret service, *Water on the Brain* (1933)-

Building on the foundations laid by Maugham and Mackenzie, Eric * Ambler crafted plots of considerable technical skill and authenticity, combined with a leftist outlook that featured innocent protagonists caught up in the machinations of 'merchants of death' and other capitalist villains. His best-known and most successful novel of this period was *The Mask of Dimitrios* (1939), but his post-war production retained its vigour in such masterpieces as *Passage of Arms* (1959), *Dr. Frigo* (1974), and *Send No More Roses* (1977). Ambler's ideological outlook was shared by Graham *Greene, whose *The Stamboul Train* (1932), *The Confidential Agent* (1939), and *The Ministry of Fear* (1943) presaged his even better-known spy novels that appeared after the Second World War when he

worked as a British intelligence officer for the Secret Intelligence Service (MI6): *The Quiet American* (1955), *Our Man in Havana* (1959), and *The Human Factor* (1978), which struck a typically Greene-ish theme in its reflections on betrayal, loyalty, and trust.

The dominating figure of the immediate post-war years was Ian *Fleming, whose *Casino Royale* (1953) introduced the iconic figure of James *Bond, undoubtedly the most famous fictional secret agent of all time. By the year of Fleming's premature death his eleven Bond spy novels, including such classics as *From Russia with Love* (1957) and *Goldfinger* (1959), had sold over 40 million copies and his hero was beginning to appear in blockbuster movies that continue to this day. The Bond adventures were updated versions of Le Queux and Buchan designed for the Cold War consumer boom and changed sexual *mores* of the 1950s and 1960s; the enemy is Moscow or, in later novels such as *Thunderball* (1961), megalomaniacs of international ambition such as the unforgettable Ernst Stavro Blofeld. Bond was a cultural phenomenon that spawned imitations, parodies, comic strips, and even a communist rival in the shape of Avakum Zakhov, penned by the Bulgarian novelist Andrei Gulyashki. Outraged critics deplored the novels as both cause and symptom of cultural decay, and for their sex,

snobbery, and violence. Others praised their technical skill and robust good fun. They also provided intriguing texts for their times, for Fleming had wartime intelligence experience and was a practising journalist with an acute and perceptive eye for the cross-currents of tradition and change that revolutionized Britain and its place in the postwar world.

Such change had already cast its post-imperial shadow by the time of Fleming's death. The 1961 building of the Berlin Wall brought a serious chill to the Cold War climate and in *The Spy Who Came in from the Cold* (1963) John Le Carré marked out the territory that was to dominate spy fiction until the end of the Cold War and the collapse of the Soviet Union. Making an explicit and conscious break with Bond, he created the anti-heroic figure of George Smiley, the protagonist of several of his novels that culminate in *Smiley's People* (1980), an eternally middle-aged and all too human intelligence officer who grapples with the ambiguities and moral maze of real-life Cold War espionage. However noble the end, Le Carré's spy fiction proclaims, those who work in intelligence always risk their humanity. *The Looking-Glass War* (1965) is a particularly bleak dissection of a Cold War operation, while *Tinker, Tailor, Soldier, Spy* (1974), inspired by the infamous case of the KGB traitor Kim Philby, explores the

theme of the Soviet 'mole' within the service. Here, Le Carré was firmly in tradition, for he, too, had worked for British intelligence and drew heavily (as he continued to do in the 1990s) from personal knowledge. Exploring similar terrain in this period were writers like Len Deighton (1929-) who made his name with *The Ipcress File* (1962) and *Funeral in Berlin* (1964), the former intelligence officer Ted Allbeury (1917-), and the highly productive William Haggard (pseudonym of Richard Henry Michael Clayton, 1907-93).

Yet even as Le Carré and others explored the moral ambiguities of Cold War espionage, Frederick Forsyth (1938-) was marking yet another shift in mood. In thrill-packed and highly successful blockbusters such as *The Day of the Jackal* (1971) and *The Odessa File* (1972), and continuing through *The Fourth Protocol* (1984) and *The Fist of God* (1994), he returned to adventure stories on a global scale in which tough male heroes save the world from a variety of disasters, a trend reflected too in the novels of Ken Follett (1949-) such as *Eye of the Needle* (1978) and *The Man from St. Petersburg* (1982).

The spy novel has always been a hybrid form, sliding over into the *detective, crime, or even romance novel. Yet in whatever shape, the jury is still out on whether the end of the Cold War and

superpower confrontation will terminally affect its health. Real-world espionage has predictably survived, and the enduring conflicts of nation-states will continue to provide ample raw material for the spy writer. Yet spy fiction has flourished best in times of crisis or anticipated disaster, such as invasion or nuclear war. National security nightmares have now fragmented into wars against international crime, ethnic conflict, and drugs, threats that to many potential readers may seem distant or remote. Spy fiction can only reflect the results.

See: Ralph Harper, *The World of the Thriller* (1974); Michael Denning, *Cover Stories* (1987); David Stafford, *The Silent Game* (1988); Wesley Wark (ed.), *Spy Fiction, Spy Films, and Real Intelligence* (1991).

STAPLE OF NEWS | STATIUS 964

Staple of News, The, a comedy by * Jonson, performed 1626, printed 1631.

Pennyboy Junior learns from a beggar, whom he takes on as a servant, that his father has died. He begins to squander his inheritance, buying gaudy clothes, pursuing the rich Lady Pecunia, his miserly uncle's ward, and purchasing a clerkship for his barber at the Staple of News, an office for the collection, sorting, and dissemination of news and gossip, 'authentic and apocryphal'. The beggar reveals that he is Pennyboy's father, and, appalled by his extravagance, disinherits

him, but Pennyboy redeems himself, and wins the hand of Lady Pecunia, when he thwarts a plot to ruin his father hatched by the scheming lawyer Picklock. The play is watched throughout by four gossips, Mirth, Tattle, Expectation, and Censure, who sit on the stage and offer an undiscerning commentary at the end of each act.

Stareleigh, Mr Justice, in Dickens's **Pickwick Papers*, the judge in the case of *Bardell v. Pickwick*.

STARK, Freya (1893-1993), daughter of a sculptor. She was born in Paris, spent her childhood between Devon and Italy, and was educated at Bedford College and the School of Oriental Studies, London. In 1927, having mastered Arabic, she began travelling in the Middle East, and in the next decade made adventurous solitary journeys in that region. During the Second World War she worked for the Ministry of Information in Aden, Cairo, Baghdad, the USA, and India. In 1947 she married the writer Stewart Perowne. Throughout her wanderings her home base was Italy, and she settled in Asolo. She was made a DBE in 1972.

Among her many books on her travels in Iran, Iraq, southern Arabia, and Turkey, the most notable are *The Valleys of the Assassins* (1934), *The Southern Gates of Arabia* (1936), *Iona: A Quest* (1954), *The Lycian Shore* (1956). Four volumes of autobiography, including *Traveller's Prelude* (1950), and six volumes of letters appeared in 1950-61 and 1974-81. Her books reveal her as a natural traveller, disregarding discomforts and dangers in spite of poor health, with an unassuming friendliness and curiosity which make her observant and humane descriptions of the life of remote communities

memorably lifelike. Her knowledge of classical Arabic and Greek literature gives backbone to her accounts of Middle East travel. Her later works are sometimes diffuse and sententious, without the unaffected charm of her pre-war books. A brilliant photographer, she illustrated her books with portraits of human and architectural splendours and oddities.

STARKE, Mariana, see GRAND TOUR and MURRAY, JOHN.

STARKIE, Walter (1894-1976), Irish-born writer, translator, musicologist, and Hispanist, educated at Trinity College, Dublin, who lived for many years in Madrid, where he was founder and director of the British Institute (1940-54). He is best remembered for *Raggle-Taggle: Adventures with a Fiddle in Hungary and Romania* (1933), which describes his adventures with the gypsies: this was followed by *Spanish Raggle Taggle* (1934) and *Scholars and Gypsies* (1963), all of which joyfully celebrate in a vivid and colourful prose reminiscent of * Borrow the freedom and adventures of the open road and 'the music of the wind on the heath'. His sister Enid Starkie (1897-1970) was also a linguist, and taught for many years in Oxford, where she was well known as a colourful and eccentric figure. She wrote on *Baudelaire, *Flaubert, and others, and wrote a foreword to *Gide's contribution to **The God that Failed* (1950), which she edited from his published records.

Starveling, in Shakespeare's **A Midsummer Night's Dream*, a tailor, who is cast for the part of 'Thisby's mother' in the play of 'Pyramus and Thisbe', but appears as 'Moonshine'.

Stationers' Company, the, incorporated by royal

charter in 1557. No one not a member of the Company might print anything for sale in the kingdom unless authorized by special privilege or patent. Moreover, by the rules of the Company, every member was required to enter in the register of the Company the name of any book that he desired to print, so that these registers furnish valuable information regarding printed matter during the latter part of the 16th cent. The Company's control of the printing trade waned during the 17th cent., to be revived in a modified form under the Copyright Act of 1709.

STATIUS, Publius Papinius (AD c.45-96), Roman epic poet and Silver Age imitator of *Virgil. The son of a Naples schoolmaster, he made a name for himself winning poetic competitions at an early age. Encouraged by success, he went to Rome, collected rich patrons, and with fulsome flattery won, but failed to keep, the favour of the tyrant Domitian. His surviving works consist of the five books of his *Silvae*, occasional verses which include a famous piece on sleep that inspired *Drummond of Hawthornden, an epic, *Thebais*, in 12 books, relating the bloody quarrel between the sons of Oedipus, and another unfinished epic, the *Achilleis*. Statius' style is mannered and over-ornamental, and his narratives abound in romantic features: magicians, dragons, parted lovers, enchanted woods. These qualities recommended him to medieval taste, and so did the legend of his conversion to Christianity which appears in *Dante. Chaucer based his 'Knight's Tale' (see *CANTERBURY TALES, 1) on * Boccaccio who had used the *Thebais*, but in the Renaissance Statius was studied rather than imitated.

The *Thebais* was not translated till 1648 when Thomas Stephens produced a version of the first five books. The *Achilleis* was translated by Robert Howard (1660) and both *Pope and *Gray tried their hands briefly at translating the *Thebais*. *Dryden deplored his 'blattered greatness: he never thought an expression bold enough if a bolder could be found.'

965 STEAD I STEELE

STEAD, C(hristian) K(arlson) (1932-), New Zealand poet, critic, and novelist, born and brought up in Auckland; he went to university there and taught in the English department 1959-86. Since then he has been a full-time writer. From the beginning, Stead's poems were seen as highly intelligent and sophisticated, influenced by such Modernists as Ezra *Pound. In 1964 he published both his own first volume of poems, *Whether the Will Is Free*, and a critical book, *The New Poetic: Yeats to Eliot*. The latter was particularly well received, going into many impressions. Stead covered something of the same ground but with renewed incisiveness and persuasiveness in *Pound, Yeats, Eliot and the Modernist Movement* (1986). He has published several novels, including *Visitors Ashore* (1984), *The Death of the Body* (1986), and *The Singing Whakapapa* (1994), all of which show his characteristic mixing of New Zealand personal material with experimental techniques. As editor (for example of *The Faber Book of Contemporary South Pacific Stories*, 1994) and as reviewer, Stead has a reputation for provocation. His most recent selection of poems is *Straw into Gold* (1997).

STEAD, Christina Ellen (1902-83), Australian novelist,

born in Sydney and educated at Sydney University Teachers' College. She came to London in 1928 and subsequently worked and travelled in Europe and America with her companion, then husband, the American political economist and ex-broker William }. Blake. In 1953 they settled near London; she returned to Australia on his death in 1968. Her wandering life and her left-wing views (which also raised difficulties for her in Hollywood during the McCarthy period) may have contributed to the neglect of her work, which towards the end of her life received renewed attention and admiration. Her first collection of stories, *The Salzburg Tales* (1934), was followed by several fulllength novels, which include her best-known work, *The Man Who Loved Children* (1940), a bitterly ironic view of American family life and conflict; *For Love Alone* (1945), in which Teresa escapes to Australia to seek her own freedom; *Letty Fox: Her Luck* (1946), a first-person narration describing the adventurous, unconventional, and ambitious life of a New York office girl; and *Cotter's England* (1967; USA as *Dark Places of the Heart*, 1966) which presents a vivid portrait of post-war working-class Britain, centred on the extraordinary personality of chain-smoking, emotional, destructive Nellie Cook, née Cotter, a 'beaky, restless, gabby' and insatiably curious journalist, working on a left-wing London paper. Many of the novels manifest the author's admiration for *Zola, and her feminism and politics are deeply interwoven, independent, and personal.

STEAD, W(illiam) T(homas) (1849-1912). He was assistant editor of the **Pall Mall Gazette* in 1880

and during his editorship (1883-8) initiated new and influential political and social movements. He achieved wide notoriety for his 'Maiden Tribute of Modern Babylon' (1885) exposing sexual vice, which led to Parliament raising the age of consent to 16 years. He founded the *Review of Reviews* in 1890 and continued his work for peace, friendship with Russia, and spiritualism (for which he was much ridiculed). He was drowned in the *Titanic* disaster.

STEELE, Sir Richard (1672-1729), born in Dublin, in the same year as *Addison, and educated with him at Charterhouse. He was subsequently at Merton College, Oxford, whence he entered the army as a cadet in the Life Guards. As a result of a poem on Queen Mary's funeral dedicated to Lord Cutts, colonel of the Coldstream Guards, he became his secretary and obtained the rank of captain. He published **The Christian Hero* in 1701, in which he first displayed his missionary and reforming spirit. In the same year he produced his first comedy, **The Funeral*. Neither this nor his two next comedies, *The Lying Lover* (1703) and *The Tender Husband* (1705), proved very successful. In 1706 he was appointed gentleman waiter to Prince George of Denmark, and in 1707 gazetteer; and in the same year was married to Mary Scurlock ('dear Prue'), his second wife. In 1709 he started the **Tatler*, which he carried on with the help of Addison till Jan. 1711. He was made a commissioner of stamps in 1710, but lost the gazetteership after the accession of the Tories. In conjunction with Addison he carried on the ^*Spectator* during 1711-12. This was followed by the **Guardian*, to which Addison, *Berkeley, and *Pope contributed, and which

was attacked by the Tory **Examiner*. Steele next conducted the *Englishman* (1713-14), a more political paper. In 1713 he was elected MP for Stockbridge. In 1714 he published *The Crisis*, a pamphlet in favour of the Hanoverian succession, which was answered by *Swift, and led to Steele's expulsion from the House on 18 Mar. 1714. In October of that year he issued his *Apology for Himself and His Writings*, and during the same year conducted the *Lover*, a paper in the manner of the *Spectator*. The tide turned in his favour with the accession of George I. He was appointed supervisor of Drury Lane Theatre, and to other posts, and was knighted in 1715. In 1718 he denounced in *The Plebeian* Lord Sunderland's Peerage Bill, and was answered by Addison in *The Old Whig*. This incident led to the revocation of Steele's Drury Lane patent, and to an estrangement from Addison. He established the *Theatre*, a bi-weekly paper, which continued until 1720, in which year he issued pamphlets against the South Sea mania (see SOUTH SEA COMPANY). His last comedy, **The Conscious Lovers*, was produced in 1722. Money difficulties forced him to leave London in 1724, and he died at Carmarthen. His letters to Mary Scurlock were printed in 1787. Less highly regarded as an essayist than Addison, his influence was nevertheless great; his attacks on *Restoration drama (*Spectator*, No. 65, on *Etherege, 'I allow it to be Nature, but it is Nature in its utmost Corruption and Degeneracy'); his STEELE GLAS | STEINER 966 approval of the 'sober and polite Mirth' of *Terence; his praise of tender and affectionate domestic and family life; and his own reformed and sentimental dramas

(described by *Fielding's Parson Adams as 'almost solemn enough for a sermon') did much to create an image of polite behaviour for the new century. There is a life by George A. Aitken.(2 vols, 1889).

Steele Cías, The, a satire in verse by *Gascoigne, published 1576.

The poet's 'steele glas' reveals abuses and how things should be, whereas the common looking-glass only 'shewes a seemely shew', i.e. shows the thing much better than it is. Looking into his 'steele glas' the author sees himself with his faults and then successively the faults of kings; covetous lords and knights; greedy, braggart, and drunken soldiers; false judges; merchants; and lastly priests. Finally the ploughman is held up as a model:

Behold him (priests) & though he stink of sweat
Disdaine him not: for shal I tel you what?
Such clime to heaven, before the shaven crownes.

Steerforth, James, a character in Dickens's **David Copperfield*.

STEEVENS, George (1736-1800), Shakespearian commentator, who in 1766 issued in four volumes *Twenty of the Plays of Shakespeare, Being the Whole Number Printed in Quarto during His Lifetime, or before the Restoration*, and in 1773 a complete annotated edition (including notes by Dr *Johnson) in ten volumes, to which a supplementary volume of poems, together with seven plays ascribed to Shakespeare, was added in 1780. He constantly quarrelled with his literary associates and was called by *Gifford 'the Puck of commentators', but was befriended by Johnson and elected a member of the *Club in 1774. He was extremely

widely read in Elizabethan literature, and supplied to his edition a vast range of illustrative quotations from other works, but was in other respects less scholarly, rejecting as inauthentic various scenes and plays which he appears merely to have disliked. He assisted *Tyrwhitt in his edition of the Rowley poems of *Chatterton, but declared his disbelief in them. He attacked W. H. *Ireland, and satirized literary crazes. **STEIN**, Gertrude (1874-1946), American author, born in Pennsylvania into a progressive and intellectual family of German-Jewish origin. She studied psychology at Radcliffe College, where she was a student of W. *James, and then studied the anatomy of the brain at Johns Hopkins. In 1902 she went with her brother Leo to Paris, where she settled; her home in the rue de Fleurus became a literary salon and art gallery and a home of the avant-garde, attracting painters (including *Picasso, Matisse, and Juan Gris) and writers (including *Hemingway, F. M. *Ford, and S. *Anderson, but not *Joyce, with whom she was not acquainted). Her friend, secretary, and companion from 1907 was San Francisco-born Alice B. Toklas (1877-1967), whom she made the ostensible author of her own memoir, *The Autobiography of Alice B. Toklas* (1933). Her fiction includes *Three Lives* (1909), of which the second portrait, 'Melanctha', was described by R. *Wright as 'the first long serious literary treatment of Negro life in the United States' (but see also under CULTURAL APPROPRIATION); *The Making of Americans* (written 1906-8, pub. 1925), an enormously long work intended as a history of her family; and *A Long Gay Book* (1932). *Tender Buttons* (1914) is an example of her

highly idiosyncratic poetry, of which she said in her *Lectures in America* (1935), I struggled with the ridding myself of nouns. I knew that nouns must go in poetry as they had gone in prose if anything that is everything was to go on meaning something.' Her characteristic repetitions and reprises, her flowing, unpunctuated prose, and her attempts to capture the 'living moment' owe much to William James and to Bergson's concept of time, and represent a highly personal but nevertheless influential version of the stream-of-consciousness technique. Her many varied published works include essays, sketches of life in France, works of literary theory, short stories, portraits of her friends, a lyric drama called *Four Saints in Three Acts* (first published in *transition*, 1929, and performed in the USA, 1934), and *Wars I Have Seen* (1945), a personal account of occupied Paris. For an influential early study of her work, see E. Wilson, *Axel's Castle* (1931)-

STEINBECK, John Ernst (1902-68), American novelist, born in California. He took his native state as the background for his early short stories and novels and described the lives of those working on the land with realism and understanding. *Tortilla Flat* (1935) was his first success, and he confirmed his growing reputation with two novels about landless rural workers, *In Dubious Battle* (1936) and *Of Mice and Men* (1937), the story of two itinerant farm labourers, one of huge strength and weak mind, exploited and protected by the other. His best-known work, *The Grapes of Wrath* (1939), is an epic account of the efforts of an emigrant farming family from the dust bowl of the West to reach

the 'promised land' of California. Among his later novels are *East of Eden* (1952), a family saga, and *The Winter of Our Discontent* (1961). He was awarded the Nobel Prize in 1962.

STEINER, (Francis) George (1929-), American critic and author, born in Paris, and educated at the Sorbonne, the University of Chicago, Harvard, and Oxford. His critical works include *Tolstoy or Dostoevsky: An Essay in the Old Criticism* (1959); *The Death of Tragedy* (1961); *Language and Silence* (1967); *In Bluebeard's Castle: Some Notes towards the Re-definition of Culture* (1971); and *After Babel: Aspects of Language and Translation* (1975). Steiner's criticism is wide-ranging and multicultural in its references and controversial in its content: one of his recurrent

967 STELLA I STEPHEN

themes is the way in which the 20th-cent. experiences of totalitarianism and world war, and, more specifically, of the Holocaust, have destroyed the assumption (self-evident, he claims, to Dr Johnson, Coleridge, and M. Arnold) that literature is a humanizing influence. Silence is the only appropriate response to 20th-cent. horrors. The Holocaust is also the subject of his novella *The Portage to San Cristobal of A.H.* (1979; dramatized by Christopher Hampton, 1982), which puts in the mouth of Hitler (who is supposed to have survived the war and taken refuge in South America) the argument that the Jews (through monotheism, Christianity, and Marxism) had provoked their own destruction by offering 'the blackmail of transcendence . . . the virus of Utopia'. Other works:

Real Presences: Is There Anything in What We Say?

(1989), *Proofs and Three Parables* (fiction, 1992).
Errata: An Examined Life (1997) is a memoir recalling his childhood, education, and intellectual development.
Stella, (1) the chaste lady loved by Astrophel in Sidney's sonnet sequence **Astrophel and Stella*, based on Penelope **Rich*; (2) Swift's name for Esther Johnson; see SWIFT, and in particular the account there of the *Journal to Stella*.
STENDHAL, pseudonym of Henri Beyle (1783-1842), French novelist, who spent his early years in his native Grenoble and later lived for long periods in Italy. His two recognized masterpieces, *Le Rouge et le noir* (1830) and *La Chartreuse de Parme* (1839), the first following the rise and fall of the young provincial Julien Sorel in the France of the Restoration (1814-30), the second chronicling the fortunes of Fabrice del Dongo at a small Italian court during the same period, figure among the great French novels of the 19th cent. Each is remarkable for its political dimension, for the detail and variety of the experience portrayed, for the energy and passion of the principal characters, and for penetrating psychological analysis. Stendhal also wrote studies of music and musicians, and of Italian painting (*Histoire de la peinture en Italie*, 1817), travel books (*Rome, Naples et Florence en 1817*, 1817), and much occasional journalism. *De l'amour* (1822) considers the passion both psychologically and in relation to historical and social conditions. With the two pamphlets entitled *Racine* and *Shakespeare* (1823, 1825) he entered the classic-Romantic controversy on the side of the latter. Of his other novels, *Armance* (1822) and *L'Abbesse de Castro* (1839) appeared during his lifetime; the unfinished

Lucien Leuwen (1894) and the fragmentary *Lamiel* (1889) were published posthumously *La Vie de Henri Brulard* (1890), the *Journal* (1888) of, mainly, the years 1801 to 1815, and *Souvenirs d'égotisme* (1892), covering the years 1822-30, are all autobiographical.
Stephano, a drunken butler in Shakespeare's **The Tempest*.

STEPHEN, Sir James (1789-1859), father of Sir J. F. ** Stephen* and Sir L. ** Stephen*. He was under-secretary of state for the colonies (1836-47) and professor of modern history at Cambridge (1849-59), meanwhile contributing articles to the **Edinburgh Review* including an admirable essay on **Wilberforce*. He is remembered as author of *Essays in Ecclesiastical Biography* (1849) and *Lectures on the History of France* (1851).

STEPHEN, Sir James Fitzjames (1829-94), son of Sir J. ** Stephen* and brother of Leslie ** Stephen*, a barrister, legal member of council in India (1869-72), and high court judge (1879-91). In 1861 he was counsel for Rowland Williams in the ** Essays and Reviews* case. He was a member of the ** Apostles* and the **Metaphysical Society* and vigorously contributed articles on social, moral, and controversial theological subjects to periodicals including **Fraser's Magazine* and the **Cornhill*; he was chief writer for the **Pall Mall Gazette* for five years. Among his works were *A History of the Criminal Law in England* (1883), *Horae Sabbaticae* (1892, collected articles from the ** Saturday Review*), and *Liberty, Equality, Fraternity* (1873, repub. 1967) in which he criticized J. S. **Mill's* utilitarian position in his essay *On Liberty*. There is a life by Leslie Stephen.

STEPHEN, James Kenneth (1859-92), younger son of Sir J. F. *Stephen and cousin of V. *Woolf, educated at Eton and King's College, Cambridge. He was called to the bar but devoted most of his time to journalism and in 1888 began a weekly paper called the *Reflector*, chiefly written by himself. He was author (as 'J-Í.C.S.') of highly successful parodies and light verse, collected as *Lapsus Calami* and *Quo Musa Tendis* (both 1891). His promising career ended as a result of an accident in 1886 which slowly drove him insane, and he has been suggested as a candidate for the role of *Jack the Ripper. See M. Harrison, *Clarence* (1972).

STEPHEN, Sir Leslie (1832-1904), son of Sir J. *Stephen and brother of Sir J. F. *Stephen, educated at Eton and Trinity Hall, Cambridge, where he became tutor, having taken orders. From his family he inherited a strong tradition of evangelicalism and muscular Christianity, and he became a noted mountaineer: he edited the *Alpine Journal*, 1868-72, and the best of his Alpine essays were collected in 1871 as *The Playground of Europe*.

Stephen's reading of J. S. *Mill, *Comte, and *Kant inclined him to scepticism, and by 1865 he had abandoned all belief in even the broadest of *Broad Church doctrine. In 1864 he came to London and embarked on a literary career of prodigious industry and output, contributing articles to many periodicals. In 1871 he became editor of the **Cornhill*, a post he held until 1882 when he undertook the editorship of the **Dictionary of National Biography* (the *DNB*). During these years he published several volumes, some defining his position as an agnostic; his great work,

History of English Thought in the 18th Century (1876), **STEPHENS I STERNE** 968

reviews the Deist controversy of that age, and the intuitional and utilitarian schools of philosophy. He also contributed several biographies to the English Men of Letters series, despite the amount of time consumed by the vast undertaking of the *DNB*, to which he himself contributed almost 400 entries, and from which strain and ill health forced him to resign in 1891. His last important volume was *English Literature and Society in the Eighteenth Century* (1904). Many of his literary judgements are now questioned, but he was one of the most prominent intellectuals of his day (portrayed by his friend *Meredith as Vernon Whitford, 'a Phoebus Apollo turned fasting friar', in **The Egoist*) and his influence was great and lasting. Stephen's first wife was *Thackeray's daughter 'Minnie', who died in 1875. His acute grief, and his second marriage to Julia Duckworth, are both recorded in his autobiographical papers, written for their children (one of whom was V. *Woolf) and his stepchildren. Woolf portrays some aspects of his character in her portrait of Mr Ramsay in *To the Lighthouse* (1927). See also Noël Annan, *Leslie Stephen: His Thought and Character in Relation to His Time* (1951, rev. 1984).

STEPHENS, James (1882-1950), Irish poet and story writer, born in poverty, whose best-known work, the prose fantasy *The Crock of Gold* (1912), has overshadowed much other less whimsical work. *Insurrections* (1909) was the first of many volumes of poetry; the *Collected Poems* appeared in 1926, revised 1954.

His first novel, *The Charwoman's Daughter* (1912), was followed by *The Demi-Gods* (1914) and *Deirdre* (1923). Many volumes of stories include *Irish Fairy Tales* (1920, illustrated by A. *Rackham); and *Etched in Moonlight* (1928). Stephens became a widely known broadcaster, of stories and verses and conversation. A biography by A. Martin appeared in 1977.

STERLING, John (1806-44), educated at Trinity College and Trinity Hall, Cambridge, a leading member of the *Apostles and a disciple of *Coleridge. With *Maurice he was briefly proprietor of the **Athenaeum* (1828). He was offered in 1834 the curacy of Herstmonceux by his old tutor *Hare, who was vicar, but he resigned the following year. Sterling owes his fame to his close friendship with *Carlyle, whose vivid *Life of Sterling* (1851) reveals the tragic history of Sterling's short life, interrupted by persistent ill health necessitating numerous voyages abroad. His monthly meetings of literary friends, from 1838, became known as the Sterling Club; among its members were Carlyle, Hare, J. S. *Mill, and Tennyson. He contributed to various periodicals and among his few published works were a novel, *Arthur Coningsby* (1833), *Poems* (1839), and *Essays and Tales* (1848) collected and edited with a memoir by J. Hare, to whom with Carlyle his papers were entrusted.

STERNE, Laurence (1713-68), the son of an impoverished infantry ensign (who was, however, the grandson of an archbishop of York). He spent his early childhood in various barracks in Ireland and England, where he developed an affection for military men evident in his adult writings. At the age of 10 he was

sent to school in Yorkshire, under the care of an uncle, and from there proceeded, on a scholarship founded by Archbishop Sterne, to Jesus College, Cambridge, where he encountered and embraced the philosophy of *Locke, and where he made a lifelong friend of *Hall-Stevenson, who was probably the model for *Eugenius. Sterne had by this time already contracted tuberculosis. He took holy orders and obtained the living of the Yorkshire parish of Sutton-on-the-Forest in 1738. In 1741 he became a prebendary of York Cathedral, and married Elizabeth Lumley, a cousin of Elizabeth *Montagu, but his domestic and family life was not happy, and of their several children all were stillborn but a daughter, Lydia. He became a JP, earned a reputation as a good country pastor, and his sermons at York Minster were eagerly attended. In 1744 the living of Stillington was added to that of Sutton. For recreation he played the violin, read widely, painted, dined with the local gentry, and, it seems, indulged his considerable interest in women. In 1759, in the course of an ecclesiastical quarrel, he wrote *A Political Romance* (later entitled *The History of a Good Warm Watch Coat*), a satire on local ecclesiastical courts so barbed that the authorities had it burned. In the same year he passed his parish over to the care of a curate and began **Tristram Shandy*. The first version of vols i and ii was rejected by the London printer *Dodsley. At the same time Sterne had to face the deaths of his mother and uncle, and the mental breakdown of his wife. The next version of vols i and ii was 'written under the greatest heaviness of heart', and published in York in 1759, with Dodsley agreeing to take half the printing

for sale in London. While waiting for the public's reception of his work, Sterne was enjoying a flirtation with Catherine Fourmantel, a singer then staying in York, who is traditionally (though uncertainly) supposed to be the 'dear Jenny' of *Tristram Shandy*. Early in 1760 Sterne found himself famous. He went to London and (although his book was not liked by Dr *Johnson, *Goldsmith, *Richardson, and others) he was feted by society, had his portrait painted by *Reynolds, was invited to court, and saw published a second edition of vols i and ii. In the same year he was presented with a third Yorkshire living, that of Coxwold, where he happily settled himself into 'Shandy Hall'. He published *The Sermons of Mr Yorick*, a volume whose title caused some scandal, and continued with *Tristram Shandy*. In 1761 four more volumes appeared and *Tristram Shandy* continued its highly successful career. Meanwhile Sterne's health was deteriorating steadily. In 1762 his voice was much affected, and in the hope of improvement he and his wife and daughter left for France, where they lived at Toulouse and Montpellier until 1764, when Sterne returned alone to England, and in 1765 published vols vii and viii of *Tristram Shandy*. In 1765 he returned to France, visited his family (who were to remain there permanently), and undertook an eight-month tour of France and Italy, which clearly provided him with much of the material for *A Sentimental Journey through France and Italy*. In 1766 he published two further volumes of sermons. The ninth and last volume of *Tristram Shandy* appeared in 1767. In the same year Sterne met and fell in

love with Elizabeth *Draper, the young wife of an official of the East India Company, and after her enforced departure for India began his *Journal to *Eliza*, which he did not publish. He finished and published *A Sentimental Journey* in the same year, but his health rapidly collapsed and he died in London in Mar. 1768. A Shandean fate overtook his body, which was taken by grave-robbers, recognized at an anatomy lecture in Cambridge, and secretly returned to its grave.

A spate of forgeries appeared after Sterne's death, including another volume of *Tristram Shandy*, *Posthumous Works*, and a continuation by 'Eugenius' (an author whose identity is not known, but who was not Hall-Stevenson) of *A Sentimental Journey*.

Sterne is generally acknowledged as an innovator of the highest originality, and has been seen as the chief begetter of a long line of writers interested in the *'stream of consciousness'. He acknowledges in *Tristram Shandy* his own debt in this respect to Locke, whose *Essay Concerning Human Understanding* seemed to Sterne 'a history-book . . . of what passes in man's own mind'. Throughout his work he parodies, with a virtuosity that has proved inimitable, the developing conventions of the still-new 'novel', and its problems in presenting reality, space, and time. His sharp wit, often sly and often salacious, is balanced by the affection and tolerance he displays towards the delights and absurdities of life. The standard life is by A. H. Cash, *Laurence Sterne: The Early and Middle Years* (1975) and *Laurence Sterne: The Later Years* (1986). There is a scholarly edition of *Tristram Shandy*, ed.

Melvin New et al. (3 vols, 1978-84); see also *The Sermons of Laurence Sterne*, ed. Melvin New (2 vols, 1992).

STERNHOLD, Thomas (d. 1549), and **HOPKINS**, John (d. 1570), joint versifiers of the Psalms. A collection of 44 of these metrical Psalms appeared in 1549; music was first supplied in the Geneva edition of 1556, and by 1640 about 300 editions had been published. In 1562 *The Whole Book of Psalmes*, by Sternhold, Hopkins, Norton, and others, was added to the Prayer Book. This version was ridiculed by Dryden in *Absalom and Achitophel* (il. 403), and it provoked Rochester's epigram 'Spoken Extempore to a Country Clerk after Having Heard Him Sing Psalms':

Sternhold and Hopkins had great qualms
When they translated David's psalms
To make the heart full glad;
But had it been poor David's fate
To hear thee sing, and them translate,
By God! 'twould have made him mad.

STEVENS, Henry (1819-86), American book-dealer and bibliographical entrepreneur, who came to London in 1845 and became an agent for the British Museum library, purchasing American books which did much to build up its collection, and also purchasing English books for American collectors. See his own *Recollections of James Lenox and the Formation of His Library* (1886) and W. W. Parker, *Henry Stevens of Vermont* (1963).

STEVENS, Wallace (1879-1955), American poet, born in Pennsylvania and educated at Harvard, where he met Santayana. He became a lawyer, and from 1916

worked at Hartford, Connecticut, on the legal staff of the Hartford Accident and Indemnity Company, where he remained until his death, becoming vice-president in 1934. Meanwhile, he had begun to publish poems in *Poetry* and elsewhere, and his first volume, *Harmonium*, which contains 'Thirteen Ways of Looking at a Blackbird', was published in 1923. This was followed by other collections (including *Ideas of Order*, 1935; *The Man with the Blue Guitar and Other Poems*, 1937; *Voices towards a Supreme Fiction*, 1942; *The Auroras of Autumn*, 1950; *Collected Poems*, 1954) which slowly brought him recognition, but it was not until his last years that his enigmatic, elegant, intellectual, and occasionally startling meditations on order and the imagination, on reality, appearance, and art, gained the high reputation that they now enjoy. See *Letters*, ed. Holly Stevens (1996).

STEVENSON, Anne (1933-), poet and biographer, born in England of American parents and educated in America; she settled in Britain in the 1960s and now lives partly in Wales. Her collections include *Living in America* (1965), *Reversals* (1970), *Enough of Green* (1977), *The Fiction Makers* (1985), and *The Other House* (1990); *The Collected Poems 1955-1995* appeared in 1996. Many of her poems celebrate the landscapes and cultures of her two nations, and their interconnections: her tone is at times conversational, at times lyrical, at times wry. Her controversial biography of Sylvia Plath, *Bitter Fame*, written with the approval of the poet's estate, appeared in 1989: her own work shows an affinity to Plath's, whom she also powerfully evokes in 'Three Poems for Sylvia Plath' (1990).

STEVENSON, John Hall-, see HALL-STEVENSON.

STEVENSON, Robert Louis (originally Lewis) Balfour (1850-94), son of Thomas Stevenson, joint engineer to the Board of Northern Lighthouses, born in Edinburgh. A sickly child, he was originally intended for his father's strenuous profession, but ill health encouraged STEWART I STEWART 970

aged him to abandon the study of engineering at Edinburgh University for the law. He was admitted advocate in 1875, but had already determined to be a writer, and had published in periodicals. He was fascinated by Edinburgh low life, and cultivated a bohemian style, despite the constraint of financial dependence on his father. In 1875 L. * Stephen introduced him to W. E. *Henley, who became a close friend, and with whom he was to collaborate on four undistinguished plays (*Deacon Brodie*, 1880; *Beau Austin*, 1884; *Admiral Guinea*, 1884; *Macaire*, 1885). From this time on much of his life was spent travelling in search of health; he suffered from a chronic bronchial condition (possibly tuberculosis) and frequent haemorrhages. In France in 1876 he met his future wife, Mrs Fanny Osbourne. *An Inland Voyage*, describing a canoe tour in Belgium and France, appeared in 1878. *Travels with a Donkey in the Cevennes*, the description of a tour taken with his donkey Modestine, appeared in 1879, the year in which he travelled to California by emigrant ship and train in pursuit of Fanny, whom he married shortly after her divorce in 1880; she was ten years his senior, and proved a spirited yet protective companion, caring for him through many bouts of serious illness. After a stay at Calistoga (recorded in *The*

Silverado Squatters, 1883) he returned to Europe, settling at Bournemouth for three years in 1884, where he consolidated a friendship with H. *James. By this time he had published widely in periodicals, and many of his short stories, essays, and travel pieces were collected in volume form (*Virginibus Puerisque*, 1881; *Familiar Studies of Men and Books*, 1882; *New Arabian Nights*, 1882). His first full-length work of fiction, *Treasure Island*, published in book form in 1883, brought him fame, which increased with the publication of *The Strange Case of *Dr fekyll and Mr Hyde* (1886). This was followed by his popular Scottish romances, **Kidnapped* (1886), its sequel *Catriona* (1893), and **The Master of Bailamme* (1889). In 1888 Stevenson had set out with his family entourage for the South Seas, becoming a legend in his lifetime. He visited the leper colony at Molokai, which inspired his celebrated defence of Father Damien (1841-89), the Belgian priest who had devoted his life to caring for 700 neglected lepers, himself finally dying of the disease (*Father Damien: An Open Letter to the Reverend Dr Hyde of Honolulu*, 1890). He finally settled in Samoa at Vailima, where he temporarily regained his health, and gained a reputation as 'Tusitala' or 'The Story Teller'. He died there suddenly from a brain haemorrhage, while working on his unfinished masterpiece, **Weir of Hermiston* (1896). In addition to the titles mentioned above, Stevenson published many other volumes, including *The Merry Men* (1887, with 'Markheim' and his earliest Scottish story, 'Thrawn Janet'); many travel books; *The Black Arrow* (1888), a historical romance; *Island Nights'*

Entertainments (1893), which includes 'The Beach of Falesá'; and *St Ives* (1897, unfinished, completed by *Quiller-Couch). With his stepson Lloyd Osbourne he wrote *The Wrong Box* (1889), *The Wrecker* (1892), and *The Ebb-Tide* (1894). He also published volumes of poetry, including *A Child's Garden of Verses* (1885) and *Underwoods* (1887): his *Collected Poems*, ed. Janet Adam Smith, appeared in 1950. In them, as in many of his prose works, critics have detected beneath the lightness of touch a sense of apprehension, sin, and suffering, and biographers have attributed this darker side to the early influence of Calvinism, as well as to his ill health. The theme of dualism and the doppelgänger recurs in his work, as does an admiration for morally ambiguous heroes or anti-heroes. Although his more popular books have remained constantly in print, and have been frequently filmed, his critical reputation has been obscured by attention to his vivid personality and adventurous life; also by his apparent refusal to take his art seriously. 'Fiction is to grown men what play is to the child', he stated, and his delight in storytelling, swashbuckling romances, and historical 'tushery', as he called it, gave him an audience of readers rather than critics. His weightier admirers include James, G. *Greene, and *Borges. See *Vailima Letters* (to Sidney Colvin, 1895); *Selected Letters*, ed. Colvin (2 vols, 1899; 4 vols, 1911); lives by G. Balfour (1901); J. C. Furnas (1952); J. Calder (1980). Edinburgh edition of his collected works, ed. Colvin (28 vols, 1894-8); Pentland edition, ed. *Gosse (20 vols, 1906-7). **STEWART**, Dugald(1753-1828), educated at Edinburgh High School and at Edinburgh and Glasgow universities.

He was professor of mathematics at Edinburgh from 1775 to 1785, and then professor of moral philosophy from 1785 to 1810, in which post he exercised a powerful influence on Scottish thought, largely because of his brilliant pedagogy and his elegant prose. Although Stewart considered himself a disciple of T. *Reid, he was an eclectic thinker who borrowed from a wide range of sources. He was particularly indebted to the writings of Adam *Smith, and his lectures on political economy were eagerly attended by the coterie of young Whigs who founded the **Edinburgh Review*. However, in both his lectures and his publications Stewart was primarily concerned with the inculcation of virtue rather than with abstract theorizing, and it cannot be said that he was either an original or a profound thinker. His works, collected by Sir W. *Hamilton (11 vols, 1854-60), include: *Elements of the Human Mind* (1792, 1814, 1827), *Outlines of Moral Philosophy* (1793), *Philosophical Essays* (1810), *Biographical Memoirs* (1810), consisting of lives of Adam Smith, W *Robertson, and Reid, and his once influential *Dissertation . . . Exhibiting a General View of the Progress of Metaphysical and Ethical Philosophy, Since the Revival of Letters in Europe* (1815, 1821), written originally for the **Encyclopaedia Britannica*. **STEWART**, J(ohn) I(nnes) M(ackintosh) (1906-94), novelist and critic, born in Edinburgh and educated 971 STEWART OF THE GLENS | STOPEs at the Edinburgh Academy and Oriel College, Oxford. In 1949 he became a Student (i.e. a fellow) of Christ Church, Oxford, where he remained for over 20 years.

Under the pseudonym Michael Innes he wrote a highly successful series of novels and stories featuring Inspector John Appleby which contributed greatly to the vogue for donnish detective fiction, rich in literary allusions and quotations. They include *Death at the President's Lodging* (1936), *Hamlet, Revenge!* (1937), *The Secret Vanguard* (1940), *The Daffodil Affair* (1941), *Appleby on Ararat* (1941), *A Private View* (1952), *The Long Farewell* (1958), and *Appleby at Allington* (1968). Under his own name he wrote a quintet of novels (1974-8) about Oxford with the collective title *A Staircase in Surrey*.

Stewart of the Glens, James, a character in R. L. Stevenson's *Kidnapped* and *Catriona*, a real character, who was executed in 1752 for a murder which he did not commit, after trial by a jury of Campbells (the foes of his clan).

Steyne, marquis of, a character in Thackeray's *Vanity Fair*.

stichomythia, in classical Greek drama, dialogue in alternate lines of verse, employed in sharp disputation. The form is sometimes imitated in English drama, e.g. in the dialogue between Richard III and Elizabeth in Shakespeare's *Richard III* (iv. iv).

Stiggins, Mr, a character in Dickens's *Pickwick Papers*.

Stoicism a system of thought which originated in Athens during the 3rd cent. BC, flourished in Rome c. 100 BC-c. AD 200, and enjoyed a vigorous revival at the time of the Renaissance. The Stoics' prime concern was ethics, but they held that right behaviour must be grounded on a general understanding of the universe, and their theories extended to cover the nature of the

physical world, logic, rhetoric, epistemology, and politics. The founders held that to be virtuous consisted in following reason undeterred by pain, pleasure, desire, or fear, emotions which belonged to a lower level of existence: the pursuit of health, wealth, success, and pleasure had no real importance. Only fragments of these early founders have survived, and we know of their works through their followers, who include their disciple *Cicero. The Stoics whose writings survive are those who lived under the Roman Empire: * Seneca, *Epictetus, and *Marcus Aurelius.

Stoicism had much in common with Christianity, and a compilation of Stoic maxims, the *Distichs of Cato*, was the most popular of medieval schoolbooks. *Petrarch in the 14th cent, expounded a Christian Stoicism in his *De Remediis Fortunae*, and in the 16th cent, a life of Marcus Aurelius, supposedly ancient but actually by the Spaniard Antonio de Guevara, proved enormously popular. Translated into French and English in the 1530s, it may have served to promote the Stoic revival which came at the end of the century with *Montaigne's *Essais* (1580) and *Lipsius' *De Constantia* (1585). In England the years 1595-1615 saw translations of Lipsius, Montaigne, his disciple Charron, Epictetus, and Seneca, and the influence of Stoicism can be traced in a great number of writers from *Chapman and Sir William Cornwallis (d. ?i63i) to *Addison.

STOKER, Bram (Abraham) (1847-1912), born in Dublin. He gave up his career as a civil servant there in 1878 to become Sir H. *Irving's secretary and touring manager for the next 27 years, an experience that

produced *Personal Reminiscences of Henry Irving* (1906). Stoker wrote a number of novels and short stories, as well as some dramatic criticism, but is chiefly remembered for **Dracula* (1897), a tale of vampirism influenced by 'Carmilla', one of the stories in Le Fanu's **In a Glass Darkly* (1872).

STONE, Lawrence (1919-99), historian, born in Surrey and educated at Charterhouse School and Christ Church, Oxford; he was long associated with Princeton University, where he became a professor in 1963. His works include *The Crisis of the Aristocracy 1588-1641* (1965) and *The Causes of the English Revolution* (1972). *The Family, Sex and Marriage in England 1500-1800* (1977) is a study of the origins of the modern family and shifting attitudes towards sexual and domestic relationships, illustrated with much literary evidence from sources such as ** Boswell*, *Mrs *Thrale*, and *Jane * Austen*; this was followed by *Road to Divorce: England 1930-1987* (1990) and other studies of marital breakdown. *Stones of Venice, The*, by **Ruskin*, was published in three volumes, the first in 1851, the second and third in 1853. It is an architectural study in which immense original scholarship is put to moralistic use. Volume i sets out first principles for discrimination between good and bad architectural features; there follows, in this and volume ii, a criticism of the romantic, **Byronic* vision of Venice that blinds the traveller to present misery and disorder. From the remnants of the past Ruskin creates a myth of Venice, where power is decommercialized and desecularized, and religion pre-Catholic. The famous chapter 'The Nature of Gothic' contrasts feudal relations between

authority and workman with those resulting from the division of labour and mechanical mass production in English manufacturing: **Clark* described it as 'one of the noblest things written in the 19th cent.; even now, when the ideas it expresses are accepted, and the causes it advocates are dead, we cannot read it without a thrill, without a sudden resolution to reform the world', a response which indicates the emotional force of Ruskin's passionate plea for the liberty of the workman. Volume iii describes phases in Renaissance architectural history as illustrations of the gradual degradation of Europe.

STOPES, Marie Charlotte Carmichael (1880-1958), STOPPARD I STORY OF MY HEART 972 distinguished palaeobotanist and pioneer birth control campaigner, whose *Married Love* (1918) was published after the annulment of her first marriage, when, she alleged, she was still a virgin. With the help of her second husband she established the first birth control clinic in England in 1921, in Holloway, London, and she continued to write on such subjects as *Wise Parenthood* (1918, which appeared with a preface by Arnold **Bennett*), *Radiant Motherhood* (1920), and sexual fulfilment within marriage. She also published several volumes of plays and of poetry, mostly of a semi-mystical character.

STOPPARD, Tom (1937-), dramatist, born in Czechoslovakia; his family moved to Singapore in 1939, where his father, Dr Eugene Straussler, was killed, and he subsequently, on settling in England after the war, took his English stepfather's name. He left school at 17 and worked as a journalist before his first play, *A Walk*

on the Water, was televised in 1963 (staged in London in 1968 as *Enter a Free Man*). He published a novel, *Lord Malquist and the Moon* (1965), and in 1966 his play **Rosencrantz and Guildenstern Are Dead* attracted much attention. This was followed by many witty and inventive plays, including *The Real Inspector Hound* (1968, a play-within-a-play which parodies the conventions of the stage thriller); **fumpers* (1972); *^Travesties* (1974); *Dirty Linen* (1976, a satire of political life and parliamentary misdemeanours); *Every Good Boy Deserves Favour* (1977, about a political dissident in a Soviet psychiatric hospital); *Night and Day* (1978), about the dangers of the 'closed shop' in journalism; *The Real Thing* (1982), a marital tragicomedy; *Arcadia* (1993), set in a country house in 1809; and *Indian Ink* (1995), an exploration of cultural identity. *The Invention of Love* (1997) presents, through the contrasted fates of A. E. *Housman and Oscar *Wilde, the sexual complexities of the *Aesthetic movement, and the conflicts between art and scholarship. Stoppard has also written many works for film, radio, and television, including *Professional Foul* (TV, 1977), set in Prague, which portrays the concurrent visits of an English philosopher and an English football team, and dramatizes the inner conflicts of the philosopher, caught between the abstractions of his own discipline and the realities of a regime which stifles free intellectual exchange. Stoppard's work displays a metaphysical wit, a strong theatrical sense, and a talent for pastiche which enables him to move from mode to mode within the same scene with great flexibility and rapidity; yet the plays appear far from

frivolous in intention, increasingly posing (though not always choosing to solve) considerable ethical problems. **STOREY**, David Malcolm (1933-), novelist and playwright, born in Wakefield, the third son of a miner; he was educated at the Queen Elizabeth Grammar School, Wakefield, and at the Slade School of Fine Art. He worked as professional footballer, teacher, farm worker, and erector of show tents, acquiring a variety of experience which is evident in his works. His first novel, *This Sporting Life* (1960), describes the ambitions and passions of a young working man, Arthur Machin, a Rugby League player who becomes emotionally involved with his landlady. This was followed by *Flight into Camden* (1960), about the unhappy affair of a miner's daughter with a married teacher, and the highly ambitious *Radcliffe* (1963), a sombre, violent, Lawrentian novel about class conflict, the Puritan legacy, and destructive homosexual passion. Later novels include *Pasmore* (1972, an account of a young lecturer in a state of mental breakdown) and *Saville* (1976, *Booker Prize), an epic set in a south Yorkshire mining village. Meanwhile Storey had also established himself as a playwright, with such works as *In Celebration* (1969), a play in which three educated sons return north to visit their miner father; *The Contractor* (1970), which presents the audience with the construction, then the dismantling, of a wedding marquee, a spectacle which forms the background for the presentation of the relationship of the contractor Ewbank (who had appeared in *Radcliffe*) with his university-educated son; *Home* (1970), set in a mental home; *The Changing Room* (1971), again using Rugby

League as a setting; *Life Class* (1974), set in an art college; and *Mother's Day* (1976), a violent black comedy set on a housing estate. Action, in Storey's plays, tends to be offstage, obliquely presented through low-key, episodic encounters in a realistic setting; both plays and novels show a preoccupation with social mobility and the disturbance it frequently appears to cause, and combine documentary naturalism with the symbolic and unspoken. Later works include the plays *Sister* (1978), *Early Days* (1980), and *The March on Russia* (1989) and the novels *A Prodigal Child* (1982) and *Present Times* (1984). A collection of poems, *Storey's Lives: Poems 1951-1991*, appeared in 1992. *Story of an African Farm, The*, a novel by O. * Schreiner. *Story of My Heart, The*, a discourse by R. *Jefferies, published 1883.

Tracing the course of his spiritual and imaginative growth from the age of 18, Jefferies describes his longing for harmony with 'the visible universe' and his sense of 'the great earth speaking through me'. He feels the trees, the grass, the stars 'like exterior nerves and veins', yet acknowledges a frustrating inadequacy in expressing his experience. Long reading in philosophy and many branches of knowledge has convinced him that learning is an encumbrance, that causality and purposive evolution do not exist, that there is a soul-life (represented for him by the ocean) higher than any conception of a god, and that the orthodox Christian deity has no existence. His atheism caused considerable scandal, but the book soon established itself as a significant autobiography and has passed through innumerable editions.

973 STORY OF RIMINI | STRACHEY

Story of Rimini, The, a poem by Leigh *Hunt published 1816. The work (with which Hunt had assistance from *Byron) is based on *Dante's story of Paolo and Francesca.

On a fine May morning Francesca leaves Ravenna as a bride, and journeys in moonlight to Rimini. The events which overtake her, and the feelings which arise, lead to her adulterous love for Paolo. The lovers are discovered, and their deaths conclude the poem. Although of doubtful quality, the work, with its flexibility of couplets, its use of common speech, and the luxuriance of its southern imagery, suggested new possibilities to the younger Romantic poets. **Blackwood's Magazine*, in attacking 'the Cockney School', derided Hunt's 'glittering and rancid obscenities'. (See ROMANTICISM.)

STOW, John (1525-1605), chronicler and antiquary. He followed at first the trade of a tailor, and was admitted a freeman of the Merchant Taylors' Company in 1547. At first his interest was English poetry; then from about 1564 he began to collect and transcribe manuscripts and to compose historical works, the first to be based on systematic study of public records. He was suspected of recusancy, and in 1569 and 1570 was charged with possessing popish and dangerous writings; he was examined before the ecclesiastical commission, but escaped without punishment. He is said to have spent as much as £200 a year on books and manuscripts; he was patronized by the earl of * Leicester and received a pension from the Merchant Taylors. A fine effigy of Stow, based on one erected by his wife,

survives in the church of St Andrew Undershaft, Leadenhall Street, London.

As well as assisting M. *Parker with editing historical texts, his chief publications were: *The Workes of Geoffrey Chaucer* (1561)—his further notes on *Chaucer were subsequently printed by T Speght (1598); *Summarie of Englyshe Chronicles* (1565), an original historical work; *The Chronicles of England* (1580), later entitled *The Annales of England*; the second edition of *Holinshed's *Chronicles* (1585-7); and lastly *A Survey of London* (1598 and 1603), invaluable for the detailed information it gives about the ancient city and its customs. It was brought down to his day by J. *Strype in 1720, and modernized and annotated editions have since been published. The fullest edition of the original work was C. L. Kingsford's of 1908.

STOWE, Mrs Harriet Elizabeth Beecher (1811-96), born in Connecticut, sister of Henry Ward Beecher (1813-87, divine, religious author, and journalist). She was a schoolteacher in Cincinnati before marrying in 1836 C. E. Stowe, a professor at her father's theological seminary Her anti-slavery novel *Uncle Tom's Cabin*, which was serialized in the *National Era* in 1851-2 and published in book form in 1852, had a sensational success and stirred up great public feeling. A powerful if melodramatic tale, it describes the sufferings caused by slavery; pious old Uncle Tom, sold by his wellintentioned Kentucky owner Mr Shelby to meet his debts, is bought first by the handsome, idealistic, sensitive Augustine St Clair, in whose New Orleans household he becomes the favourite of the daughter, the saintly little Eva. But both Eva and St Clair die, and

Tom is sold again, this time to a brutal cotton plantation owner, Simon Legree, who finally beats the unprotesting Tom to death just before Shelby's son arrives to redeem him. A parallel plot describes the escape to freedom in Canada of Shelby's slave, the beautiful (and almost white) quadroon Eliza, her child, and her husband George. Mrs Stowe's stress on the anguish of parted families was extremely telling, and her contrast between Southern, New England, and Kentucky ways is well observed, but the sensational religiosity of the story and its dubious conclusion (in which most of the survivors, including the onceirrepressible little slave *Topsy, disappear back to Africa to become missionaries) contributed to a shift of attitude which came to use the phrase 'Uncle Tom' pejoratively, to indicate a supine collaboration with the oppressor. The novel's success brought Mrs Stowe to England in 1853, 1856, and 1859, where she was rapturously received, and honoured by Queen *Victoria, although she later alienated British opinion by her *Lady Byron Vindicated* (1870), in which she charged *Byron with incestuous relations with his half-sister. Her other works include *Dred: ATale of the Dismal Swamp* (1856), which also deals with slavery; *The Minister's Wooing* (1859), a protest against the doctrines of Calvinism; *Old Town Folks* (1869), set in New England; and *Poganuc People* (1878), another tale of New England family life with 'solidly remembered scenes—of candlemakings, quiltings and apple bees, chestnuttings and huckleberryyings' praised by E. *Wilson in *Patriotic Gore* (1962).

STRACHEY, John St Loe, see SPECTATOR.

STRACHEY, (Giles) Lytton (1880-1932), biographer and essayist, born in London; he was the ninth child of an eminent soldier and public administrator who had served for more than 30 years in India, and he was named after his godfather, the first earl of *Lytton, viceroy of India. After an unhappy and sickly childhood and a miserable year at Liverpool University, he found intellectual stimulus and liberation at Trinity College, Cambridge; he became a member of the * Apostles and a friend of G. E. *Moore, J. M. *Keynes and L. * Woolf. He was thereafter a prominent member of the *Bloomsbury Group, advocating both in words and life its faith in tolerance in personal relationships: he spent the last 16 years of his life in a *ménage à trois* with Dora *Carrington and her husband Ralph Partridge. He was also, in the First World War, a conspicuous conscientious objector. After an abortive attempt at an academic career, Strachey began to write extensively for periodicals (including the * *Spectator*, the **Edinburgh Review*, the **Nation*, and the * *Athenaeum*, and, later, **Life and Letters*). His flamboyant

STRAFFORD | STRAUSS 974

Landmarks in French Literature appeared in 1912, but he did not achieve fame until 1918, with the publication of *Eminent Victorians*, itself a landmark in the history of *biography. This was a collection of four biographical essays, on Cardinal *Manning, F. Nightingale, T *Arnold, and General Gordon; Strachey's wit, iconoclasm, satiric edge, and narrative powers captured a large (though at times hostile) readership, and *Gonnolly was later to describe the work as 'the first book of the twenties . . . the light at the end of the

tunnel'. His irreverent but affectionate life of Queen * Victoria (1921), which combined careful construction, telling anecdote, and an elegant mandarin style, was also highly successful. His last full-length work, *Elizabeth and Essex: A Tragic History* (1928), is more lurid and pictorial; some critics found it erotic and salacious (E. *Wilson described it as 'slightly disgusting'), and its emphasis on Elizabeth's relationship with her father and its effect on her treatment of Essex shows a clear (and early) debt to * Freud. Various collections of Strachey's essays, on subjects ranging from *Voltaire to the *Muggletonians, appeared during his life and posthumously, and a two-volume critical biography by M. *Holroyd was published in 1967-8.

Strafford, a tragedy in blank verse by R. *Browning, published 1837. It was written at the instigation of *Macready, who produced it at Covent Garden on the day of publication, with himself in the title role. The play received mixed notices and had only a brief run; it has never been professionally revived. Browning drew some of his material from the biography of *Strafford which he helped }. *Forster to write.

The action deals with the events surrounding the impeachment of Strafford; Browning's interest lies in the interplay of love and loyalty between Strafford and the three other main characters: King Charles I, whose weakness causes Strafford's downfall; John Pym, his closest friend until Strafford joined the Royalist party and 'betrayed' the people; and Lady Carlisle, whose love for him Strafford, blinded by his devotion to the king, does not perceive. As with his other historical

works, Browning's speculations about the characters' motives are idiosyncratic, and the action of the play is only loosely related to the actual course of events.

STRAFFORD, Sir Thomas Wentworth, first earl of (1593-1641), English statesman, and from 1639 chief adviser of Charles I. He was impeached by the Commons in 1640, but as it was manifestly impossible to convict him of high treason, a bill of attainder was substituted, and he was executed, after the king's assent, on Tower Hill. His death was the subject of many epitaphs, the best known of which (attributed to *Cleveland) contains the lines 'Strafford, who was hurried hence I Twixt Treason and Convenience'; also of a tragedy by R. *Browning (above).

STRAHAN, or **STRACHAN**, William (1715-85), born in Edinburgh. He was by 1738 apprenticed to a printer in London, and became established in the forefront of his trade, aided partly by the printing of *Johnson's *Dictionary*. He was a friend and correspondent of *Hume and of B. *Franklin, and printed work by the leading writers of the age, including *Gibbon, Adam *Smith, *Smollett, and *Warburton, with most of whom he maintained remarkably friendly personal relations. He became *king's printer in 1770. There is a life by J. A. Cochrane, *Dr Johnson's Printer* (1964).

Strand Magazine, a popular illustrated monthly founded in 1891 by G. *Newnes, which included amongst its contributions fiction by A. C. *Doyle (the third appearance of Sherlock Holmes), H. G. *Wells, *Morrison, and a vast number of the short stories of P. G. *Wodehouse. It closed in 1950. See R. Pound, *The Strand Magazine 1891-1950* (1966).

Strange Case of Dr Jekyll and Mr Hyde, The, see DR JEKYLL AND MR HYDE.

Strange Story, A, a novel by *Bulwer-Lytton.

STRANGFORD, Percy Clinton, sixth Viscount (1780-1855), born and educated in Dublin. He became a highly successful diplomat and public man. Profiting by his first posting to Lisbon, he published in 1803 *Poems from the Portuguese of Camoens*, which went into many editions. He was mocked as 'Hibernian' Strangford by Byron in *English Bards and Scotch Reviewers* (1809), but he was the friend of G. *Moore, *Croker, S. *Rogers, and other literary men, and a contributor to the *Gentleman's Magazine*.

STRAPAROLA, Gianfrancesco (c. 1490-1557), Italian author of *novelle* entitled *Piacevoli Notti (Pleasant Nights)*, published in two parts, 1550 and 1553. It enjoyed much popularity and introduced various folk tales to European literature, including the stories of Puss in Boots and *Beauty and the Beast. Painter, in his *Palace of Pleasure*, drew on Straparola among others.

STRAUSS, David Friedrich (1808-74), German biblical critic, who studied theology at Tübingen. He resigned his teaching post at Tübingen University in 1833, because of his unorthodox approach to biblical texts. His most famous work was *Das Leben Jesu, kritisch bearbeitet (The Life of Jesus, Critically Examined, 1835-6)*, in which Strauss subjected the Gospel accounts of the life of Jesus to close historical criticism, finding them based on myth rather than historical fact. G. *Eliot translated the work into English in 1846 (her first published work), and her study of it helped to confirm her break with Christianity.

STRAUSS, Richard (1864-1949), German composer, whose early rise to fame was based largely on the orchestral tone poems that he wrote in the last decades of the 19th cent. The first was *Macbeth*, completed in 1888 and later revised (though not performed until after its more famous successor, *Don Juan*, in 1890).

975 STRAVINSKY | STRINDBERG

Strauss once more returned to Shakespeare, with the three Ophelia songs in the *Sechs Lieder* (1918). The vast majority of Strauss's song texts are German. He first triumphed as an opera composer with a German version of *Wilde's *Salome* (1905). There was an element of scandal in the success of this *fin-desiècle* decadent piece but within two years *Salome* had been performed at 50 opera houses and has remained a staple of the repertoire. None of the operas Strauss wrote in collaboration with *Hofmannsthal had English sources, but after Hofmannsthal's death he accepted from S. *Zweig a libretto based on Jonson's **Epicene*, which became *Die schweigsame Frau*, one of the wittiest and most brilliant of his operas: it received four performances in 1935, but was then banned because of the Jewish origins of the librettist.

STRAVINSKY, Igor Fyodorovich (1882-1971), Russian composer who later adopted French and then American nationality. Not until he emigrated to the USA did he write his first and most important composition to English words, *The Rake's Progress* (1951). This opera had a fine libretto by *Auden assisted by Chester Kallman, and the result was a remarkable tour de force; both composer and librettist accepted the idea of a strongly marked operatic convention and the 18thcent.

environment imposed by the *Hogarth drawings on which the tale was based, yet the result is not pastiche but rather a work of classical precision. In the period immediately following *The Rake's Progress* Stravinsky's style underwent a profound change, absorbing aspects of the serial practice developed by Schoenberg; among the first works to adopt the new manner was the little *Cantata* (1952) made up of four late medieval English lyrics, and a year later the *Three Songs from William Shakespeare*. Auden offered Stravinsky another libretto (a masque entitled *Delia*) but Stravinsky turned to Dylan *Thomas, who proposed as a subject 'the rediscovery of our planet following an atomic misadventure'. The composer left a touching account of their one meeting in 1953, but the only music that resulted from it was *In Memoriam Dylan Thomas* (1954), a setting of 'Do not go gentle' for tenor, string quartet, and four trombones. Another 'in memoriam' piece is the miniature *Elegy for J.F.K.* (1964), for which he asked Auden to write 'a very quiet little lyric', which he set for baritone and three clarinets. The death of his friend T. S. *Eliot produced the short *Introitus*, first heard in Apr. 1965 together with the orchestral *Variations* dedicated to the memory of another close friend, A. *Huxley. His only setting of an Eliot text was the short polyphonic *Anthem* for unaccompanied chorus, 'The Dove descending breaks the air' (1962, 'Little Gidding', *Four Quartets*). Stravinsky's last work for the stage was the 'musical play' *The Flood*, a 24-minute version of part of the York miracle play. His actual last composition, at the age of 84, was a setting for soprano and piano of *Lear's 'The

Owl and the Pussycat' which he dedicated to his wife.

Straw, Jack, see JACK STRAW.

Strawberry Hill, near Twickenham, about 10 miles west of the centre of London. Horace *Walpole settled there in 1747, and with advice from his friends *Chute and Richard *Bentley transformed it into 'a little Gothic castle', housing in it his collection of articles of vertu, and establishing in 1757 a private press; its first printing was of *Gray's *Odes*. Walpole also printed many of his own works. (See also GOTHIC REVIVAL.)

stream of consciousness, a term used variously to describe either the continuity of impressions and thoughts in the human mind, or a special literary method for representing this psychological principle in unpunctuated or fragmentary forms of interior monologue. The term was coined in W. *James's *Principles of Psychology* (1890), in the first sense. The literary sense of the term was introduced in 1918 by May *Sinclair in a review of early volumes in D. *Richardson's novel sequence *Pilgrimage* (1915-38), which include the first notable English uses of the technique. As used by Richardson, and more famously by J. *Joyce in his novel *Ulysses* (1922), the stream-of-consciousness style represents the 'flow' of impressions, memories, and sense-impressions through the mind by abandoning accepted forms of syntax, punctuation, and logical connection. Joyce himself attributed the origin of the technique to the little-known French novel *Les Lauriers sont coupés* (1888) by Edouard Dujardin (1861-1949). After Joyce's virtuoso demonstration of its possibilities in the unpunctuated

final chapter of *Ulysses*, the stream-of-consciousness method of rendering characters' thought processes became an accepted part of the modern novelist's repertoire, used by V. *Woolf, W. *Faulkner, and others.

Strephon, the shepherd whose lament for his lost Urania forms the opening of Sidney's *Arcadia*. 'Strephon' has been adopted as a conventional name for a rustic lover.

Strether, Lewis Lambert, a character in H. James's *The Ambassadors*.

STRETTON, Hesba, the *nom de plume* of Sarah Smith (1832-1911), a prolific writer of tracts, pamphlets, stories, and booklets, largely published by the Religious Tract Society. *Jessica's First Prayer* (1867) was reprinted innumerable times, brought tears to the eyes of *Kilvert, and remained popular for many years. She also wrote three long novels, which were well received: *Paul's Courtship* (1867), *The Clives of Burcot* (1868), and *Through a Needle's Eye* (1879). She contributed to *Dickens's *All the Year Round*, and to other periodicals.

STRINDBERG, (Johan) August (1849-1912), Swedish playwright and author, born in Stockholm, the son of a steamship agent who married his housekeeper after she had already borne him three sons: hence the title of his autobiography, *The Son of a Servant* (1886).

STRODE I STUBBES 976

Strindberg achieved theatrical success only after much difficulty and attempts at other careers, and his works, dramatic and non-dramatic, are marked by a deeply neurotic response to religion, social class, and sexuality; he married three times, gained a reputation for

anti-feminism and misogyny, and was tried for blasphemy, though acquitted. His first important play, *Master Olof* (written 1872-7, performed 1881), was followed by others, including *The Father* (1887), *Miss Julie* (1888), and *Creditors* (1889), works which combine a highly aggressive and original version of *naturalism with a sense of the extreme and pathological. His later works are tense, symbolic, psychic dramas, marked by a sense of suffering and a longing for salvation and absolution; they include *To Damascus* (1898-1901; 3 parts), *The Dance of Death* (1901), *A Dream Play* (1902), and *The Ghost Sonata* (1907), all distinctive and innovative works which influenced the psychological and symbolic dramas of *O'Neill and the writers of the Theatre of the * Absurd. G. B. * Shaw, who met Strindberg in Stockholm in 1908 and saw a specially arranged performance of *Miss Julie*, was a generous advocate of his work, but it was nevertheless some years before his plays were performed and accepted in England.

Strindberg's non-dramatic works include a novel, *The Red Room* (1879), *Getting Married* (1884, 1885; 2 vols of short stories), and *Inferno* (written and published in French, 1898), an extraordinary account of his life in Paris after the collapse of his second marriage, when, tormented by loneliness and driven to the verge of insanity by guilt and a sense of failure, he studied * Swedenborg, dabbled in alchemy, and suffered severe hallucinations. Many of Strindberg's plays have been translated into English by Michael Meyer, who also published a biography in 1985, and several of his works have been translated by Mary Sandbach.

STRODE, Ralph (fl. 1350-1400), minor Scholastic philosopher and logician, fellow of Merton College, Oxford, where he was the colleague of *Wyclif with whom he entered into controversy. As 'philosophical Strode' (V. 1857) he was the dedicatee of Chaucer's **Troilus and Criseyde*, along with *Gower.

STRODE, William (1600-45), Poet and dramatist, educated at Oxford, where his tragicomedy *The Floating Island* (pub. 1655) was performed before Charles I by the students of Christ Church in 1636, with songs set to music by H. *Lawes. His poems were collected by Bertram Dobell from manuscript and published with the play as *The Poetical Works of William Strode* (1907), with a memoir of the author. The poems include some fine love lyrics and epitaphs.

Strong, Dr, in Dickens's **David Copperfield*, an amiable old schoolmaster, who dotes on his young wife Annie and supports her worthless cousin Jack Maldon.

STRONG, L(eonard) A(lfred) G(eorge) (1896-1958), poet and novelist, born in Devon of half-Irish ancestry. He was educated at Wadham College, Oxford, and later taught for some years in Oxford, before becoming a full-time writer; during this period he befriended the young *Day-Lewis. His many novels (which show a strain of the macabre and violent) include *Dewey Rides* (1929, set in Dartmoor) and *Sea Wall* (1933, set in Dublin). His autobiography of his early years, *Green Memory*, was published posthumously in 1961.

structuralism and **post-structuralism**, see p.978.

Struldbugs, see GULLIVER'S TRAVELS.

STRUTT, Joseph (1749-1802), author, artist, engraver, and antiquary, author of many works valuable for their

research and engravings, including a *Chronicle of England* (1777-8), *Dresses and Habits of the English People* (1796-9), and *Sports and Pastimes of the People of England* (1801). An unfinished novel by Strutt was completed by Sir W. *Scott (*Queenhoo Hall*, 1808), and suggested to him the publication of his own **Waverley*.

Struwwelpeter, a book of comic illustrated morality rhymes published in 1845 by Dr Heinrich Hoffmann (1809-94), a German physician, who wrote the book for the amusement of his children: its anti-hero, with his grotesquely sprouting hair and nails, became an internationally recognizable figure, and has appeared in several English versions, sometimes as Slovenly Peter, more often as Shock-Headed Peter. The macabre humour of *Belloc's *Cautionary Tales* (1907) owes much to him.

STRYPE, John (1643-1737), ecclesiastical historian, educated at St Paul's School, Jesus College and St Catharine's Hall, Cambridge. He formed a magnificent collection of original documents, mostly of the Tudor period, now in the *Harleian and Lansdowne manuscripts. He published lives of *Cranmer (1694), *Cheke (1705), Grindal (1710), M. * Parker (1711), and Whitgift (1718). He corrected and enlarged *Stow's *Survey of London* (1720).

STUART, Daniel (1766-1846), journalist, and an early press baron, who in 1795 bought the **Morning Post* and increased its circulation fourfold, later amalgamating with it the *Gazetteer* and the *Telegraph*. In 1796 he bought the **Courier* and when he sold the *Morning Post* in 1803 he proceeded to do for the *Courier* what he had done for his earlier paper. He employed excellent

journalists and writers, including *Southey, *Lamb, *Wordsworth, and *Coleridge. Between 1799 and 1802 Coleridge wrote many articles, both political and literary, for the *Post*.

STUBBES, or **STUBBS**, Philip (fl. 1583-91), a Puritan pamphleteer, author of *The Anatomie of Abuses* (1583), a denunciation of evil customs of the time which, in the author's opinion, needed abolition. It contains a section on stage plays and is one of the principal sources of information on the social and economic conditions of the period. His account of his wife

977 STUBBS I STURGIS

Katherine, *A Christal Glasse for Christian Women* (1591), was very popular.

STUBBS, George (1724-1806), the greatest of the English 18th-cent. animal painters. Stubbs was also a brilliant anatomist. His paintings of sporting and country pursuits, in which grooms feature as prominently as their noble employers, are realistic and honest. His pictures of horses attacked by lions, a theme which recurred in his work from 1763 when his *Startled Horse* moved *Walpole to verse (*Public Advertiser*, 4 Nov. 1763), anticipated *Romanticism.

Reapers and *Haymakers* (1783, 1785; London, Tate Gallery), possibly painted to appeal to the taste for pastoral scenes inspired by Thomson's **The Seasons*, proved too unsentimental to be widely popular.

STUBBS, John (c. 1541-90), educated at Trinity College, Cambridge, and Lincoln's Inn. In August 1579 he published *The Discoverie of a Gaping Gulf whereinto England Is Like to Be Swallowed* against the queen's marriage to the French king's brother François, duc

d'Alençon. For this he was imprisoned and had his right hand cut off, whereupon he 'put off his hat with his left and said with a loud voice "God save the Queen" '. The pamphlet has been edited by L. E. Berry (1968).

STUBBS, William (1825-1901), historian. Educated at Ripon Grammar School and Christ Church, Oxford, he was elected a fellow of Trinity College, Oxford, in 1848 but resigned in 1850 to take the living of Navestock, Essex; in 1866 he was appointed Regius professor of modern history at Oxford. He was the first substantial scholar to hold such a chair at either university, and may be said to have created the discipline of English medieval history single-handed. He showed his supreme professional skill, acquired by the study of contemporary German academic method, in the 18 volumes of medieval texts he edited for the **Rolls Series*, and this was the foundation for his great *Constitutional History of [Medieval] England* (3 vols, 1874-8), which has been described as 'one of the most astonishing achievements of the Victorian mind', fit to rank with **Darwin's Origin of Species*. Together with his *Select Charters and Other Illustrations of English Constitutional History to 1701* (1870), it imposed a pattern and a method on the teaching of history in all British universities which survived until the mid-20th cent, (in Oxford longer), though he published nothing more after his elevation to the bishopric of Chester in 1884 and subsequently (1888) Oxford. The chief criticism of his work was that it partook of the attitudes of his time: he assumed that medieval England was a unified nation with common ideals,

that its better kings had a formed and consistent plan of constitutional action, and that the development of Parliament was inevitable and evolutionary—ideas which might have had a shorter life had they been put forward by a lesser man.

His letters were published by W. H. Hutton (1904). See Helen Cam, 'Stubbs Seventy Years after', in *Cambridge Historical Journal*, 9 (1948); J. G. Edwards, *William Stubbs* (1952); J. W. Burrow, *A Liberal Descent* (1981).

Stukeley, a character in George Peele's **Battle of Alcazar*. The real Thomas Stukeley was said to be a natural son of **Henry VIII*. He was an adventurer, who entered the service of the French king, was sent on a spying expedition to England, and betrayed his employer to Cecil. He next entered the service of Charles V; then embarked on a privateering expedition, for which Queen Elizabeth provided one of his ships, till the remonstrances of foreign powers led to his arrest. He proceeded to Ireland, where his ambitious schemes were distrusted and discountenanced by Elizabeth, then escaped to Spain, having been in treasonable correspondence with Philip II. He joined the king of Portugal's expedition against Morocco and was killed at the battle of Alcazar. Fuller in his **Worthies of England* gives an amusing account of a conversation between him and Queen Elizabeth.

STUKELEY, William (1687-1765), antiquary, who started life as a student of law, took a degree as doctor of medicine, and became secretary to the ** Society of Antiquaries*, which he shared in founding (1718). He wrote on many varied topics, ranging from flute music

to earthquakes, but was particularly interested in Druidism, and his discussions of Stonehenge (*Stonehenge. A Temple Restored to the British Druids*, 1740) and Avebury (*Abury*, 1743) claimed (after *Aubrey) that they had been built by the Druids. He believed that the beliefs of the Druids were 'near akin to the Christian doctrine', that they believed in a Trinity, and that their alleged human sacrifices prefigured the Crucifixion; he defended them from the attacks of *Toland who had implied that they were superstitious, debauched, and corrupt. His views may have influenced *Blake's vision of * Albion, and *Wordsworth was also familiar with them. See A. L. Owen, *The Famous Druids* (1962) and Stuart Piggott, *William Stukeley: An Eighteenth Century Antiquary* (1985). (See PRIMITIVISM.)

STURGIS, Howard Overing (1855-1920), American-born novelist who lived for many years in England. He is remembered for *Belchamber* (1904), a novel called after the country house that dominates the plot. The elder son, nicknamed Sainty, is frail, high-minded, clever, and lame from a childhood riding accident: his younger brother Edward is sporting and extrovert, and marries an actress. Sainty inherits house and title, and is wooed for them under pressure from her mother by the determined young Cissy Ecclestone. She, as Lady Belchamber, refuses to consummate the marriage, and eventually gives birth to a bastard son, which Sainty agrees to recognize as his. The Jamesian undertones and Sturgis's love of the English aristocracy are marked.

Structuralism and post-structuralism are broad

schools of thought that arose in Paris from the 1950s to the 1970s, asserting a powerful influence across a range of different kinds of cultural analysis, from anthropology and psychoanalysis to literary criticism and the study of cinema. Structuralism had the ambition of bringing these various realms under a single general 'science of signs' called semiotics or semiology and thus of uncovering the basic codes or systems of meaning that underlie all human cultural activity. Poststructuralism tends to abandon such grand scientific ambitions, although it still roves freely among widely different cultural forms. Both currents share the same founding principle, which is the primacy of 'Language', conceived as an abstract system of differences, in all human activities. An important consequence is that the autonomous human mind, hitherto assumed to be the maker of all meanings and cultural artefacts, is demoted to a subordinate position, as 'the subject' generated by Language. This agreed, structuralism and post-structuralism

disagree only on the question of whether Language is knowably fixed as an object of science, or unstably indeterminate and slippery. Diametrically opposed conclusions about the relations between literature and science ensue: for structuralism, fictional texts are to be seen as instances of scientific laws, while post-structuralism often regards scientific laws as instances of textual fictions.

The origins of these movements lie in the foundation of modern linguistics by the Swiss scholar Ferdinand de Saussure, who redirected the study of languages away from 'diachronic' questions of their historical development and towards 'synchronic' study of their workings at a given time. Structuralism and post-structuralism are inimical to historical enquiry into the origins of any phenomenon, and usually dismiss notions of evolution and progress as 19th-cent. superstitions. Saussure's second condition for the reconstruction of linguistics as a science was that its object of study should be, not individual utterances and their meanings (*parole*), but the system of rules and distinctions (the *langue*) that underlies them in a given language. Structuralism follows suit by showing less interest in what a cultural product (a poem, an advertisement, a culinary ritual) may mean than in the implicit rules that allow it to mean something. The key principle of Saussure's linguistic theory is that a

word is an 'arbitrary sign': that is, its form and meaning derive not from any natural quality of its referent in the world outside language, but solely from its differences from other words. Saussure's general conclusion here is that 'in a language, there are only differences, without positive terms'. Meanings are, then, not to be found 'in' words but only through the differential relations between them, as conventionally established within a given language. Structuralism and post-structuralism alike are founded upon this principle of the 'relational' nature of signification and thus of all meanings. Abstracting from Saussure's work, which applies to the analysis of a given language such as English, they often invoke 'Language' as such, as a self-contained realm or general principle of differentiation. This permits the discovery of 'Language' at work in all kinds of activity not usually regarded as properly linguistic: cuisine, costume, dance, photography, and structures of kinship, for example, may all now be read as 'sign-systems'. Indeed, for the influential structuralist psychoanalyst Jacques Lacan (1901-81), it is Language that turns infants into human 'subjects', splitting their minds forever into conscious and unconscious levels as they enter its system of interchangeable pronouns. After Saussure, the second founding father was the Russian linguist Roman Jakobson (1896-1982),

whose career links his early work in the Russian *formalist school with full-blown structuralism in his later writings. Jakobson helped to shape the ideas of the leading French structuralists of the 1960s—*Lévi-Strauss, *Barthes, Lacan, and the Marxist philosopher Louis Althusser (1918-90)—with his claim that the basic principles by which all sign-systems combine their elements into meaningful compounds are those of *metaphor and *metonymy.

As applied to the analysis of particular literary works, the structuralist method is not concerned with critical evaluation, but with uncovering the basic 'binary oppositions' (nature/culture, male/female, active/passive, etc.) that govern the text. It rejects traditional conceptions in which literature is held to express an author's meaning or to reflect the real world; instead, it regards the 'text' as a self-contained structure in which conventional codes of meaning are activated. The most significant contribution it has made to literary study has been in the realm of *narratology, in the writings of A. J. Greimas, Gérard Genette, and Tzvetan Todorov. In the English-speaking world, some critics such as *Kermode, D. *Lodge in his *Modes of Modern Writing* (1977), and Jonathan Culler in his *Structuralist Poetics* (1975) have adopted elements of structuralist analysis, albeit cautiously. The anglophone

tradition of literary criticism was already partly inoculated against these influences, having developed its own conceptions of literary language in the work of the *New Critics, and of generic structures in the work of *Frye.

Post-structuralism cannot be disentangled fully from structuralism: some of its leading figures, notably Barthes, show a transition from one to the other. In general, post-structuralism pursues structuralist arguments about the autonomy of Language from the world, to the point at which structuralism's own authority is undermined. The philosophical pioneer in this new phase is *Derrida, who began to unpick the logic of structuralism in 1966, pointing out certain basic instabilities in the founding concepts of 'structure' and 'binary opposition'. Under his corrosive re-examination, fixed structures appear to dissolve, binary opposites appear to contaminate one another, and determinate meanings become indeterminate. Post-structuralism thus challenges the 'scientific' pretensions, not only of structuralism but of other explanatory systems (notably Marxism), by appealing to the inherent uncertainty of Language. In particular, it discredits all 'metalanguages' (that is, uses of language that purport to explain other uses: linguistics, philosophy, criticism, etc.) by pointing out that they are just as unreliable as the kinds of language they claim to

comprehend. Post-structuralism usually allows no appeal to a reality outside Language that could act as a foundation for linguistic meanings; instead, it sees every *discourse as circularly self-confirming. This is not quite the same as denying the existence of a real world outside Language, although Derrida's notorious declaration that 'il n'y a pas d'hors-texte' (rather misleadingly Englished as 'there is nothing outside the text') has given this impression. The radical scepticism of this movement reflected in part the libertarian politics of the 1960s and in part the influence of *Nietzsche, in its rejection of 'hierarchical' and 'totalitarian' systems of thought, its denial of objectivity, and its hostility to the 'grand narratives' of historical explanation associated with the *Enlightenment.

In terms of linguistic theory, the distinctive view of post-structuralism is that the *signifier (a written word, for example) is not fixed to a particular 'signified' (a concept), and so all meanings are provisional. Derrida's philosophical account of this idea found support in the psychoanalytic teachings of Lacan, which stress the instability of individual identity within Language. Lacan's writings created an intersection of psychological, linguistic, and political concerns in which much post-structuralist theory operates, notably the work of Julia Kristeva, Gilles Deleuze, and Jean-François Lyotard. A similar

conjunction characterizes the work of *Foucault, which examines the power of Language as revealed in institutionalized 'discourses' and intellectual systems. In the social sciences and beyond, this body of post-structuralist theory encouraged cultural relativism and the associated view that our models of reality are 'constructed' in Language or discourse. It also shaped the concept of *postmodernism. In academic literary criticism, post-structuralism has won a greater influence than the more narrowly scientific propositions of structuralism, partly because it respects such literary values as verbal complexity and paradox. In some versions, indeed, it threatens to treat history, philosophy, anthropology, and even natural science merely as branches of literature or 'text'. Many philosophers and social scientists regard Derrida and Lacan primarily as literary jesters, as both are noted for their elaborate punning and impenetrably dense style. Post-structuralist literary theory and criticism have assumed varied forms, from the kind of linguistic and rhetorical analysis inspired by Derrida and known as *deconstruction, to the *New Historicism inspired by Foucault. They include a version of *feminist criticism derived in part from Lacan and associated with the work of Kristeva. Another important figure is Barthes, whose writings of the 1970s present the process of reading less as

a decoding of structures than as a kind of erotic sport. Both Barthes and Kristeva championed *Modernist literary experiment, in which they detected a politically liberating value opposed to the conservative implications of literary *realism. Post-structuralist criticism is in general more sympathetic to 'open', unstable, or self-referential writing than to what it regards as 'closed' literary forms; and it disparages realism in particular because it disguises the active power of Language in 'constructing' reality. See J. Sturrock (ed.), *Structuralism and since* (1979)» and M. Sarup, *An Introductory Guide to Post-structuralism and Postmodernism* (1988).

STURLATHORDARSON | SUBLIME AND BEAUTIFUL 980

STURLA THORDARSON (c. 1214-84), nephew of *Snorri Sturluson, Icelandic historian, author of the *Sturlunga saga*, or contemporary history of the house of Sturla, a vivid picture of old Icelandic life.

Sturm undDrang (Storm and Stress), the name (taken from the title of a romantic drama of the American War of Independence by the German playwright Klinger, 1777) given to a period of literary ferment which prevailed in Germany during the latter part of the 18th cent. It was inspired by *Rousseau's fervent idealism and characterized by a revolt against literary conventions (particularly the *unities in drama), by the cult of genius, and by a return to 'nature'. The principal figures of the movement were the young *Goethe, *Herder, and *Schiller. Many of the plays were translated

and adapted for the English stage during the 1790s.

STURT, George (1863-1927), born in Farnham, Surrey, where in 1884 he inherited the long-established family business described in *The Wheelwright's Shop* (1923), which records the traditions of and changes in local craftsmanship and relationships. Earlier works, published as 'George Bourne', include *The Bettesworth Book* (1901) and *Change in the Village* (1912). Selections from his journal were edited by G. *Grigson (1941) and E. D. Mackerness (1967).

STYRON, William (1925-), American novelist, born in Virginia, whose works include *Lie Down in Darkness* (1951), *The Long March* (1953), and *Set This House on Fire* (1960). He is best known internationally for two controversial novels, both of which raised issues of *cultural appropriation. *The Confessions of Nat Turner* (1967) is a work of historical fiction, narrated by the leader of a slave revolt in Virginia in 1831, and *Sophie's Choice* (1979) deals with the *Holocaust.

sublime, the, an idea associated with religious awe, vastness, natural magnificence, and strong emotion which fascinated 18th-cent. literary critics and aestheticians. Its development marks the movement away from the clarity of *neo-classicism towards *Romanticism, with its emphasis on feeling and imagination; it was connected with the concept of original genius which soared fearlessly above the rules. Sublimity in rhetoric and poetry was first analysed in an anonymous Greek work, *On the Sublime*, attributed to *Longinus, which was widely admired in England after *Boileau's French translation of 1674.

The concept was elaborated by many writers, including * Addison, *Dennis, *Hume, *Burke, and H. *Blair and the discussion spread from literature to other areas. Longinus had described the immensity of objects in the natural world, of the stars, of mountains and volcanoes, and of the ocean, as a source of the sublime, and this idea was of profound importance to the growing feeling for the grandeur and violence of nature. The most widely read work, and most stimulating to writers and painters, was Burke's *Philosophical Enquiry into the Origin of Our Ideas of the * Sublime and Beautiful* (1757). Burke put a new emphasis on terror: 'Whatever is fitted in any sort to excite the ideas of pain, and danger... or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling.' Burke saw the sublime as a category distinct from beauty. With the former he associated obscurity, power, darkness, solitude, and vastness and with the latter smoothness, delicacy, smallness, and light. These varied ideas were brought together, and discussed with greater philosophical rigour, by * Kant in the *Critique of Judgement* (1790). Burke's theory was popular, and stimulated a passion for terror that culminated in the Gothic tales of A. *Radcliffe and the macabre paintings, crowded with monsters and ghosts, of Barry, Mortimer, and *Fuseli. The cult drew strength from *Macpherson's Ossianic poems; Ossian took his place beside *Homer and *Milton as one of the great poets of the sublime, whose works were frequently illustrated by painters. The sublime of terror kindled the enthusiasm

for wild scenery and cosmic grandeur already apparent in the writings of Addison and * Shaftesbury, and of E. *Young and James Thomson. Many writers making the *Grand Tour dwelt on the sublimity of the Alps; they contrasted them with the pictures of *Rosa, whose stormy landscapes provided a pattern for 18th-cent. descriptions of savage nature. By the 1760s, when picturesque journeys in England became popular, travellers sought out the exhilarating perils of the rushing torrent, the remote mountain peak, and the gloomy forest. Many published their impressions in 'Tours', and sublimity became a fashion, pandered to by the dramatic storms shown by de Louthembourg's Ediophusikon, a small theatre with lantern slides, and later by J. *Martin's vast panoramas of cosmic disaster. The Romantic poets rejected the categories of 18thcent. theorists and yet these writers on the sublime were moving, albeit clumsily, towards that sense of the mystery of natural forces that is so powerful in the poetry of * Byron, * Shelley, and * Wordsworth, and in the paintings of Turner. See S. H. Monk, *The Sublime: A Study of Critical Theories in XVIII Century England* (1935)-

Sublime, On the, see SUBLIME and LONGINUS.

Sublime and Beautiful, A Philosophical Enquiry into the Origin of Our Ideas of the, a treatise by E. *Burke, published anonymously 1757, with an 'Introduction on Taste' added 1759.

This is one of the earliest of Burke's publications, in which he discusses the distinctions between the *sublime, with its associations of infinity, darkness, solitude, terror, and vacuity, and the beautiful, which

consists in relative smallness, smoothness, and brightness of colour. There are interesting sections on pleasure gained from distress (as in tragedy, or in

98i SUBTLE | SUMMERS

the sight of a conflagration), and his descriptions of 'a sort of delightful horror, a sort of tranquillity tinged with terror' had much influence on the aesthetic theory of the later 18th cent, and in particular on G. E.

*Lessing. Aphorisms like 'A clear idea is another name for a little idea' mark the transition from the lucidity admired by *Pope to the sublimity of writers like T.

*Gray. Ed. J. T. Boulton (1958). See vol. i: *Early Writings* (1997) of *The Writings and Speeches of Edmund Burke*.

Subtle, the false alchemist and astrologer of Jonson's **The Alchemist*.

SUCKLING, Sir John (1609-42), of an old Norfolk family, educated at Trinity College, Cambridge. He inherited large estates, travelled on the Continent, and was knighted on his return in 1630. In 1631 he was in Germany, as a member of Sir Henry Vane's embassy to Gustavus Adolphus. He returned to London in 1632 and lived at court in great splendour. He became a leader of the Royalist party in the early troubles, then fled to France and is said by *Aubrey to have committed suicide in Paris. His chief works are included in *Fragmenta Aurea* (1646) and consist of poems, plays, letters, and tracts, among them the famous 'Ballad upon a Wedding'. His 'Sessions of the Poets', in which various writers of the day, including *Jonson, *Carew, and *D'Avenant, contend for the laurel, was written in 1637, and is interesting as an expression of contemporary opinion on these writers. Suckling's play

Aglaura (with two fifth acts, one tragic, the other not) was lavishly staged and printed in 1638 at his own expense. *The Goblins* (1646), a romantic drama in which outlaws disguise themselves as devils, was said by *Dryden to illustrate Suckling's professed admiration for Shakespeare, 'his Reginella being an open imitation of Shakespeare's Miranda; his spirits, though counterfeit, yet are copied from Ariel.' *Brennoralt* (1646), an expansion of the *Discontented Colonell* (1640), a tragedy, is interesting for the light which the melancholy colonel throws on the author himself. The plays are, however, chiefly valuable for their lyrics, and Suckling has enjoyed a steady reputation as one of the most elegant and brilliant of the *Cavalier poets. D'Avenant speaks of his sparkling wit, describing him further as the greatest gallant and gamester of his day. According to Aubrey, he invented the game of cribbage. A two-volume edition of his works, ed. T. Clayton and L. A. Beaurline, appeared in 1971. (See also FALKLAND.)

SUE, Eugène (1804-57), French novelist, a prolific writer of novels of the Parisian underworld. The best known include *Les Mystères de Paris* (1842-3) and *Le juif errant* (1844-5): see WANDERING JEW.

SUETONIUS (Gaius Suetonius Tranquillus) (AD c.70-C.140), Roman biographer whose major surviving work, the *Lives of the Caesars*, was composed in part while he was in charge of the imperial archives. Suetonius, writing about the Julio-Claudian and Flavian emperors under a new dynasty, saw no reason to treat them as heroes. His aim was to bring out the moral character of his subjects, and for this purpose (and also

because he was an inveterate gossip) he paid attention to their private habits as well as to their imperial policy. His method was adopted by later Roman biographers and may be said to have paved the way for the intimate biographies that began to appear in the second half of the 17th cent. But the flavour of his writing has been best caught by Robert Graves in /, *Claudius* and *Claudius the God*.

Sullen, Squire and Mrs, characters in Farquhar's **The Beaux' Stratagem*.

SULLIVAN, Sir Arthur (1842-1900), English composer. Such is the popularity of the *Gilbert and Sullivan operas that it is often forgotten that Sullivan made a distinguished career as a composer in his own right, and was considered the leading musician in the period preceding * Parry and * Stanford.

Sullivan's Op. 1, written when he was a 19-year-old student at Leipzig, was a group of 12 pieces of incidental music for **The Tempest*: they seem never to have been used in the theatre, though their first performance in London made Sullivan famous and later, in Paris, he played them in a piano duet version with *Rossini, who apparently liked them very much. He subsequently wrote successful incidental music for other Shakespeare plays—**The Merchant of Venice* (1871), **Henry VIII* (1877), **Macbeth* (1888)—and there are a number of Shakespeare settings in the cantata *Kenilworth* (1865). His *Five Shakespeare Songs* (1866) include the famous setting of 'Orpheus with his lute', and were among the earliest of an enormous number of songs and ballads written for the Victorian drawing room, and he also collaborated with *Tennyson

on a song cycle, *The Window, or The Songs of the Wrens* (1871).

The bigger choral works tend to be on sacred subjects, though *The Golden Legend*, which Sullivan himself regarded as his masterpiece, is based on * Longfellow. His one attempt at serious opera, *Ivanhoe* (after Sir W *Scott, 1891), opened with much publicity but did not last, and certainly could not compare with the brilliance of the comic operas, for which (and perhaps, less happily, for the hymn tune 'Onward, Christian soldiers') he is remembered today.

Sumer is icumen in', one of the earliest known English lyrics, found in BL MS Harley 978, a miscellany of Reading Abbey from the first half of the 13th cent. The music, and Latin instructions for singing it, are also in the manuscript.

SUMMERS, Montague (1880-1948), vampirologist and man of letters. He was born in Clifton, Bristol, and attended Clifton College and Trinity College, Oxford. An admirer of * Wilde and *Symons, he was unsuccessful both as a 'Decadent' poet and as an Anglican priest, and so turned to schoolteaching, SUMMERS LAST WILL AND TESTAMENT | SURREALISM 982 Roman Catholicism, collecting rare books, and exploring the less reputable byways of literature and superstition. An energetic champion of the Restoration dramatists, he edited the works of *Behn, *Congreve, * Wycherley, *Otway, *Shadwell, and *Dryden, but was condemned by better scholars for inaccuracy and plagiarism. Another literary hobby was *Gothic fiction: his projected history of this tradition began with the prolix *The Gothic Quest* (1938), but was never

completed. His reputation as an authority on occult practices and legends rests upon his *History of Witchcraft and Demonology* (1926), *The Geography of Witchcraft* (1927), *The Vampire* (1928), and *The Werewolf* (1933). He also edited a number of ghost story anthologies.

Summers Last Will and Testament, a play by T.

*Nashe, published 1600, but written in the autumn of 1592 or 1593. It is framed by the jocular comments of Will Summers, *Henry VIII's jester (who died c.1560), and is an allegorical pageant in which Summer, personified as a dying old man, decides to whom to leave his riches. The play reflects fear of the plague, of which there was a prolonged outbreak in 1592-3, in the famous lyric:

Adieu, farewell earths blisse,
This world uncertaine is,
Fond are lifes lustfull joyes,
Death proves them all but toyes,
None from his darts can flye;
I am sick, I must dye:
Lord, have mercy on us.

Summerson, Esther, a character in Dickens's **Bleak House*, and one of the narrators of the tale.

'**Summoner's Tale, The**', see CANTERBURY TALES, 8.

Sunday Times, a Sunday paper founded in 1822 by Henry White, and still in existence, despite several periods of obscurity. It grew greatly in circulation and influence from the 1930s onwards, earning a high reputation for its arts pages and, recently, for its investigative journalism; notable reviewers have included J. *Agate, D. *MacCarthy, C. *Connolly, Dilys Powell (film critic, 1939-76), and Sir Harold Hobson

(drama critic, 1947-76). The gossip column 'Atticus', started by T. P. *O'Connor, has been written by (among others) J. *Buchan, S. *Sitwell, and I. *Fleming. See *The Pearl of Days* (1972), a memoir of the paper by H. Hobson, P. Knightley, and L. Russell.

Supposes, a comedy in prose, one of the earliest in English, by G. *Gascoigne, translated from *Ariosto's / *suppositi*, and performed at Gray's Inn in 1566. It concerns a series of disguises and confused identities; the scenes with servants are effectively comic, especially those with the old nurse Balia.

Surface, Joseph and Charles, the two brothers in Sheridan's **The School for Scandal*.

Surgeon's Daughter, The, a novel by Sir W. *Scott, published 1827 as one of the stories in **Chronicles of the Canongate*. In this story Scott goes to India (a country he never visited) for a melodramatic tale of treachery and betrayal. The best part is the opening description of the home of Dr Gideon Gray, where the orphaned Richard Middlemas is reared with the surgeon's daughter, Menie, whom he later lures out to India to be sold as a concubine to Tippoo Sahib. Menie is rescued but dies single; Richard is killed on the order of Hyder Ali by being trampled to death by an elephant.

'**Surprised by Joy—Impatient as the Wind**', a sonnet by *Wordsworth, first published in 1815, suggested by the death of his daughter Catherine in 1812, but written, by his own account, 'long after'.

Surrealism, a movement founded in Paris in 1924 with the publication of A. *Breton's first *Surrealist Manifesto*. It was conceived as a revolutionary mode of

thought and action, concerned with politics, philosophy, and psychology as well as literature and art. The *Manifesto* attacked rationalism and narrow logical systems; drawing on *Freud's theories concerning the unconscious and its relation to dreams, it called for the exploration of hidden and neglected areas of the human psyche, not necessarily from the standpoint of psychoanalysis, and the resolution 'of the apparently contradictory states of dream and reality'. The group of writers and painters that gathered round Breton experimented with automatic processes, which were considered the best means of producing the surreal poetic image: the spontaneous coupling of unrelated objects. An extended conception of poetry, which was to be part of, not separate from, life, was central to Surrealism. A great variety of poetry was published by, for example, Breton, *Aragon, *Éluard, Robert Desnos, Benjamin Péret, René Crevel; but much surrealist writing falls outside conventional literary categories, e.g. Aragon's *Paris Peasant* (1926) or Breton's *Communicating Vessels* (1932). Breton's *Nadja* (1928), for instance, both records an intense personal relationship and challenges socially determined definitions of sanity and insanity. Surrealist artists in the 1920s sought equivalents to automatic writing, e.g. André Masson's free ink drawings, Max Ernst's roffages, or Joan Miró's field painting. In 1929 *Dali joined the movement, introducing a more illusionistic 'dream' imagery heavily indebted to Freud. In the 1930s writers and artists alike collected or fabricated surrealist objects (often relying on chance), and Breton mixed words and images in his

poem-objects. Several surrealists joined the Communist Party and theoretical texts, including Breton's *Surrealist Manifesto* of 1930, try to reconcile Freud and *Marx.

Surrealism was a major intellectual force between the wars, although as it spread internationally in the 1930s interest tended to concentrate on surrealist art.

983 SURREY I SUSPICIOUS HUSBAND

In England the movement attracted some attention among literary circles, but it was only after the International Surrealist Exhibition of 1936 that a surrealist group was established, its members including D. *Gascoyne, H. *Read, Roland Penrose (1900-84), the documentary film-maker Humphrey Jennings (1907-50), and Hugh Sykes Davies (1909-84).

SURREY, Henry Howard, (by courtesy) earl of (71517-47), poet, the son of Thomas Howard (afterwards third duke of Norfolk). He married Frances Vere in 1532. He was with the army during the war with France (1544-6), being wounded before Montreuil, and was commander of Boulogne, 1545-6. He was accused of various minor offences, but tried and executed on the charge of treasonably quartering the royal arms. His works consist of sonnets and poems in various metres notable for their elegance of construction. Like *Wyatt he studied Italian models, especially * Petrarch, but his sonnets were predominantly in the 'English' form (a b a b c d c d e f e f g g) , later to be used by Shakespeare, which appears to have been his invention. (See SONNET.) A still more durable innovation was his use of blank verse in his translation of the **Aeneid*, Bks 2 and 4. Forty of his poems were printed by *Tottel

in his *Miscellany* (1557). *Nashe and *Drayton built up a picture of Surrey as the languishing lover of 'Géraldine' (Elizabeth, daughter of the ninth earl of Kildare); but he seems to have done no more than address a single sonnet to this lady, possibly when she was as young as 9.

Surrey's poems were edited together with those of Wyatt by G. F. Nott, 1815-16; and, in selection, by Emrys Jones in 1964.

SURTEES, Robert (1779-1834), educated at Christ Church, Oxford, an antiquary and topographer. He spent his life in collecting materials for his *History of Durham* (1816-40). He is commemorated in the Surtees Society, which publishes original materials relating to the history of the region constituting the old kingdom of Northumbria. Sir W. Scott included in his **Minstrelsy of the Scottish Border* a spurious and spirited ballad by him, 'The Death of Featherstonhaugh'. 'Barthram's Dirge' in the same collection is suspected of being also by Surtees (J. H. Burton, *The Book-Hunter*, 1862).

SURTEES, Robert Smith (1805-64), born in Durham, the son of a country squire. After attending Durham Grammar School he became articled to a solicitor and practised as a lawyer. From 1830 he built up a reputation as a sporting journalist, contributing to the *Sporting Magazine*, and in 1831 founded, with R. Ackermann the younger, and edited the *New Sporting Magazine* to which he contributed his comic sketches of Mr Jorrocks, the sporting cockney grocer, later collected as *Jorrocks's Jaunts and Jollities* (1838, illustrated by 'Phiz', H. K. *Browne, and later by H. T.

Aiken). Jorrocks, whose adventures to some extent suggested the original idea of **Pickwick Papers*, reappears in *Handley Cross* (1843; expanded and illustrated by *Leech, 1854), one of Surtees's most successful novels, and in the less popular *Hillingdon Hall* (1845). His second great character, Mr Soapey Sponge, appears in *Mr Sponge's Sporting Tour* (1853, illustrated by Leech), which is probably his best work; another celebrated character was Mr Facey Romford, who appears in his last novel, *Mr Facey Romford's Hounds* (1865). Surtees had abandoned his legal practice in 1835, resigned his editorship in 1836, inherited his father's Hamsterley estate in 1838, and thereafter devoted his time to his favourite pursuits of hunting and shooting (he became high sheriff of Durham in 1856) while continuing his literary work. His eight long novels deal mainly with the characteristic aspects of English fox-hunting society, but his vivid caricatures, the absurd scenes he describes, the convincing dialect and often repeated catchphrases, and perceptive social observation distinguish him from other writers of this genre and won him praise from *Thackeray and others; the illustration of his novels by Leech, Aiken, and Phiz also contributed to their success. *Young Tom Hall*, originally serialized in the *New Monthly Magazine* in 1853, remained unfinished and was first published in book form in 1926. *Sun/ay of London, A*, see STOW.

Suspicious Husband, The, a comedy by Dr B. *Hoadly and his brother John 'Chancellor' Hoadly, produced 1747 at Covent Garden, *Garrick taking the part of Ranger.

Strickland, the suspicious husband of a young wife, is guardian of the wealthy Jacintha. She and Bellamy are in love, but Strickland will not hear of the match. So Jacintha, a young lady of spirit, decides to run away with her lover, who provides a rope ladder for the purpose. Clarinda, a sprightly young friend of Mrs Strickland, is staying in her house. Frankly, a friend of Bellamy, who has fallen in love with her at Bath, pursues her to London. Frankly and Bellamy meet outside the house at night, just when Jacintha is about to escape and when Clarinda, after a late whist party, is coming home. A general imbroglio ensues. Bellamy suspects Frankly of an intrigue with Jacintha; Strickland, discovering the latter's attempted flight, goes off in pursuit. Meanwhile Ranger, an adventurous rake and friend of Bellamy and Frankly, happening to pass and seeing a rope ladder hanging from the window, climbs up in search of adventure, and makes his way to the bedroom of Mrs Strickland, whom he has never seen before. The return of Strickland with the captured Jacintha puts him to flight, but he drops his hat in Mrs Strickland's room where it is discovered by her husband, who is now convinced that his suspicions were well founded and sentences his wife to banishment to the country. Meanwhile Ranger, who has taken refuge in another room, discovers Jacintha, and enables her to escape, this time successfully. On the morrow there is a general confrontation and explanation, and all ends happily.

SUTCLIFF, Rosemary, see CHILDREN'S LITERATURE.

Svejk, the Good Soldier, see HASEK.

Svengali, see TRILBY.

SVEVO, Italo (Ettore Schmitz) (1861-1928), Italian novelist, who also wrote plays, short stories, and criticism, born in Trieste from a Jewish Italo-German background (indicated by his pen-name). His novels are: *Una vita (A Life)*, 1893), *Senilità* (a title translated by * Joyce as *As a Man Grows Older*, 1898), *La coscienza del Zeno (Confessions of Zeno)*, 1923), *La novella del buon vecchio e della bella fanciulla (The Tale of the Good Old Man and of the Lovely Young Girl)*, 1929). He was working on a fifth novel, *Il vecchione (The Grand Old Man)*, 1967), when he died in a car crash. Svevo's work was unknown until Joyce met him in Trieste and helped him to publish his masterpiece, *Confessions of Zeno*. Svevo's style stood out against prevailing trends based on *d'Annunzio and *Fogazzaro. *Zeno* is a complex and delicately balanced novel in which time and point of view are relative. Arguing with his psychoanalyst, Zeno struggles with chance, time, marriage, and tobacco, disclosing the source of his malady as the Oedipus complex.

Swan Theatre, built by Frances Langley on the Bankside in London in 1595, and closed down temporarily in 1597, following a performance by Lord Pembroke's Company of *Nashe's controversial play *The Isle of Dogs*. The Lady Elizabeth's Company is believed to have performed **A Chaste Mayd in Cheapside* there around 1613. Johannes de Witt's sketch (c.1596) of the theatre is believed to be the only surviving representation of the interior of an Elizabethan playhouse. The name was adopted by the Royal Shakespeare Company for its galleried playhouse,

which opened in Stratford in 1986.

SWEDENBORG, Emanuel (1688-1772), born Swedberg, Swedish philosopher, scientist, and mystic, the son of a professor of theology at Uppsala. He studied at Uppsala, and travelled extensively in England, where he was influenced by Henry More, J. *Locke, and I. *Newton. He was appointed to a post on the Swedish board of mines in 1716, and in his capacity as scientist and engineer anticipated many subsequent hypotheses and inventions. He was gradually led to seek a comprehensive scientific explanation of the universe, attempting to demonstrate that it had, essentially, a spiritual structure, and in his later years he began to experience visions and to converse with angels, not only in his dreams, but, he claimed, in his waking life. According to his theosophic system, God, as Divine Man, is infinite love and infinite wisdom, from whom emanate the two worlds of nature and spirit, distinct but closely related. God is not a 'windy or ethereal spirit', but 'very Man. In all the Heavens, there is no other idea of God, than that of a Man' (*Divine Love and Wisdom*, 1763). The end of creation is the approximation of Man to God; this end having been endangered by evil spirits, Jehovah descended into nature, restored the connection between God and Man, and left the Scriptures as his testimony, with Swedenborg as his appointed interpreter. Swedenborg died in London, and his followers there organized themselves into the New Church, of which *Blake was for a while an active member. Blake was deeply influenced by Swedenborg's writings, which began to appear in English from 1750, a printing society being founded in

Manchester in 1782 to propagate his works; Blake's pencilled annotations to Swedenborg's *Wisdom of Angels Concerning Divine Love and Divine Wisdom*, written c.1789, survive. See J. G. Davies, *The Theology of William Blake* (1948) and K. *Raine, *Blake and Tradition* (2 vols, 1969). Swedenborg also had a considerable influence on other writers, including *Strindberg and the French *symbolists.

Sweedlepipe, Paul or Poll, in Dickens's **Martin Chuzzlewit*, bird-fancier and barber, Mrs Gamp's landlord.

SWEENEY, Matthew (1952-), Irish poet, born in Co. Donegal. He moved to England in 1973, where he now lives. His six collections include *A Dream of Maps* (1981), *A Round House* (1983), *The Lame Walt zer*(1985), *Blue Shoes* (1989), and *Cacti* (1992). Early influences from *Kafka and *Simic are detectable in the development of Sweeney's strange, often sinister, territory. His storytelling gifts, however, are firmly rooted in the Irish tradition, and the narrative voice, at once disquieting and seductive, is highly original. *The Bridal Suite* (1997) is laced with an obsession with mortality, to which his work almost inevitably returns.

Sweeney Agonistes, a poetic drama by T. S. *Eliot.

SWEET, Henry (1845-1912), a great phonetician and (after A. J. Ellis) one of the founders of that study in England, educated at Heidelberg University and Balliol College, Oxford, where he got a fourth class in Lit. Hum. (1873). He lived in Oxford from 1895 until his death, but he never fully received the recognition there that his eminence warranted; the readership in phonetics he was accorded in 1901 was a poor compensation for

his failure to gain a number of chairs, especially the chair of comparative philology on the death of *Max Müller in 1901. He is said to be the inspiration for Shaw's Henry Higgins in **Pygmalion*, though Higgins's hypersensitivity about judgements on him is lighter than the original's. His works are still a staple of the study of Old English and the philology of English; the most celebrated are *History of English Sounds* (1874, 1888); *Anglo-Saxon Reader* (1876); *Anglo-Saxon Primer* (1882); *A New English Grammar* (1892, 1898); *The History of Language* (1900); and *The Sounds of English: An Introduction to Phonetics* (1908).

985 SWIFT I SWIFT

SWIFT, Graham (1949-), English novelist, born in London. He studied at Queens' College, Cambridge, and worked as a part-time teacher in and around London for much of the 1970s. There is a didactic strain in many of Swift's novels, and their themes frequently pertain to history and its bearing upon the present lives of his troubled and questioning characters. His first novel, *The Sweet Shop Owner* (1980), was a low-key and melancholy portrait of an emotionally unfulfilled shopkeeper in the last few hours of his life. It was followed by *Shuttlecock* (1981), which features an archetypal Swift protagonist: a police archivist whose work leads him to dig up wartime secrets which cast doubt on the integrity of his father and also, by extension, himself. *Learning to Swim* (1982) was a versatile collection of short stories. With *Waterland* (1984), Swift produced what many consider to be his finest book: a dense, multi-layered narrative which is at once a history of domestic upheaval and of the English

fen country. The novel attempted to integrate a meditation on the nature of history (its hero is a schoolteacher specializing in that subject) with touches of the whodunnit, but it was Swift's vivid and precise sense of landscape that drew comparisons with Thomas *Hardy. His next two novels allowed their main characters similar scope for excavating the past: Harry Beech in *Out of This World* (1988) is a photojournalist estranged (like Willy Chapman in *The Sweet Shop Owner*) from his embittered daughter, while Bill Unwin in *Ever after* (1992) is a university professor burying himself in ancestral research while recovering from a suicide attempt. Death also hangs over *Last Orders* (1996), which tells the story of four south Londoners who make a pilgrimage to the coast to scatter the ashes of a lifelong friend. The working-class demotic in which the novel is narrated is a highly literary construct, just like the Glaswegian dialect of James *Kelman, but this takes nothing away from the book's compassion or bruising emotional force. It was a popular winner of the 1996 *Booker Prize.

SWIFT, Jonathan (1667-1745), born in Dublin after his father's death. He was son of Jonathan Swift by Abigail (Erick) of Leicester, and grandson of Thomas Swift, the well-known Royalist vicar of Goodrich, descended from a Yorkshire family. He was a cousin of *Dryden. He was educated with *Congreve, at Kilkenny Grammar School, then at Trinity College, Dublin, where he was censured for offences against discipline, obtaining his degree only by 'special grace'. He was admitted (1689) to the household of Sir W. *Temple, and there acted as secretary. He was sent by Temple to William III

to convince him of the necessity of triennial parliaments, but his mission was not successful. He wrote Pindaric *odes, one of which, printed in the *Athenian Mercury* (1692), provoked, according to Dr *Johnson, Dryden's remark, 'Cousin Swift, you will never be a poet.' Chafing at his position of dependence, and indignant at Temple's delay in getting him preferment, he returned to Ireland, was ordained (1694), and received the small prebend of Kilroot. He returned to Temple at Moor Park in 1696, where he edited Temple's correspondence, and in 1697 wrote **The Battle of the Books*, which was published in 1704 together with **A Tale of a Tub*, his celebrated satire on 'corruptions in religion and learning'. At Moor Park he first met Esther Johnson ('Stella'), the daughter of a servant or companion of Temple's sister. On the death of Temple in 1699, Swift went again to Ireland, where he was given a prebend in St Patrick's, Dublin, and the living of Laracor. He wrote his *Discourse of the Contests and Dissensions between the Nobles and the Commons in Athens and Rome*, with reference to the impeachment of the Whig lords, in 1701. In the course of numerous visits to London he became acquainted with *Addison, *Steele, Congreve, and Halifax. He was entrusted in 1707 with a mission to obtain the grant of Queen Anne's Bounty for Ireland, and in 1708 began a series of pamphlets on church questions with his ironical *Argument against Abolishing Christianity*, followed in the same year by his *Letter Concerning the Sacramental Test*, an attack on the Irish Presbyterians which injured him with the Whigs. Amid these serious occupations, he diverted himself with the series of

squibs upon the astrologer John Partridge (1708-9, see under BICKERSTAFF), which have become famous, and his 'Description of a City Shower' and 'Description of the Morning', poems depicting scenes of London life, which were published in the **Tatler* (1709). Disgusted at the Whig alliance with Dissent, he went over to the Tories in 1710, joined the Brothers' Club, attacked the Whig ministers in the ^*Examiner*, which he edited, and in 1711 wrote *The Conduct of the Allies and Some Remarks on the Barrier Treaty*, pamphlets written to dispose the mind of the nation to peace. He became dean of St Patrick's in 1713. He had already begun his *Journal to Stella*, a series of intimate letters (1710-13) to Esther Johnson and her companion Rebecca Dingley, who had moved to Ireland in 1700/1; it is written partly in baby language, and gives a vivid account of Swift's daily life in London where he was in close touch with Tory ministers. Swift's relations with Stella remain obscure; they were intimate and affectionate, and some form of marriage may have taken place. Another woman, Esther Vanhomrigh (pron. 'Vanummery'), entered his life in 1708; his poem **Cadenus and Vanessa* suggests that she fell deeply in love with him ('She wished her Tutor were her Lover') and that he gave her some encouragement. She is said to have died of shock in 1723 after his final rupture with her, inspired by her jealousy of Stella. Stella died in 1728. Swift wrote various political pamphlets, notably *The Importance of the Guardian Considered* (1713) and *The Public Spirit of the Whigs* (1714), in reply to Steele's *Crisis*; and about the time of the queen's death in 1714 and the fall of the Tory ministry, several papers

(published much later) in defence of the latter. In the same year he joined *Pope, *Arbuthnot, *Gay, and SWIFT I SWINBURNE 986 others in the celebrated *Scriblerus Club. He returned to Ireland in Aug. 1714 and occupied himself with Irish affairs, being led by his resentment of the policy of the Whigs to acquire a sense of their unfair treatment of Ireland. By his famous **Drapier's Letters* (1724) he prevented the introduction of 'Wood's Half-pence' into Ireland. He came to England in 1726, visited Pope and Gay, and dined with Sir R. *Walpole, to whom he addressed a letter of remonstrance on Irish affairs with no result. He published **Gulliver's Travels* in the same year, and paid a last visit to England in 1727, when the death of George I created for a moment hopes of dislodging Walpole. He wrote some of his most famous tracts and characteristic poems during his last years in Ireland, *The Grand Question Debated* (1729); *Verses on the Death of Dr Swift* (1731, pub. 1739), in which with mingled pathos and humour he reviews his life and work; *A Complete Collection of Polite and Ingenious *Conversation* (1738); and the ironical *Directions to Servants* (written about 1731 and published after his death). He kept up his correspondence with *Bolingbroke, Pope, Gay, and Arbuthnot, attracted to himself a small circle of friends, and was adored by the people. He spent a third of his income on charities, and saved another third to found St Patrick's Hospital for Imbeciles (opened 1757). The symptoms of the illness from which he suffered for most of his life (now thought to have been Meniere's disease) became very marked in his last years, and his faculties decayed to

such a degree that many considered him insane, though modern biographical opinion rejects this view. He was buried by the side of Stella, in St Patrick's, Dublin, his own famous epitaph 'ubi saeva indignatio ulterius cor lacerare nequit' (where fierce indignation cannot further tear apart the heart) being inscribed on his tomb. Nearly all his works were published anonymously, and for only one, *Gulliver's Travels*, did he receive any payment (£200). Dr Johnson, *Macaulay, and *Thackeray, among many other writers, were alienated by his ferocity and coarseness, and his works tended to be undervalued in the late 18th-19th cents. The 20th cent, has seen a revival of biographical and critical interest, stressing on the whole Swift's sanity, vigour, and satirical inventiveness rather than his alleged misanthropy. Swift published a great number of works. Besides the more important, referred to above, mention may be made of the following:

Political writings: The Virtues of Sid Hamet the Magician's Rod (1710), an attack on Godolphin; *The W—ds—r Prophecy* (1711), attacking the duchess of Somerset; *A Short Character of T[homas] E[arl] of W[harton]* (1711); *The Fable of Midas* (1711); *Some Advice Humbly Offered to the Members of the October Club*, the extreme Tories (1712); *Some Free Thoughts upon the Present State of Affairs* (1714); *Traulus* (1730), attacking Lord Allen; and the *History of the Four Last Years of the Queen [Anne]* (1758), which contains his famous character of *Harley.

Pamphlets relating to Ireland: A Proposal for the Universal Use of Irish Manufacture (1720); *The*

Swearer's-Bank (1720); *The Story of the Injured Lady* (17146); *A Short View of the State of Ireland* (1728); **A Modest Proposal* (1729); *An Examination of Certain Abuses, Corruptions and Enormities in the City of Dublin* (1732); *The Legion Club* (the Irish Parliament, 1736). *Pamphlets on church questions: The Sentiments of a Church of England Man with Respect to Religion and Government* (1708); *A Project for the Advancement of Religion and the Reformation of Manners* (1709); *A Preface to the B—p of S—r—m's Introduction* (1713), an attack on Bishop *Burnet; *Mr C—ns's Discourse on Free Thinking*, a satire on Anthony *Collins (1713); *A Letter to a Young Gentleman, Lately Entered into Holy Orders* (1721). Swift's *Sermons* (of which four were published in 1744), are marked by the author's usual characteristics of vigour and common sense.

Miscellaneous verses and other writings: 'Mrs Frances Harris's Petition', a servant who has lost her purse, an amusing burlesque (1709); **Baucis and Philemon* (1709); 'On Mrs Bidley Floyd' (1709); 'A Meditation upon a Broom-Stick' (1710); *A Proposal for Correcting, Improving and Ascertaining the English Tongue* (1712); imitations of the Seventh Epistle of the First Book of *Horace and the First Ode of the Second Book of Horace (1738); *A Letter of Advice to a Young Poet* (1721); a 'Letter to a Very Young Lady on Her Marriage' (1727); the 'Journal of a Dublin Lady' (1729); *The Lady's Dressing-Room* (1732); *The Beasts Confession to the Priest* (1732), a satire on 'the universal folly of mankind in mistaking their talents'; *A Serious and Useful Scheme to Make an Hospital for Incurables—* whether the incurable disease were knavery, folly,

lying, or, infidelity (1733); *On Poetry, a Rhapsody* (1733), satirical advice to a poet; *A Beautiful Young Nymph Going to Bed*; and *Strephon and Chloe* (1734). The *Prose Works* have been edited by Herbert Davis (16 vols, 1939-74); *Journal to Stella* by H. Williams (2 vols, 1948); *Poems* by H. Williams (1937); *Correspondence* by H. Williams (5 vols, 1963-5); *Complete Poems* ed. P. Rogers (Penguin, 1983), with an important commentary. See also Irvin Ehrenpreis, *Swift: The Man, His Works and the Age* (3 vols, 1962-83) and a useful short study by R. Quintana, *Swift: An Introduction* (1955).

SWINBURNE, Algernon Charles (1837-1909), of an old Northumbrian family. He spent much of his childhood in the Isle of Wight, where he acquired a lasting love of the sea, reflected in much of his work. He was educated at Eton, where he developed an equally lasting interest in flagellation, and at Balliol College, Oxford, where he was associated with *Rossetti and the *Pre-Raphaelite circle. His first published volume, *The Queen-Mother; Rosamund* (1860), shows the influence of Elizabethan dramatists, notably of *Chapman, and attracted little attention, but **Atalanta in Calydon* (1865), a drama in classical Greek form, with choruses (e.g. 'When the hounds of spring are on winter's traces') that revealed his great metrical skills, brought him celebrity; Tennyson wrote praising his 'wonderful rhythmic invention'. *Chastelard*, the first of three dramas on the subject of *Mary Queen of Scots, which appeared the same year, raised some doubts about the morality of Swinburne's verse, doubts reinforced by the first series

of *Poems and Ballads* (1866), which brought down a torrent of abuse from R. *Buchanan, J. *Morley, and others. The volume contains many of his best as well as his most notorious poems (*'Dolores', 'Itylus', 'Hymn to Proserpine', 'The Triumph of Time', 'Faustine', 'Laus Veneris', etc.) which clearly demonstrate the preoccupation with de *Sade, masochism, and *femmes fatales* which he shared with a circle of friends which by now included M. *Milnes and Richard *Burton: also his outspoken repudiation of Christianity, which was to impress *Hardy and his heroine Sue Bridehead (in *'Jude the Obscure'). *A Song of Italy* (1867) and *Songs before Sunrise* (1871) express his support for Mazzini in the struggle for Italian independence, and a hatred of authority which owes much to *Blake. *Bothwell* (1874) and a second Greek drama, *Erechtheus* (1876), were followed by the more subdued *Poems and Ballads: Second Series* (1878), which contains 'A Forsaken Garden'. By this time Swinburne's health, always delicate and subject to fits of intense nervous excitement, was seriously undermined by heavy drinking and other excesses. In 1879 he moved to Putney with his friend *Watts-Dunton, who gradually weaned him from drink and restored his health. He published many more volumes, including *Mary Stuart* (1881), *'Tristram of Lyonesse and Other Poems' (1882), *'Marino Faliero' (1885, a tragedy on the same subject as Byron's of the same title), and *Poems and Ballads: Third Series* (1889), but they lack the force of his earlier work, and often fall into a kind of self-parody which he himself referred to as 'a tendency to the dulcet and luscious form of verbosity which has to be guarded against'.

Swinburne commanded an impressive variety of verse forms, writing in classical metres, composing burlesques, modern and mock-antique ballads, roundels, etc.; he also translated the ballads of *Villon. His published prose works include two novels, *A Year's Letters* (serialized pseudonymously 1877, repub. 1905 as *Love's Cross Currents*) and *Lesbia Brandon* (ed. R. Hughes, 1952). His influence on fellow aesthetes like *Pater and a later generation of poets was considerable, and was deplored by T. S. *Eliot and *Leavis. Swinburne himself was a critic of perception and originality; his studies of Chapman (1875), *Marlowe (1883, *'Encyclopaedia Britannica'), *Middleton (1887), Tourneur (1889, *EB*), and others were the first important successors to *Lamb in the revival of interest in Elizabethan and Jacobean drama, and those of Blake (1868) and the *Brontes (1877, 1883, etc.) in many ways laid the foundation of modern appreciation. His letters were edited in six volumes, 1959-62, by C. Y. Lang, and the most recent of several biographies is by P. Henderson (1974). Many of his writings remain unpublished, presumably unpublishable.

SWINNERTON, Frank (1884-1982), critic and prolific novelist. He left school at 14 and worked as office boy, proof-reader, then editor at Chatto and Windus. His novels, often set in contemporary London, include *Nocturne* (1917, his greatest success) and *Harvest Comedy* (1937)- He was literary critic of *Truth and Nation*, the *Evening News*, and the *'Observer' and a familiar figure in the literary life of the first half of the 20th cent., Arnold *Bennett and *Galsworthy being among his friends. His knowledge of the period

provided material for his literary reminiscences, notably *The Georgian Literary Scene* (1935), and two autobiographical works, *Swinnerton: An Autobiography* (1937) and *Reflections from a Village* (1969).

Arnold Bennett: A Last Word (1978) appeared in his 94th year. He was president of the * Royal Literary Fund (1962-6).

Swiss Family Robinson, The, the romance of a family wrecked on a desert island, written in German by Johann David Wyss (1743-1818), a Swiss pastor. It was published in two parts in Zurich in 1812-13 and the first English translation was a year later.

Swiveller, Dick, a character in Dickens's **The Old Curiosity Shop*.

sword-dance, a medieval folk custom, of ritual origin, probably symbolizing the death and resurrection of the year. The stock characters were the fool, dressed in the skin of an animal, and the 'Bessy', a man dressed in woman's clothes. In many of the extant dances one of the characters is surrounded with the swords of the other dancers or slain. The characters were introduced in rhymed speeches. The sword-dance is one of the origins of the *mummers' play and so of English drama. See also REVESBY PLAY.

Sword of Honour, a trilogy by E. *Waugh, published under this title in 1965.

Men at Arms (1952) introduces 35-year-old divorced Catholic Guy Crouchback, who after much effort succeeds in enlisting in the Royal Corps of Halberdiers just after the outbreak of the Second World War. Much of the plot revolves around his eccentric fellow officer Apthorpe, an old Africa hand who suffers repeatedly

from 'Bechuana tummy', is deeply devoted to his 'thunder box' (or chemical closet), and dies in West Africa at the end of the novel of some unspecified tropical disease, aggravated by Guy's thoughtful gift of a bottle of whisky. Other characters include Guy's exwife, the beautiful socialite Virginia Troy, her second (but not her final) husband Tommy Blackhouse, and the ferocious one-eyed Brigadier Ritchie-Hook, who involves Guy in a near-disastrous escapade.

Officers and Gentlemen (1955) continues Waugh's semi-satiric, semi-emotional portrayal of civilian and SYBIL I SYLVIA'S LOVERS 988

military life with an account of Guy's training on the Hebridean island of Mugg with a commando unit, and of the exploits of ex-hairdresser Trimmer, now Captain McTavish, which include an affair with Virginia and the blowing up of a French railway; the action moves to Alexandria, then to the withdrawal from Crete, with all but four of 'Hookforce' taken prisoner.

Unconditional Surrender (1961) opens with a frustrated and disillusioned Captain Guy Crouchback in London, working at Hazardous Offensive Operations Headquarters: he then injures himself learning to parachute, and on his sickbed is wooed by Virginia, now pregnant by Trimmer, and conscious that Guy has inherited his father's fortune. He remarries her out of a sense of chivalry and compassion, is transferred to the chaos and conflicts of Yugoslavia as a liaison officer with the Partisans, and there learns that Virginia has given birth to a son, then that she has been killed in an air raid. The baby survives, and an epilogue informs us that Guy marries again, and has more children of his

own. Waugh revised this ending for the 1965 recension of the three works, and decided that Guy and his new wife Domenica should be childless.

Sybil, or *The Two Nations*, a novel by B. *Disraeli, published 1845.

This is the second book of the trilogy **Coningsby*—*Sybil*—**Tancred*. It was written, like *Coningsby*, to celebrate the ideas of the 'Young England' Tories and was designed to describe 'the Condition of the People' and of the 'Two Nations of England, the Rich and the Poor'. An ambitious, crowded book, it points to reforms a generation before Disraeli's government was able to introduce them. Poverty and oppression are described with feeling, and the radical *Chartist spirit is sympathetically shown in Gerard, Morley, and others; aspects of the wealthy social and political world, particularly as seen in Mowbray Castle, are described with irony and contempt.

After a long historical introduction, setting the background in the prime ministership of * Wellington, the story of the Marneys begins. Charles Egremont, the younger brother of the pitiless landowner Lord Marney, master of splendid Marney Abbey, meets in the starlit ruins of the old abbey the beautiful young novice Sybil. She is the daughter of the Chartist Walter Gerard (who becomes Egremont's friend) and is beloved by Stephen Morley, a radical and atheist; all three live in the oppressed industrial town of Mowbray some miles away. Egremont falls in love with Sybil, and when she refuses him because of his rank, begins to live a life painfully divided between the poverty-stricken town of Mowbray, the glittering life of his

brother's abbey, and his parliamentary life in London. His brother's plan to marry him into the Fitzwarene family, which owns Mowbray Castle and most of Mowbray, is indignantly resisted, as he sets himself earnestly to discover the true condition of the poor in Mowbray and to understand the feelings of the Chartists and incendiaries. Events of the present are seen in a long historical perspective. The plight of the poor, whose land has been taken by the rich, is compared with that of the Saxons despoiled by the Normans, and Sybil's ancestry provides her with rights to the lands of Marney which had been confiscated from her family at the Reformation. Much of the narrative is concerned with the development of the Chartist rising, Gerard's imprisonment, the activities of Morley, the radical parson St Lys, the good employer Trafford, and many others less principled; and with Egremont's struggle in the House of Commons to secure reforms and his failure to win Sybil. Five years pass of increasing poverty and unrest. The riots in which they culminate are of great violence; Sybil and St Lys, in Mowbray Castle, fail to persuade the mob to disperse, while Morley searches for the Marney deeds which are rightfully Sybil's. The yeomanry arrive, Gerard is killed, Lord Marney stoned to death by rioters, Morley shot, and the castle burned down. Egremont rescues Sybil and the true heir marries the new earl of Marney.

Sycorax, in Shakespeare's **The Tempest* a witch, the mother of *Caliban; she does not appear in the play. **syllipsis**, a figure of speech by which a word, or a particular form or inflection of a word, is made to refer

to two or more words in the same sentence, while properly applying to them in different senses: e.g. 'Miss Bolo. . .went home in a flood of tears and a sedan chair' (Dickens, **Pickwick Papers*, ch. 35). Cf. **zeugma*.

SYLVESTER, Josuah (c.1563-1618), a London merchant, whose translation into rhyming couplets of *The Divine Weeks and Works* of **Du Bartas* was, according to John Davies of Hereford, 'admir'd of all'. The first instalment appeared in 1592, more in 1598, further parts in 1605-7, and a complete translation in 1608, which was reprinted for the fifth time in 1641. The edition of 1621 contained many of Sylvester's other works, including his poems in the important collection *Lachrymae Lachrymarum* (1613). This contained elegies by Joseph **Hall* and ** Donne*, among others, on Prince Henry, to whom Sylvester had attached himself. His translation of *Du Bartas* has been edited by Susan Snyder (2 vols, 1973).

Sylvia's Lovers, a novel by Mrs **Gaskell*, published 1863.

The scene is the whaling port of Monkshaven (based on Whitby in Yorkshire) during the Napoleonic wars, and the plot hinges on the activities of the press-gangs whose seizure of Monkshaven men to man naval warships provokes bitter resentment. Sylvia's father, the farmer Daniel Robson, leads a mob attack on the press-gang's headquarters, and he is tried and hanged for this. Her lover, the 'specksioneer' (harpooner) Charley Kinraid, is carried off by the press-gang, but sends her a message promising constancy and return by Sylvia's cousin, the pedantic, hard-working

9 8 9 SYMBOLISM | SYMONS

shopkeeper Philip Hepburn, who has long loved Sylvia. Philip yields to the temptation of concealing the message, and Sylvia, believing Charley dead, and left in poverty after her father's execution, agrees to marry Philip. Years later, Charley returns and Philip's treachery is revealed to Sylvia, who swears never to forgive him. He flees from Monkshaven and enlists, but eventually returns disfigured and beggared, and—recognized on his deathbed—dies in the arms of the now repentant Sylvia. The last few chapters of the book, full of heroic rescues, improbable encounters, and deathbed reunions, are notably inferior to the earlier part of the novel, which is remarkable for its vivid reconstruction of life in the little town dominated by the whaling industry (which Mrs Gaskell carefully researched) and at the farm where noisy, unreasonable Daniel Robson, his quiet, devoted wife, and their sturdy old servant Kester combine to cherish the muchloved and lovely but hapless Sylvia.

Symbolism, symbolists (*Symbolisme, les symbolistes*), a group of French writers of the 19th cent. The term is widely applied, but in its most useful and restricted sense refers to the period c.1880-95. The movement may be seen as a reaction against dominant **realist* and **naturalist* tendencies in literature generally and, in the case of poetry, against the descriptive precision and 'objectivity' of the **Parnassians*. The symbolists stressed the priority of suggestion and evocation over direct description and explicit analogy (cf. **Mallarmé's* dictum, 'Peindre, non la chose, mais l'effet qu'elle produit'), and to the symbol was ascribed a preeminent function in the effort to distil a private mood

or to evoke the subtle affinities which were held to exist between the material and spiritual worlds. Symbolist writers were particularly concerned to explore the musical properties of language, through the interplay of connotative sound relationships, but were deeply interested in all the arts and much influenced by the synthesizing ideals of *Wagner's music dramas. Other influences on the movement were the mystical writings of *Swedenborg, and the poetry of *Nerval, *Baudelaire (see the sonnet 'Correspondances'), and *Poe.

Generally associated with the symbolist movement are: the poets Mallarmé, *Verlaine, *Rimbaud, and *Laforque; the dramatists *Villiers de l'Isle-Adam (*Axel*, 1890) and *Maeterlinck, whose *Pelléas et Mélisande* (1892) was the source of *Debussy's opera of that name; and the novelists *Huysmans (*A rebours*, 1884) and Edouard Dujardin, whose *Les Lauriers sont coupés* (1888) influenced *Joyce. The movement exercised an influence on painting (Odilon Redon, Gustave Moreau) and on a wide range of 20thcent. writers, including *Pound, T S. *Eliot, W. *Stevens, *Yeats, Joyce, V. *Woolf, *Claudel, *Valéry, Stefan George, and *Rilke. It was the subject of A. W. *Symons's *The Symbolist Movement in Literature* (1899) and played a part in the development of the Russian symbolist movement and of the *modernista* movement in Latin America.

Symkyn, or **Symond**, the miller of Trumpington in *Chaucer's 'The Reeve's Tale' (see CANTERBURY TALES, 3).

SYMONDS, John Addington (1840-93), born in Bristol,

the son of an eminent physician, educated at Harrow and Balliol College, Oxford, where he won the Newdigate Prize, and became a fellow of Magdalen. He suffered from tuberculosis, and spent much of his life in Italy and Switzerland. He was much attracted by the Hellenism of the Renaissance, and both his prose and poetry are coloured by his concept of *platonian love and his admiration for male beauty. His largest work, *Renaissance in Italy* (1875-86), is more picturesque than scholarly, and at times overburdened with detail and anecdote, but remains a valuable source of information.

His works include volumes on *Jonson, *Sidney, *Shelley, ^Whitman, and *Michelangelo; collections of travel sketches and impressions; several volumes of verse (including *Many Moods*, 1878; *New and Old*, 1880); a translation of the autobiography of *Cellini (1888); and translations of Greek and Italian poetry. He had a wide circle of literary friends (among them *Lear, *Swinburne, L. *Stephen, and R. L. *Stevenson), and his aesthetic prose had its admirers, but his life was marked by physical and mental stress. He married in 1864, but acknowledged increasingly his own homosexuality, and campaigned, albeit discreetly, for legal reform and more outspoken recognition of inversion, which he saw as a congenital condition. His privately printed pamphlets *A Problem in Greek Ethics* (1883) and *A Problem in Modern Ethics* (1891) were reproduced in part by H. *Ellis in *Sexual Inversion* (1897), a work originally planned as a collaboration. See Phyllis Grosskurth, *John Addington Symonds* (1964).

SYMONS, A(lphonse) J(ames) A(lbert) (1900-41),

bibliographer, bibliophile, dandy, and epicure, who became an authority on the literature of the 1890s and published *An Anthology of Nineties' Verse* in 1928. He wrote several biographies, but is best remembered for *The Quest for Corvo: An Experiment in Biography* (1934), a life of F. W. Rolfé. *A. J. A. Symons: His Life and Speculations* (1950), by his brother Julian Symons, is a vivid evocation of his paradoxical personality, diverse interests, and social ambitions.

SYMONS, Arthur William (1865-1945), son of a West Country Methodist minister. He moved to London when a young man and quickly abandoned his narrow upbringing for city life. He became a friend of Yeats, G. A. Moore, and H. Ellis, and attended the Rhymers Club; his early volumes of poetry (*Days and Nights*, 1889; *London Nights*, 1895) were very much of their time in their celebration of decadence and the *demimonde* of stage, street, and Café Royal. He was editor of the *Savoy*, 1896, and published Beardsley, ConSymons I SYNTIPAS 990

rad, Dowson, L. P. Johnson, etc. His *The Symbolist Movement in Literature* (1899) was an attempt to introduce French Symbolism to England, and he wrote many other critical studies, of Blake, Baudelaire, Pater, Wilde, and others; but his fascination with the morbid and the extreme took its revenge when, in 1908-9, he suffered a complete nervous collapse, from which he largely recovered through the ministrations of his friends (including Gosse and Augustus John) and the help of the Royal Literary Fund. He is largely remembered as a leading spirit in the Decadent movement, a defender of 'art for art's

sake', although his biographer Roger Lhombreaud (*Arthur Symons: A Critical Biography*, 1963) argues for a more modest but wider role.

SYMONS, Julian Gustave (1921-94), crime writer, critic, biographer, and scholar of crime fiction, born in London, brother of A. J. A. Symons. His many novels, which include *Bland Beginning* (1949) and *The Belting Inheritance* (1965), showed interests in anarchy, forgery, and bibliography. His survey of the genre, *Bloody Murder: From the Detective Story to the Crime Novel*, appeared in 1972.

Symposium, *The*, or 'The Banquet', the title of a dialogue in which Plato describes a drinking party where Socrates, Aristophanes, and others propound their views of love and distinguish three forms of the emotion: the sensual, the altruistic, and the wisdom-oriented. Written soon after 371 BC, the dialogue appears to have had for its aim the rehabilitation of Socrates against the charge of corrupting the young, but its influence, once it had been translated into Latin by Ficino (1482), had a far wider scope. It popularized the identification of love with a quest for the highest form of spiritual experience, and although the love discussed in Plato's dialogue was primarily a homosexual one, the exalted claims made on its behalf were easily transferred to heterosexual relationships and came to be linked with the conventions of courtly love. Another idea in the *Symposium* that gained wide currency was the fanciful notion advanced by Aristophanes in his speech that each human being is a male or female half of a whole which was originally hermaphrodite, and that every person necessarily

seeks his or her lost half. The belief that every person has a single predestined mate was to become a romantic commonplace. (See also PLATONIC LOVE.)

synecdoche (pron. 'sinekdoki'), a figure of speech by which a more comprehensive term is used for a less comprehensive or vice versa, as whole for part or part for whole, e.g. 'There were six guns out on the moor' where 'guns' stands for shooters; and 'Oxford won the match', where 'Oxford' stands for 'the Oxford eleven'.

synesthesia, or **synaesthesia**, a rhetorical figure in which one kind of sense impression is rendered by using words that normally describe another, as in 'loud perfume', 'warm colour', or 'delicious sight'.

SYNGE, (Edmund) John Millington (1871-1909), Irish playwright, born near Dublin; his father was a barrister, and died when Synge was an infant. He was educated at Trinity College, Dublin, and then spent some years in Paris, where he met W. B. * Yeats in 1896. Following a suggestion from Yeats, he went to the Aran Islands in order to write of Irish peasant life, and stayed there annually from 1898 to 1902; his description, *The Aran Islands*, was published in 1907. The first of his plays, *In the Shadow of the Glen*, was performed in 1903; it is a grim one-act peasant comedy, in which an elderly husband feigns death to test his wife's fidelity. *Riders to the Sea*, an elegiac tragedy in which an elderly mother, Maurya, stoically anticipates 'a great rest' after the death of the last of her six sons, followed in 1904; both were published, as was *The Well of the Saints*, in 1905. His best-known play, and in its time the most controversial, **The Playboy of the Western World*, was performed in 1907; the anticlerical *The Tinker's Wedding*

was published in 1908. All except the last were performed at the * Abbey Theatre, of which Synge became a director in 1906. His *Poems and Translations* (many of which foreshadow his imminent death) appeared in 1909. From 1897 Synge had suffered from Hodgkin's disease, and he virtually completed his last play, *Deirdre of the Sorrows*, as he was dying; it was performed and published posthumously, in 1910. In this, as in his other work, Synge uses a spare, rhythmic, lyric prose to achieve effects of great power and resonance; both tragedies and comedies display the ironic wit and realism which many of his countrymen found offensive. Yeats commented in his preface to *Poems and Translations*, 'He was but the more hated because he gave his country what it needed, an unmoved mind', and described him in 'In Memory of Major Gregory' as one who had come 'Towards nightfall upon certain set apart I In a most desolate stony place, I Towards nightfall upon a race I Passionate and simple like his heart'. The authorized biography is *J. M. Synge 1871 -1909* (1959) by D. H. Greene and E. M. Stephens, and the *Collected Works* (4 vols, 1962-8) were edited by Robin Skelton; his *Collected Letters*, edited by Ann Saddlemyer, appeared 1983-4.

Syntax, Dr, see COMBE.

Syntipas, the Greek form of the name Sindabar, Sandabar, or Sindibad, an Indian philosopher, said to have lived about 100 BC, the supposed author of a collection of tales generally known as *The Seven Wise Masters*. Their main outline is the same as that of **The Seven Sages of Rome*, though details of the several stories vary. 'Syntipas' was translated from Greek into

Latin (under the title 'Dolopathos') in the 12th cent., and thence into French. The names Syntipas, Sindabar, etc., are probably corruptions of the original Sanskrit word from which *Bidpai and Pilpay are derived.

9 9 1 SZYMBORSKA

SZYMBORSKA, Wisfawa (1923-), Polish poet. After completing her studies at the University of Cracow, in 1953 she joined the staff of the literary journal *Zycie Literackie*, where she was to work as poetry editor for almost 30 years. During this time she published six collections of poetry. *People on a Bridge* (1986) has been most widely translated: there is an English translation (1990) by Adam Czerniawski. She was awarded the *Nobel Prize in 1996.

