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TABUCCHI, Antonio (1943-), Italian novelist, translator (from the Portuguese), and critic, born in Pisa. His works include *Notturmo indiano* (trans. 1988 by Tim Parks as *Indian Nocturne*), *Requiem* (1991; trans. 1994), a haunted evocation of Lisbon in July, and *Sostiene Pereira* (1994; *Declares Pereira*, 1995), a concentrated, deceptively simple, and resonant novel set in 1938 in Portugal, in which a middle-aged cultural journalist finds himself obliged to confront political repression and violence. *Piccoli equivoci senza importanza* (1987; *Little Misunderstandings of No Importance*, 1988) is a volume of short stories.

TACITUS, Cornelius (c. AD 55-after 115), the greatest historian of imperial Rome. His first work was a dialogue that discussed the shortcomings of contemporary oratory. He followed this by a biography of his father-in-law Julius Agricola (c.98) and by an ethnographical account of the German tribes. The former provides a useful description of Roman Britain, the latter contains one of the earliest representations of the Noble Savage (see PRIMITIVISM). His fame rests on his *Annals* and his *Histories* which related events from the death of Augustus to the Flavian period. Tacitus' avowed aim was to keep alive the memory of virtuous and vicious actions so that posterity could judge them,

and his great achievement was to have drawn a picture of how men must live under tyranny. Little known in the Middle Ages, Tacitus was rediscovered by *Boccaccio in the 14th cent. The *Agricola* and the *Histories* were translated into English by Sir H. *Savile (1591), the *Germania* and *Annals* by R. Grenewey (1598); and after this Tacitus became in *Donne's phrase the 'Oracle of Statesmen' or at any rate the model for historians like F. *Bacon in his *History of*Henry VII* (1622) and Sir John *Hayward. He was also influential as a stylist in the 17th cent., when attempts were made to imitate his concision and trenchancy.

Tadpole and **Taper**, in Disraeli's **Coningsby* and **Sybil*, typical party wire-pullers. 'Tadpole worshipped registration; Taper adored a cry.'

TAGORE, Rabindranath (1861-1941), most eminent modern Bengali poet. He was also critic, essayist, composer, and author of short fiction innovative in Bengali literature. He is known outside India principally in English translation. *Gitanjali: Song Offering* (1912), his free verse re-creations of his Bengali poems modelled on medieval Indian devotional lyrics, won him the *Nobel Prize for literature in 1913, its first award to an Asian. Representative translations followed, of philosophical plays such as *Chitra* (1913) and *The King of the Dark Chamber* (1914), and of his novels *The Home and the World* (1919) and *Gora* (1924). His short fiction often comments powerfully and courageously on Indian national and social concerns, in the collections *Hungry Stones* (1916), *Broken Ties* (1925), and *The Housewarming* (1965), and in the novella *The Broken Nest* (1971). Tagore had an excellent command of English, but he wrote primarily in Bengali and

tirelessly encouraged writers of the Indian vernaculars. **TAILLEFER** (Incisor Ferri), a minstrel in the army of William the Conqueror who (according to the *Carmen de Hastingae Proelio* and to *Henry of Huntingdon and *Gaimar) marched in front of the army at Hastings, singing of the deeds of *Roland to encourage the Normans.

tail-rhyme, translated from the Latin *rhythmus caudatus*, the measure associated in particular with a group of Middle English romances in which a pair of rhyming lines is followed by a single line of different length and the three-line pattern is repeated to make up a six-line stanza. Chaucer's 'Sir Thopas' (see CANTERBURY TALES, 17) is an example; six are edited by M. Mills in *Six Middle English Romances* (1973).

Tain-Bo-Cuailgne, the chief epic of the Ulster cycle of Irish mythology, the story of the raid of Queen *Maeve of Connaught to secure the Brown Bull of Cuailgne (pron. 'Cooley'), and her defeat by *Cuchulain. There is a modern translation by T Kinsella (1969).

TAINÉ, Hippolyte (1828-93), French philosopher, historian, and critic, the leading exponent in his age of the view that historical and artistic phenomena are susceptible of explanation by the application of the methods of natural science. Taine's determinist and mechanistic theory of mental activity is fully set out in *De l'intelligence* (1870). Its moral corollary was given a provocative formulation in the introduction to his *Histoire de la littérature anglaise* (3 vols, 1863; trans. H. Van Laun, 1871): 'vice and virtue are products like vitriol and sugar'. In the same introduction he laid down the principle that hereditary, environmental, and historical factors ('la race, le milieu, le moment')

could sufficiently account for the entire range and character of a national literature. Taine wrote widely on art and aesthetics, e.g. *Philosophie de l'art* (1865), *De l'idéal dans l'art* (1867), as well as books on the art of Italy, Greece, and the Low Countries. *Les Origines de la France contemporaine* (6 vols, 1875-94) *s a history of France in the late 18th and early 19th cents, centring on the revolutionary period and deploring the centraliz993 TALE OF A TUB | TALES OF A GRANDFATHER ing tendency of which, to his mind, the revolution was an expression. Taine's numerous travel books include *Notes sur l'Angleterre* (1872), impressions of the country and of life and manners gathered during his stays in England, together with reflections on the English mind, system of government, etc.

Tale of a Tub, A,a comedy by *Jonson, performed 1633, printed 1640.

It concerns the attempts, in the course of St Valentine's day, of various suitors to marry Audrey, the daughter of Toby Turf, high constable of Kentish Town. Her father wishes to marry her to John Clay, tilemaker, and he and the wedding-party set off for the church. But his intention is defeated by Squire Tub and Canon Hugh the vicar, by means of a bogus story of a highway robbery, of which John Clay is accused. Squire Tub's desire to marry Audrey is in turn frustrated by Justice Preamble, who conspires with Hugh to get her for himself. Tub warns Toby Turf, who recovers his daughter. But she is presently lured away from him again (together with £100) by the justice, is intercepted by Tub, and finally carried off and married out of hand by Pol Martin, usher to Tub's mother, 'a groom was never dreamt of. This was Jonson's last completed

play.

Tale of a Tub, A, a satire in prose by *Swift, written, according to his own statement, about 1696, but not published until 1704.

The author explains in a preface that it is the practice of seamen when they meet a whale to throw out an empty tub to divert it from attacking the ship. Hence the title of the satire, which is intended to divert Hobbes's **Leviathan* and the wits of the age from picking holes in the weak sides of religion and government. The author proceeds to tell the story of a father who leaves as a legacy to his three sons Peter, Martin, and Jack a coat apiece, with directions that on no account are the coats to be altered. Peter symbolizes the Roman Church, Martin (from Martin *Luther) the Anglican, Jack (from John *Calvin) the Dissenters. The sons gradually disobey the injunction, finding excuses for adding shoulder-knots or gold lace according to the prevailing fashion. Finally Martin and Jack quarrel with the arrogant Peter, then with each other, and separate. The satire is directed with especial vigour against Peter, his bulls and dispensations, and the doctrine of transubstantiation. But Jack is also treated with contempt. Martin, as representing the Church to which Swift himself belonged, is spared, though not very reverently dealt with. The narrative is freely interspersed with digressions, on critics, on the prevailing dispute as to ancient and modern learning, and on madness—this last an early example of Swift's love of paradox and of his misanthropy.

Tale of Genji, The, a classic Japanese novel written c. AD 1001-15 by Lady Murasaki (?978-?1031) and translated in a slightly abridged version by A.

*Waley in 6 vols (1925-33): i 'The Tale of Genji', ii 'The Sacred Tree', iii 'A Wreath of Cloud', iv 'Blue Trousers', v 'The Lady of the Boat', vi 'The Bridge of Dreams'.

Prince Genji is an illegitimate son of the emperor, living about the time of the author's childhood, and volumes i-iv are mainly concerned with the rivalry between the various women whom he loved. Between volumes iv and v there is a gap in the narrative of eight years, during which time Genji has died, and the last two volumes deal with the rivalry in love between Kaoru, Genji's supposed son, and Niou, Genji's grandson. The author, who became lady-in-waiting to the empress c.1005 and spent a certain amount of her time at court, was nicknamed 'Murasaki' in allusion to the heroine of her book: her real name remains unknown. A fuller translation by E. G. Seidensticker appeared in 1976.

Tale of Two Cities, A, a novel by *Dickens, published 1859-

The 'two cities' are Paris, in the time of the French Revolution, and London. Dr Manette, a French physician, having been called in to attend a young peasant and his sister in circumstances that made him aware that the girl had been outrageously treated and the boy mortally wounded by the marquis de St Évremonde and his brother, has been confined for 18 years in the Bastille to secure his silence. He has just been released, demented, when the story opens; he is brought to England, where he gradually recovers his sanity. Charles Darnay, who conceals under the name the fact that he is a nephew of the marquis, has left France and renounced his heritage from detestation of the

cruel practices of the old French nobility; he falls in love with Lucie, Dr Manette's daughter, and they are happily married. During the Terror he goes to Paris to try to save a faithful servant, who is accused of having served the emigrant nobility. He is himself arrested, condemned to death, and saved only at the last moment by Sydney Carton, a reckless wastrel of an English barrister, whose character is redeemed by his generous devotion to Lucie. Carton, who strikingly resembles Darnay in appearance, smuggles the latter out of prison, and takes his place on the scaffold. The book gives a vivid picture (modelled on Carlyle's **The French Revolution*) of Paris at this period. Critics complained on publication of its lack of humour, but it later achieved wide popularity, partly through successful dramatizations and film adaptations.

Tales in Verse, a collection of poems by *Crabbe, published 1812.

There is humour and tenderness, as well as horror, in these 21 tales, whose object is largely to reveal the destruction of happiness by uncontrolled passions.

Tales of a Grandfather, The, a history of Scotland from the Roman occupation to the close of the 1745 Jacobite rebellion, by Sir W. *Scott, published in 1827-9. A later series (1831) deals with the history of France. They were written for Scott's first grandchild, John Hugh Lockhart, who died in 1831, aged 10.

Tales of My Landlord, four series of novels by Sir W. *Scott: **The Black Dwarf*, **Old Mortality* (1st series); **The Heart of Midlothian* (2nd series); **The Bride of Lammermoor*, **A Legend of Montrose* (3rd series); **Count Robert of Paris*, **Castle Dangerous* (4th series).

Jedediah Cleishbotham, schoolmaster and parish clerk of Gandercleugh, by a fiction of Scott, sold these tales to a publisher. They were supposed to be compiled by his assistant Peter Pattieson. The title of the series is a misnomer as Scott himself admitted, for the tales were not told by the landlord; nor did the landlord have any hand in them at all.

Tales of the Genii, see RIDLEY, J.

Tales of the Hall, a collection of poems by *Crabbe, published 1819.

The work shows a falling-off in care and skill, but is otherwise very similar in character to **Tales in Verse*.

TALFOURD, Sir Thomas Noon (1795-1854), son of a Reading brewer, a judge and member of Parliament but also a literary critic and author of *Ion* (1836), *The Athenian Captive* (1838), and other lifeless tragedies in insipid blank verse, for which only *Macready's acting secured momentary celebrity. Talfourd is, however, remembered for his editing of the letters of his friend Charles *Lamb, and for having introduced an Act securing real legal protection for authors' copyright. The friendships of this warm-hearted though excessively loquacious man spanned the literary generation from Lamb and *Coleridge to M. R. *Mitford and *Dickens, who dedicated **Pickwick Papers* to him. See J. A. Brain, *An Evening with Thomas Noon Talfourd* (1889).

TALIESIN (fl. 550), a British bard, perhaps a mythic personage, first mentioned in the *Saxon Genealogies* appended to the *Historia Britonum* (c.690). A mass of poetry, probably of later date, has been ascribed to him, and the *Book of Taliesin* (14th cent.) is a collection of poems by different authors and of different dates. The

village of Tre-Taliesin in Cardiganshire sprang up near the supposed site of his grave. Taliesin figures prominently in Peacock's **The Misfortunes of Elphin*, and he is mentioned in Tennyson's **Idylls of the King* as one of the Round Table.

Talisman, The, a novel by Sir W. *Scott, published 1825, forming part of the *Tales of the Crusaders*. The novel is set in the army led to the Crusades by Richard I of England. It chronicles the adventures of a poor but valiant Scottish knight, Sir Kenneth, who is caught up in the intrigues between Richard, the king of France, the duke of Austria, and the Knights Templar and is eventually discovered to be Prince David of Scotland. The most striking portrait in the novel is that of *Saladin, whose wisdom and chivalry is contrasted throughout with the scheming and corruption of the Christian leaders.

TALLIS, Thomas (c. 1505-85), composer and organist and colleague of W. *Byrd, largely known for his church music and for the tune known as 'Tallis's Canon' which he composed for M. *Parker's *Whole Psalter* (71567).

Tallis, a character in Spenser's **Faerie Queene*. When Astraea left the world and returned to heaven, she left her groóme

An yron man, which did on her attend
Always to execute her steadfast doome.
(v. i. 12)

He thus represents the executive power of government. He attends on *Artegall, wielding an iron flail, with which he dispatches criminals.

TAMBIMUTTU, see POETRY LONDON.

Tamburlaine the Great, a drama in blank verse by

*Marlowe, written not later than 1587, published 1590. It showed an immense advance on the blank verse of **Gorboduc* and was received with much popular approval. The material for it was taken by the author from Pedro Mexia's Spanish Life of Timur, of which an English translation had appeared in 1571.

Pt I of the drama deals with the first rise to power of the Scythian shepherd-robber Tamburlaine; he allies himself with Cosroe in the latter's rebellion against his brother, the king of Persia, and then challenges him for the crown and defeats him. Tamburlaine's unbounded ambition and ruthless cruelty carry all before him. He conquers the Turkish emperor *Bajazet and leads him about, a prisoner in a cage, goading him and his empress Zabina with cruel taunts till they dash out their brains against the bars of the cage. His ferocity is softened only by his love for his captive Zenocrate, the daughter of the soldán of Egypt whose life he spares in deference to the pleadings of Zenocrate when he captures Damascus.

Pt II deals with the continuation of his conquests, which extend to Babylon, whither he is drawn in a chariot dragged by the kings of Trebizond and Soria, with the kings of Anatolia and Jerusalem as relay, 'pampered Jades of Asia' (a phrase quoted by Pistol in Shakespeare, 2 **Henry IV*, II. iv); it ends with the death of Tamburlaine himself.

Tamerlane, a tragedy by *Rowe, produced 1701, of some historical interest because under the name of Tamerlane the author intended to characterize William III, while under that of Bajazet he held up Louis XIV to detestation. The play was, for more than 100 years, annually revived on 5 Nov., the date of William

Ill's landing in England.

Taming of the Shrew, The, a comedy by * Shakespeare, first printed in the * Folio of 1623, probably written c.1592 or earlier and based in part on the * *Supposes*

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adapted by G. Gascoigne from * Ariosto. In 1594 a quarto text called 'The Taming of a Shrew' was published; this was once thought to be Shakespeare's source, but its exact relationship with Shakespeare's play is uncertain: it may represent in part a reported version of it.

The play begins with an induction in which Christopher Sly, a drunken Warwickshire tinker, picked up by a lord and his huntsmen on a heath, is brought to the castle, sumptuously treated, and in spite of his protestations is assured that he is a lord who has been out of his mind. He is set down to watch the play that follows, performed solely for his benefit by strolling players. Sly appears again at the end of I. ii, but disappears after that in the Folio text; in the bad quarto he is given five more short scenes throughout the play. Baptista Minóla of Padua has two daughters, Katherina the Shrew, who is the elder of the two, and Bianca, who has many suitors, but who may not marry until a husband has been found for Katherina. Petruchio, a gentleman from Verona, undertakes to woo the shrew to gain her dowry and to help his friend Hortensio win Bianca. To tame her he pretends to find her rude behaviour courteous and gentle and humiliates her by being late for their wedding and appearing badly dressed. He takes her off to his country house and, under the pretext that nothing there is good enough for her, prevents her from eating or sleeping. By the time

they return to Baptista's house, Katherina has been successfully tamed, and Lucentio, a Pisan, has won Bianca by disguising himself as her schoolmaster, while the disappointed Hortensio has to console himself with marriage to a rich widow. At the feast which follows the three bridegrooms wager on whose wife is the most docile and submissive. Katherina argues that 'Thy husband is thy lord, thy life, thy keeper, I Thy head, thy sovereign' and Petruchio wins the bet.

A play by J. Fletcher, **The Woman's Prize*, shows Petruchio tamed in a second marriage after Kate's death. Petruchio's three times repeated request 'kiss me, Kate' supplied the title for Cole Porter's popular musical of 1948.

Tam Lin, the subject of an old *ballad. Janet wins back to mortal life her elfin lover, Tam Lin, from the queen of the fairies, who has captured him.

Tamora, queen of the Goths in Shakespeare's **Titus Andronicus*.

Tam o' Shanter*, a narrative poem by * Burns, published 1791.

Tarn, a farmer, spends the cold evening of Ayr's market-day in a snug alehouse, where he becomes tipsy and amorous ('Tam was glorious'). Eventually riding home, he passes the kirk of Alloway. Seeing it mysteriously lighted, he stops and looks in. Weird warlocks and witches are dancing to the sound of the bagpipes, played by Old Nick, the devil. Roused by the sight of one 'winsome wench' among the old beldams, Tam shouts to her. At once the lights go out and the horde of witches rush out in pursuit of Tam. Terrified, he wildly spurs his grey mare, Meg, and just reaches the middle

of the bridge over the Doon before the girl catches him. Once over the middle of the bridge he is out of her power, but his mare's tail is still within the witches' jurisdiction, and this the girl pulls off. The narrative is swift, and both the humour and the horror are effectively conveyed.

Tanaquil, in Roman legend, the wife of Tarquinius Priscus, the first of the Tarquin (Etruscan) kings of Rome. Spenser uses the name to signify Queen Elizabeth in the introduction to Book I of **The Faerie Queene*.

Tancred, one of the Norman heroes of the First Crusade, figures in Tasso's *^Jerusalem Delivered* as one of the principal knights serving under Godfroi de •Bouillon.

Tancred, or The New Crusade, a novel by B. *Disraeli, published 1847.

This is the last of the trilogy **Coningsby—*Sybil—Tancred*. Much of the novel is devoted to an attempt to resolve the antagonism between Judaism and Christianity and to establish a role for a reforming faith and revitalized Church in a progressive society. Tancred, whose brilliant social and political future is assured, declares to his bewildered parents, Lord and Lady Montacute, that he must reject their plans for him and seek a faith and philosophy for himself in the Holy Land, where the secrets of the 'Asian mystery' may be revealed to him. He abandons the London of society hostesses and the young bloods of White's, travels to Jerusalem, and thence to Sinai, where he receives a revelation from the Angel of Arabia of 'a common Father'. But he soon becomes embroiled in war and intrigue between the Druses and the Maronites, and is

used as a pawn to increase the power and prestige of the fiery Fakredeen, a dissembling and brilliant emir, who manoeuvres Tancred into battle. Tancred, wounded and captured, is saved by a potion given him by the beautiful Jewess Eva, with whom he falls in love. This, and his conviction that Christianity owes everything to the Jews, leads him to beg her to marry him. But his parents, the duke and duchess, arrive at Jerusalem to claim him.

Tancred and Gismund, The Tragedie of, or Gismund of Salente, a play by R. Wilmot (fl. c.1566-1608) and others, published 1591 but dating from 1566 or 1568. Act II is by Henry Noel, Act IV by *Hatton. The play is founded on a tale by *Boccaccio (see SIGISMONDA). *Tancred and Sigtemunda*, a tragedy by J. *Thomson, published 1745, produced (with *Garrick as Tancred) 1752.

It is based on the story inserted in *Lesage's *Gil Bias*, IV. iv, in which Tancred, the heir to the kingdom of TANGLEWOOD TALES | TASSO 996 Sicily, is lured by the cunning Siffredi into accepting with the throne a bride, Constantia, whom he does not love, and abandoning Siffredi's daughter Sigismunda, whom he does. The latter, in despair at her desertion, consents to marry Osmond, her father's choice. But Tancred does not give up his lady-love so easily. He kills Osmond, but not before the latter has fatally stabbed Sigismunda.

Tanglewood Tales, see HAWTHORNE.

TANIZAKI, Junichiro (1886-1965), Japanese novelist, whose early work is marked by a conscious air of *fin-desiècle* French decadence. After moving to Osaka in 1923, in the wake of the Tokyo earthquake, he explored

the tensions between modern, Westernized life and classical Japanese culture. His most famous novels in the West are *Makioka Sisters* (1943-8), *The Key* (1956), and his masterpiece of erotic obsession, *Diary of a Mad Old Man* (1961-2).

TANNAHILL, Robert (1774-1810), born in Paisley. He became an apprenticed handloom weaver to his father at the age of 12 and showed signs of talent in poetic composition. At 17 he paid homage to *Burns in Ayrshire and was inspired to write his first song 'My Ain Kind Dearie O'. From 1805 his work began to appear in newspapers and journals and in 1807 he published by subscription a volume of *Poems and Songs*, some of which were harshly criticized. Bitterly grieved on having a revised edition declined by a publisher, he burnt his manuscripts and drowned himself in a culvert near Paisley.

TANNHÄUSER, a German *minnesinger of the 13th cent, and the subject of the legend embodied in the 16th-cent. ballad, the *Tannhäuserlied*, in which he becomes enamoured of a beautiful woman who beckons him into the grotto of Venus in the 'Venusberg' (located in Thuringia), where he spends seven years in revelry. When he emerges he goes to Rome to seek absolution from the pope, who replies that it is impossible for Tannhäuser to be forgiven as for his dry staff to burgeon. Tannhäuser departs in despair. After three days the pope's staff breaks into blossom, and he urgently sends for Tannhäuser, but he is not to be found, having returned to Venus. The story is the subject of an opera by *Wagner (perf. 1845), and of *Swinburne's poem 'Laus Veneris' (1866), a characteristically overheated dramatic monologue of guilt,

passion, and sensual abandon, which provided the basis for some of *Beardsley's best-known illustrations.

Tappertit, Simon, in Dickens's **Barnaby Rudge*, Gabriel Varden's apprentice.

TARKINGTON, (Newton) Booth (1869-1946), American novelist, whose works include *The Gentleman from Indiana* (1899), *Monsieur Beaucaire* (1900, a historical romance which first won him popularity), *The Magnificent Ambersons* (1918, a chronicle of the Midwest), *The Plutocrat* (1927, a study of a self-made businessman abroad), and *The Heritage of Hatcher Ide* (1941), portraying the Depression in the Midwest. He also wrote for children; *Penrod* (1914) and its sequels describe the adventures of an American boy and his gang of friends in a small Midwestern city.

TARLTON, Richard (fl. 1570-88), actor, a man of humble origin and imperfect education, who attracted attention by his '*happy unhappy answers*' and was introduced to Queen Elizabeth through the earl of *Leicester. He became one of the queen's players in 1583, and attained an immense popularity by his jests, comic acting, and improvisations of doggerel verse. He led a dissipated life and died in poverty. He is perhaps to be identified with *Spenser's 'Pleasant Willy' (see 'Tears of the Muses') and Shakespeare's *Yorick. Many fictitious anecdotes connected with him were published, notably *Tarltons Jestes*, in three parts (1613) and *Tarltons Newes out of Purgatorie* (1590). See also FOOL.

Tartar, Mr, a character in Dickens's **Edwin Drood*.

Tartuffe, Le, in Molière's comedy of that name, an odious hypocrite, who, under an assumption of piety, introduces himself into the household of the credulous Orgon, attempts to seduce his wife, and being repulsed,

endeavours to ruin the family. The normal spelling of the word (= hypocrite) is *tartufe*.

TARZAN, see BURROUGHS, E. R.

Task, The, a poem in six books by *Cowper, published 1785.

When Cowper's friend Lady Austen (whom he met in 1781) suggested to him the sofa in his room as the subject of a poem in blank verse, the poet set about 'the task'. Its six books are entitled 'The Sofa', 'The Time-Piece', 'The Garden', 'The Winter Evening', 'The Winter Morning Walk', and 'The Winter Walk at Noon'.

Gowper opens with a mock-heroic account of the evolution of the sofa ('I sing the sofa') and thence digresses to description, reflection, and opinion. The poem stresses the delights of a retired life ('God made the country, and man made the town', Bk I, 749); describes the poet's own search for peace ('I was a stricken deer, that left the herd', Bk III, 108); and evokes the pleasures of gardening, winter evenings by the fire, etc. The moral passages condemn blood sports, cards, and other diversions; the poet manifests tenderness not only for his pet hare, but even for worms and snails.

The poem was extremely popular: *Burns found it 'a glorious poem' that expressed 'the Religion of God and Nature', and it helped to create and supply the growing demand for natural description and tender emotion that found a fuller expression in Wordsworth's **Preiude*, a poem which contains many echoes of Gowper.

TASSO, Torquato (1544-95), s o n °f Bernardo Tasso (author of an epic on *Amadis of Gaul). He was born at Sorrento and spent many years at the court of Ferrara.

He was from early life in constant terror of persecution

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and adverse criticism, and his conduct at Ferrara was such as to make it necessary for the duke, Alphonso II of Este, to lock him up as mad from 1579 to 1586. The legend of his passion for Leonora d'Esté, the duke's discovery of it, and his consequent imprisonment was for long widely believed; *Milton refers to it (in a Latin poem), Byron's **The Lament of Tasso* is based on it, and *Goethe's play *Torquato Tasso* (1790) supports it, as does *Donizetti's opera (1833) of the same title. Tasso was released on condition that he would leave Ferrara, and he spent the rest of his life wandering from court to court, unhappy, poverty-stricken, and paranoid, though widely admired. He died in Rome.

His chief works were *Rinaldo*, a romantic epic (1562); a pastoral play, *Aminta* (1573), which had a great success; **Jerusalem Delivered* (1580-1); and a less successful tragedy, *Torrismondo* (1586). He also wrote Pindaric *odes, and Spenser used his sonnets in many of his **Amoretti*. Tasso's epics and his critical works (*Discorsi dell'arte poetica*, *Discorsi del poema eroico*) had a great influence on English literature, displayed in the works of *Daniel, Milton, Giles and Phineas *Fletcher, *Cowley, *Dryden, and others; Milton refers to his theory of the epic in *The Reason of Church Government and Of Education*. *Fairfax's translation of *Jerusalem Delivered* (1600) also had an influence in its own right; according to Dryden, *Waller said that he 'derived the harmony of his numbers' from it. In the following century, *Gray translated a passage (Bk XIV, 32-9), and *Collins recorded ('Ode on the Popular Superstitions of the Highlands') his great admiration for both Tasso and Fairfax: 'How have I trembled, when at Tancred's stroke I Its gushing blood, the gaping

Cypress pour'd.'

TATE, (John Orley) Allen (1899-1979), American poet and critic, born in Kentucky, who began his literary career as editor of the little magazine the *Fugitive* (1922-5), published at Nashville, Tennessee, which published work by J. C. *Ransom, L. *Riding, R. P. *Warren, and others and supported a sense of regionalism as a defence against the 'all-destroying abstraction America'. He is best known for his poetry; his collections include *Mr Pope and Other Poems* (1928), *Poems 1928-1931* (1932), and *Collected Poems* (1977).

As a critic he is associated with the *New Criticism.

TATE, Nahum (1652-1715), playwright, most of whose dramatic works were adaptations from earlier writers; his 1681 version of **King Lear* omits the Fool, makes Edgar and Cordelia fall in love, and ends happily. It was highly popular; Dr *Johnson defended it on the grounds that the original is too painful, and the full text was not restored until the 19th cent.: *Kean was the first actor to conclude with Lear's death. Tate also wrote, with *Dryden, the second part of **Absalom and Achitophel*; also the libretto of *Purcell's *Dido and Aeneas*. In 1696 he published with Nicholas Brady the well-known metrical version of the Psalms that bears their name. He was appointed *poet laureate in 1692, and was pilloried by Pope in **The Dunciad*.

TATE and **BRADY**, see TATE, N.

Tatler, a periodical founded by R. *Steele, of which the first issue appeared on 12 Apr. 1709; it appeared thrice weekly until 2 Jan. 1711.

According to No. 1, it was to include 'Accounts of Gallantry, Pleasure and Entertainment . . . under the Article of White's Chocolate House'; poetry under that

of Will's Coffee House; foreign and domestic news from St James's Coffee-house; learning from the Grecian; and so on. Gradually it adopted a loftier tone; the evils of duelling and gambling are denounced in some of the earlier numbers, and presently all questions of good manners are discussed from the standpoint of a more humane civilization, and a new standard of taste is established. The ideal of a gentleman is examined, and its essence is found to lie in forbearance. The author assumes the character of Swift's *Bickerstaff, the marriage of whose sister, Jenny Distaff, with Tranquillus gives occasion for treating of happy married life. The rake and the coquette are exposed, and virtue is held up to admiration in the person of Lady Elizabeth Hastings (1682-1739), somewhat inappropriately named Aspasia—'to love her is a liberal education.' Anecdotes, essays, and short stories illustrate the principles advanced. From an early stage in the history of the *Tatler* Steele had the collaboration of *Addison, who contributed notes, suggestions, and a number of complete papers. It was succeeded by the **Spectator*, which they edited jointly. There is a scholarly edition ed. Donald F. Bond (3 vols, 1987).

Tattle, a character in Congreve's **Love for Love*.

Tattycoram, in Dickens's **Little Dorrit*, a foundling brought up in the Meagles household.

TAUCHNITZ, Christian Bernhard von (1816-95), the founder of a publishing house at Leipzig which in 1841 began to issue piratically, then from 1843 to 1943 by sanction or copyright, a series of 5,370 volumes eventually designated 'Collection of British and American Authors'. This and other textually significant

English-language 'collections', though specified for sale only on the Continent, were distributed worldwide and reportedly exceeded 40 million copies. Post-war Tauchnitz editions have been issued from Hamburg (1946-9) and Stuttgart (1952-5).

TAWNEY, R(ichard) H(enry) (1880-1962), educated at Rugby and Balliol College, Oxford; historian, socialist (of the *Ruskin, *Morris, and Christian Socialist tradition), and teacher and activist in the *Workers' Educational Association. He joined the executive committee of the WEA in 1905, remained on it for 42 years, and was profoundly affected by the movement, as well as himself influencing its course. From 1917 he was attached to the London School of Economics

and became professor of economic history in 1931. His works include *The Acquisitive Society* (1921), *Religion and the Rise of Capitalism* (1926), and *Land and Labour in China* (1932).

TAYLOR, A(lan) J(ohn) P(ercivale) (1906-90), historian, educated at Bootham School, York, and Oriel College, Oxford. His many publications include *The Habsburg Monarchy* (1941), *The Troublemakers* (1957, from his Ford lectures), *The Origins of the Second World War* (1961), and a life of *Beaverbrook (1972). He also became widely known as a journalist and television personality, and his autobiography, *A Personal History* (1983), gives a lively and frequently iconoclastic account of his colleagues and acquaintances (including a hostile portrait of Dylan *Thomas), and traces the evolution of his political sympathies from his support of the workers in the General Strike to his support of the Campaign for Nuclear Disarmament.

TAYLOR, Edgar, see CHILDREN'S LITERATURE.

TAYLOR, Edward (c.1644-1729), American poet and divine, born in England. He emigrated to Boston in 1668, and was educated at Harvard. His devotional poems remained in manuscript, at his own request, and were not published until 1937, when their importance to the history of early American letters, and their own considerable quality, were at once recognized. He belongs to the metaphysical tradition of G. *Herbert and *Quarles. A full edition of his works, ed. D. E. Stanford, was published in 1960.

TAYLOR, Elizabeth (1912-75), novelist and short story writer. She was educated in Reading, then worked locally as tutor and librarian until she married in 1936. Her first novel, *At Mrs Lippincote's* (1945), was followed by 11 more: shrewd observations of middle-class life in which self-deceit is always exposed, while compassion is afforded to loneliness and vulnerability. Unobtrusively crafted, underpinned by wit, her work is concerned with moments that detonate understanding. Among the best known of her novels are *A Wreath of Roses* (1950), in which Camilla Hill, a reserved school secretary on the brink of middle age, becomes involved with a handsome but suspect young man, and *Mrs Palfrey at the Claremont* (1971), a study of the pathos of impoverished but genteel old age. Her collections of short stories, *Hester Lilly* (1954), *The Blush* (1958), *A Dedicated Man* (1965), and *The Devastating Boys* (1972), are also much admired for what Angus *Wilson described as her 'warm heart and sharp claws'. *Dangerous Calm*, a selection of her stories (including two previously uncollected) ed. Lynn Knight, appeared in 1995.

TAYLOR, Sir Henry (1800-86). He held an appointment in the colonial office from 1824 to 1872, during which time he published a number of verse dramas which had a considerable vogue in their day, but are now largely forgotten. The most admired was *Philip van Artevelde* (1834), a lengthy work set in Flanders in the 14th cent.; he describes its hero, a retiring citizen raised to prominence during the power struggles between Ghent and Bruges, as 'a statesman and a man of business'. His only work with any lasting reputation is *The Statesman* (1836), an ironical exposition of the arts of succeeding as a civil servant; its apparent cynicism shocked many of its readers, but 20th-cent. editors (H. J. Laski, 1927; L. Silberman, 1957) found it a shrewd and interesting commentary on the changing and expanding role of the civil service. Taylor was a friend of *Southey and his literary executor. His *Autobiography 1800-75* was published in 1885 (privately printed 1877) and his complete works in five volumes appeared in 1877-8.

TAYLOR, Jane (1783-1824) and Ann (1782-1866), authors of books for children. In 1804 they published *Original Poems for Infant Minds*, which was translated into German, Dutch, and Russian, and ran into 50 editions in England alone. In 1806 followed *Rhymes for the Nursery*, which included one of the most famous poems in the English language, 'Twinkle, twinkle little star'. Other nursery rhymes and stories followed, and in 1810 *Hymns for Infant Minds*. In 1816 Jane produced *Essays in Rhyme*, and until 1822 contributed regularly to *Youth's Magazine*. Both Sir W. *Scott and R. •Browning expressed admiration for the Taylors' work.

TAYLOR, Jeremy (1613-67), born at Cambridge, the son of a barber. He was educated at Gonville and Caius College, Cambridge. Having attracted *Laud's attention as a preacher, he was sent by him to Oxford and became a fellow of All Souls College. He was chaplain to Laud and Charles I, and was appointed rector of Uppingham in 1638. He was taken prisoner in the Royalist defeat before Cardigan Castle in 1645, and retired to Golden Grove, Carmarthenshire, where he wrote most of his greater works. After the Restoration he was made bishop of Down and Connor, and subsequently of Dromore. He died at Lisburn and was buried in his cathedral of Dromore. His fame rests on the combined simplicity and splendour of his style, of which *The Rule and Exercises of Holy Living* (1650) and *The Rule and Exercises of Holy Dying* (1651) are perhaps the best examples. Among his other works, *The Liberty of Prophesying*, an argument for toleration, appeared in 1647; his *Eniautos*, or series of sermons for the Christian Year, in 1653; *The Golden Grove*, a manual of daily prayers, in 1655; his *Ductor Dubitantium*, 'a general instrument of moral theology' for determining cases of conscience, in 1660; and *The Worthy Communicant* in the same year.

TAYLOR, John (1580-1653), the 'water poet', born of humble parentage in Gloucester. He was sent to Gloucester Grammar School, but becoming 'mired' in his Latin accident was apprenticed to a waterman, pressed for the navy, and was present at the siege of 999 TAYLOR I TEILHARD DE CHARDIN Cadiz. He then became a Thames waterman, and increased his earnings by writing rollicking verse and prose; he obtained the patronage of *Jonson and

others, and diverted both court and city. He went on foot from London to Braemar, visited the Continent, started from London to Queenborough in a brownpaper boat and narrowly escaped drowning, and accomplished other journeys, each one resulting in a booklet with an odd title. He published in 1630 a collective edition of his works, *All the Wortes of John Taylor, the Water-Poet* (reprinted, with other pieces, by the Spenser Society, 1868-78), but continued to write a good deal after this, notably royalist ballads and newssheets.

TAYLOR, John (1781-1864), publisher, who first distinguished himself, amid much controversy, by identifying *'Junius' as Sir P. *Francis in 1813. After the death of J. *Scott, he became the editor of the **London Magazine*, 1821-4, and he became a very perceptive partner in the publishing firm of Taylor and Hessey. He published the work of *De Quincey, *Lamb, *Hazlitt, *Keats, *Clare, *Carey, and others, many of whom had already appeared in the *London Magazine*. He greatly encouraged and assisted Clare, published his first volume of *Poems* in 1820, and raised a subscription, to which he contributed generously himself, for the joint benefit of the indigent Clare and Keats. But Clare felt that the comparative failure of *The Shepherd's Calendar* in 1827 was Taylor's fault, and although Taylor offered Clare all the remaining copies to sell for his own benefit, he advanced no more money to the poet and was not the publisher of *The Rural Muse* (1835). He caused some offence to Keats, and to other writers, by his occasional 'revisions' of their works. He held regular dinners for writers, lent money to Keats to travel to Italy, and seems generally to have happily combined the qualities of businessman and friend.

TAYLOR, Philip Meadows (1808-76), Anglo-Indian novelist and historian, born in Liverpool. He joined the Indian army and became a correspondent for **The Times* from 1840 to 1853. He was author of the successful *Confessions of a Thug* (1839), a result of his investigation into Thuggism, the secret terrorist movement in India. His reputation rests mainly on stories written after his retirement to England in 1860, notably the trilogy *Tara: A Mahratta Tale* (1843), *Ralph Darnell* (1865), and *Seeta* (1872), which delineate epochs of Indian history from the 17th cent, to his own time. His autobiography, edited by his daughter, appeared in 1877.

TAYLOR, Thomas (1758-1835), classical scholar, mathematician, and *Neoplatonist, the friend of T. L.

*Peacock and other literary men and painters. He was the first to embark on a systematic translation and exposition of Orphic and Neoplatonic literature, and he also devoted himself to the metaphysical aspect of mathematics. He published a great many works covering these interests.

TAYLOR, Tom (1817-80), educated at Trinity College, Cambridge, of which he became a fellow, editor of **Punch*, 1874-80. He produced a number of successful plays (some in collaboration with C. *Reade), most of them adaptations. His comedy *Our American Cousin* (1858) contained the character of the brainless peer Lord Dundreary, who was played with great panache by E. A. Sothorn. He edited *Haydon's autobiography in 1853.

TAYLOR, William (1765-1836), born in Norwich, author and translator, who did much to popularize German literature through his translations of Burger's

ballads (see LENORE), and of G. E. *Lessing's *Nathan der Weise* (1791) and *Goethe's *Iphigenia in Tauris* (1793): also through his *Historic Survey of German Poetry* (3 vols, 1828-30) and many contributions on the subject to the **Monthly Magazine*, for which he wrote over 800 reviews, essays, and translations. He was a friend of *Southey, his correspondence with whom is printed in a *Memoir* by J. W. Robberds (1843).

TCHAIKOVSKY, Peter Ilich (1840-93), Russian composer, whose fantasy overture *Romeo and Juliet* (1869) has reached out to a wide audience—perhaps wider than any other Shakespeare-inspired musical work—and yet retains its qualities as a serious work of art. It was his first masterpiece (rev. 1870, and again in 1880), brilliantly integrating the dramatic and passionate elements of the play into the requirements of a compact musical structure. In the last months of his life Tchaikovsky used the love theme (one of the most ravishing of his melodic ideas) as the basis for a duet version of the opening of Shakespeare's *III. v.*, but there is no evidence that he considered making an opera out of the play. There are two other important Shakespearian orchestral works: the symphonic fantasia *The Tempest* (1873) and the fantasy overture *Hamlet* (1888).

The *Manfred Symphony* (1885), after *Byron, is usually regarded, with the Sixth Symphony, as his finest orchestral work: 'the symphony has turned out to be huge, serious and difficult,' he wrote, 'absorbing all my time, sometimes to my utter exhaustion', yet rarely did he realize so large a musical form with such success.

Tearsheet, Doll, *Falstaff's mistress in Shakespeare's 2 **Henry IV*.

'**Tears of the Muses, The**', a poem by * Spenser, included in the *Complaints*, published 1591. In this the poet deplures, through the mouth of several Muses, the decay of literature and learning.

Teazle, Sir Peter and Lady, characters in Sheridan's **The School for Scandal*.

TEILHARD DE CHARDIN, Pierre (1881-1955), French palaeontologist and Jesuit priest, author of a series of TELFORD I TEMPLARS IOOO posthumously published works, notably *Le Phénomène humain* (1955), in which he elaborated a system of cosmic evolution. In Teilhard's conception, every physical being was endowed with an inner consciousness whose concentration varied in direct proportion to its material complexity. All matter and material systems were continually and irreversibly evolving along related and converging paths towards physical synthesis and spiritual perfection. The appearance of man in evolutionary history marks the emergence of self-consciousness and has added to the earth, superimposed as it were upon the biosphere, a new dimension, the noosphere, or domain of thought. The development of this specifically human sphere of activity initiates a critical phase in the process of simultaneous complexification and integration, which is to attain its natural term in the unification of cultures, together with a concomitant intensification of collective consciousness to a 'hyperpersonal' level. Evolutionary integration thus reaches its ultimate stage, the point of maximum differentiated unity, which is designated as Omega, and which is arrived at simultaneously with a full realization of the principle of love inherent in the universe.

TELFORD, Thomas (1757-1834), civil engineer and architect, who loved literature and versifying. He was interested in *Goethe and *Kotzebue and was a close friend of *Southey and *Campbell. He is said to have assisted Campbell in the composition of 'Hohenlinden', and he travelled in Scotland with Southey. He built over 1,000 miles of road, 1,200 bridges, churches, docks, aqueducts, and canals, notably the Caledonian. His *Life*, a long and detailed autobiography, was published in 1838.

Temora, see FINGAL.

Tempest The, a romantic drama by * Shakespeare probably written in 1611, when it was performed before the king at Whitehall; in 1613 it was included in the wedding celebrations for the Princess Elizabeth and the elector palatine. It was not printed until 1623 when it appeared as the first play in the First * Folio. It is usually taken to be his last play written without a collaborator for the London stage before his retirement to Stratford. Although there are several analogues for the story of *The Tempest*, and contemporary accounts of the shipwreck of the *Sea-Venture* in 1609 on the Bermudas and passages from *Golding's Ovid and *Florio's Montaigne contribute details to the play, no single source for it is known. As Dr *Johnson observed, *The Tempest's* 'plan is regular', that is, it conforms to the *unities.

Prospero, duke of Milan, ousted from his throne by his brother Antonio, and turned adrift on the sea with his child Miranda, has been cast upon a lonely island. This had been the place of banishment of the witch Sycorax. Prospero, by his knowledge of magic, has released various spirits (including Ariel) formerly

imprisoned by the witch, and these now obey his orders. He also keeps in service the witch's son Caliban, a misshapen monster, formerly the sole inhabitant of the island. Prospero and Miranda have lived thus for 12 years. When the play begins a ship carrying the usurper, his confederate Alonso, king of Naples, his brother Sebastian and son Ferdinand, is by the art of Prospero wrecked on the island. The passengers are saved, but Ferdinand is thought by the rest to be drowned, and he thinks this is their fate. According to Prospero's plan Ferdinand and Miranda are thrown together, fall in love, and plight their troths. Prospero appears to distrust Ferdinand and sets him to carrying logs. On another part of the island Sebastian and Antonio plot to kill Alonso and Gonzalo, 'an honest old Councillor' who had helped Prospero in his banishment. Caliban offers his services to Stephano, a drunken butler, and Trinculo, a jester, and persuades them to try to murder Prospero. As their conspiracy nears him, Prospero breaks off the masque of Iris, Juno, and Ceres, which Ariel has presented to Ferdinand and Miranda. Caliban, Stephano, and Trinculo are driven off and Ariel brings the king and his courtiers to Prospero's cell. There he greets 'My true preserver' Gonzalo, forgives his brother Antonio, on the condition that he restores his dukedom to him, and reunites Alonso with his son Ferdinand, who is discovered playing chess with Miranda. While Alonso repents for what he has done, Antonio and Sebastian do not speak directly to Prospero, but exchange ironical and cynical comments with each other. The boatswain and master of the ship appear to say that it has been magically repaired and that the crew is safe. Before all embark for

Italy Prospero frees Ariel from his service, renounces his magic, and leaves Caliban once more alone on the island.

The Tempest has inspired numerous other works of art, including Milton's * *Comus*, an incomplete opera by *Mozart, *Shelley's 'Ariel to Miranda' (see also under ARIEL), *Browning's 'Caliban upon Setebos', music by *Berlioz and *Tchaikovsky, and more recently W H. *Auden's series of poetic meditations *The Sea and the Mirror* and an excellent science fiction film, *Forbidden Planet* (1954).

Templars, Knights, an order founded about 1118, consisting originally of nine knights whose profession was to safeguard pilgrims to Jerusalem, and who were granted by Baldwin, king of Jerusalem, a dwellingplace in his palace near the temple. Many noblemen joined the order, and it acquired great wealth and influence in France, England, and other countries. Active always in the field, they were really a source of weakness to the Christian king of Jerusalem from their direct dependence on the pope and their constant violation of treaties with the Muslim powers. After the battle of 1187 *Saladin made an example of the Templars and the (much less guilty) Hospitallers who became his prisoners, and beheaded them all, about 200 in number, while sparing nearly all his other prisoners. From a state of poverty and humility they became so insolent that the order was suppressed by the kings of Europe in their various dominions with circumstances, especially in France, of great cruelty. It was also officially suppressed by the pope and the Council of Vienne (1312). *Browning's poem 'The

Heretic's Tragedy' alludes to the burning of Jacques de Bourg-Molay, the grand master, in 1314.

Temple, Miss, a character in C. Bronte's **Jane Eyre*.

TEMPLE, Sir William (1628-99), educated at Emmanuel College, Cambridge. He was envoy at Brussels in 1666, and visited The Hague, where he effected the triple alliance between England, Holland, and Sweden, aiming at the protection of Spain from French ambition. He went again to The Hague in 1674, where he brought about the marriage between William of Orange and Mary. In 1654 he married Dorothy *Osborne, whose letters to him give a vivid picture of the times. He settled first at Sheen, then at Moor Park, near Farnham, where he was much occupied with gardening, and where * Swift was a member of his household. His principal works include *Observations upon . . . the Netherlands* (1672), an essay upon *The Advancement of Trade in Ireland* (1673), and three volumes of *Miscellanea* [1680,1692,1701). The second of these contains 'Of Ancient and Modern Learning', an essay which, by its uncritical praise of the spurious epistles of *Phalaris, exposed Temple to the censure of * Bentley and led to a vigorous controversy. The *Miscellanea* also include 'Upon the Gardens of Epicurus', 'Of Health and Long Life', 'Of Heroic Virtue', and 'Of Poetry'. Temple's letters were published by Swift, 1700-3, after Temple's death. His *Memoirs*, relating to the period 1672-9, published in 1692, are an interesting blend of public and private affairs. ***Tenant of Wildfell Hall, The***, a novel by A. *Brontë, published 1848.

Written in the first person with a male narrator, Gilbert Markham, it has an ambitious and complex

epistolary and diary structure. Markham, a young farmer, falls in love with Helen Graham, a young widow and talented painter newly arrived in the neighbourhood with her son Arthur, and the tenant of the title. Her youth, beauty, and seclusion, and her mysterious relationship with her landlord Lawrence, give rise to local gossip, which Markham refuses to credit until he himself overhears Helen and Lawrence in intimate conversation. He violently assaults Lawrence, and Helen, distressed at the threatened rupture of their friendship, reveals the truth of her past to him through a lengthy document. Despite the warnings of her family, she had married Arthur Huntingdon, who, after a period of initial happiness, had relapsed, despite her efforts, into a life of drinking, debauchery, and infidelity. She had fled, to protect her child, to Wildfell Hall, provided for her by Lawrence, who is in fact her brother. Shortly after the revelation of this secret, Helen returns to nurse her husband through a fatal illness, his death hastened by his intemperance, and the way is left clear for Markham successfully to renew his suit. In her 'Biographical Notice' (1850) Charlotte *Brontë suggested that the portrait of the dissolute Huntingdon was based on their brother Branwell, in whom Anne Brontë had had ample opportunity to observe 'the terrible effects of talents misused and faculties abused', and the novel was generally considered 'coarse', 'brutal', and excessively morbid. The author defended it in a preface to the second edition: 'I am at a loss to conceive how a man should permit himself to write anything that would be really disgraceful to a woman, or why a woman should be censured for writing anything that would be proper

and becoming for a man.'

TENNANT, Emma (1938-), novelist, born in London but brought up largely in Scotland. She founded and edited the literary review **Bananas*, and her novels (which have been variously described as neo-*Gothic and *magic realist, and which are written in a powerful poetic prose) include *Hotel de Dream* (1976); *The Bad Sister* (1978); *Wild Nights* (1979); *Alice Fell* (1980); *Woman Beware Woman* (1983); *The House of Hospitalities* (1987); *A Wedding of Curiosity* (1988); *Sisters and Strangers: A Moral Tale* (1990); *Faustine* (1992); and *Tess* (1993). *Pemberley*, her sequel to Jane Austen's * *Pride and Prejudice*, was published in 1993 and its continuation, *An Unequal Marriage*, in 1994. *Strangers* (1998) is an autobiographical novel, blending real characters from the author's ancestry and childhood with fictionalized incident.

TENNANT, William (1784-1848), educated at St Andrews University, a parish schoolmaster (at Anstruther in Fife) learned in oriental languages, of which he became professor at St Andrews. He is remembered in a literary connection for his poem in six cantos *Anster Fair* (1812), a mock-heroic description of the humours of the fair (in James V's reign) and of the courting, with fairy interposition, of Maggie Lauder by Rob the Ranter.

TENNIEL, Sir John (1820-1914), illustrator. He worked for * *Punch* from 1850, and from 1864 succeeded *Leech as its chief cartoonist; 'Dropping the Pilot' (1890), referring to Bismarck's resignation, is one of his best-known cartoons. His illustrations for **Alice's Adventures in Wonderland* (1865) and **Through the Looking-Glass* (1871) are perfect examples of the

integration of illustration with text.

TENNYSON, Alfred, first Baron Tennyson (1809-92), born at Somersby, Lincolnshire, the third surviving son of the rector, George Tennyson. He was educated partly by his father, then at Trinity College, Cambridge, where he joined the * Apostles and became acquainted with A. H. *Hallam. In 1829 he won the chancellor's medal for English verse with 'Timbuctoo', the first TENNYSON | TERENCE 1002

poem in blank verse to win. *Poems by Two Brothers* (1827) contains some early work that he chose not to reprint even in his *Juvenilia*, as well as poems by his brothers Charles and Frederick (below). *Poems Chiefly Lyrical* (1830, including *'Mariana') was unfavourably reviewed by *Lockhart and John * Wilson. In 1832 he travelled with Hallam on the Continent, visiting among other places Cauteret, a landscape that was to be a lasting inspiration. Hallam died abroad in 1833, and in that year Tennyson began **In Memoriam*, expressive of his grief for his lost friend.

He became engaged to Emily Sellwood, to whom, however, he was not married until 1850; poverty caused by the disinheritance of the Somersby Tennysons in favour of his socially ambitious uncle Charles Tennyson (D'Eyncourt) was long accepted as the principal reason for this delay, but R. B. Martin suggested {*Tennyson: The Unquiet Heart*, 1980) that Alfred feared the 'black blood' of the Tennysons, a notoriously melancholic and unstable family, and suspected that he, like his father, suffered from epilepsy. (George Tennyson, a violent alcoholic, had died in 1831.) In Dec. 1832 he published a further volume of *Poems* (dated 1833), which included 'The

Two Voices', 'Oenone', 'The Lotos-Eaters', and 'A Dream of Fair Women'; *'Tithonus', published 1860, was composed 1833-4. In ^A^ appeared a selection from the previous two volumes, many of the poems much revised, with new poems, including *'Morte d'Arthur' (the germ of the *Idylls*), **Locksley Hall*, *'Ulysses', and 'St Simeon Stylites'. From 1845 until his death he received a civil list pension of £200 per annum. In 1847 he published **The Princess* and in 1850 *In Memoriam*, and in the latter year he was appointed *poet laureate in succession to *Wordsworth. He wrote his 'Ode' on the death of ^Wellington in 1852 (see ODE) and *'The Charge of the Light Brigade' in 1854, having at this time settled in Farringford on the Isle of Wight.

Tennyson's fame was by now firmly established, and *Maud, and Other Poems* (1855, see MAUD) and the first four **Idylls of the King* (1859) sold extremely well. Among the many friends and admirers who visited Farringford were E. *FitzGerald, who had helped him financially in early years, *Lear, *Patmore, *Clough, F. T *Palgrave, and *Allingham. Prince Albert called in 1856, but despite the high esteem with which she regarded him Queen ^Victoria never visited him, preferring to summon him to Osborne or Windsor. Although suspicious of unknown admirers, Tennyson was a sociable man, with a fondness for declaiming his work to a respectful audience; his wife and his son Hallam protected him from hostile criticism, to which he was highly sensitive. In London he frequented the literary and artistic salon of Mrs Prinsep at Little Holland House; her sister, the photographer Julia Margaret *Cameron, moved to the Isle of Wight in

i860, where she frequently used Tennyson and his family as subjects. *Enoch Arden Etc.* (see ENOCH ARDEN) appeared in 1864, *The Holy Grail and Other Poems* (including 'Lucretius') in 1869 (dated 1870), 'The Last Tournament' in the **Contemporary Review* in 1871, and *Gareth and Lynette, etc.* in 1872. Tennyson began building his second residence, Aldworth, near Haslemere in Surrey, in 1868. His dramas *Queen Mary* and *Harold* were published in 1875 and 1876, and *The Falcon, The Cup, and Becket* in 1884, in which year he was made a peer. H. *Irving and Ellen *Terry appeared in *The Cup* in 1881 and, with much success, in *Becket* in 1893. In 1880 appeared *Ballads and Other Poems*, including 'The Voyage of Maeldune', *'Rizpah', and 'The Revenge'. He published *Tiresias, and Other Poems* (see TIRESIAS) in 1885, and *The Foresters* appeared in 1892. He was buried in Westminster Abbey, and a life by his son Hallam appeared in 1897.

In his later years there were already signs that the admiration Tennyson had long enjoyed was beginning to wane; the *Idylls*, although admired by readers as various as * Longfellow, Clough, *Macaulay, *Thackeray, *Gladstone, and Queen Victoria, were found by *Carlyle, despite their 'finely elaborated execution' to express 'the inward perfectn. of *vacancy*', and * Swinburne referred to them as 'Morte d'Albert, or Idylls of the Prince Consort'. *Bagehot found 'Enoch Arden' 'ornate' and G. M. *Hopkins found it 'Parnassian'. In 1870 A. * Austin described Tennyson's work as 'poetry of the drawing room'. Critical opinion has tended to endorse * Auden's view that 'his genius was lyrical', and that he had little talent for the narrative, epic, and dramatic forms to which he devoted such labour. T. S.

*Eliot called him 'the great master of metric as well as of melancholia', who has 'the finest ear of any English poet since Milton', and *Leavis suggested that his influence, like *Milton's, was unfortunate. More recently there has been a revival of interest in some of the longer poems, e.g. 'Locksley Hall', *The Princess*, and 'Enoch Arden'. There is an excellent annotated edn by C. Ricks (1969); see also his *Tennyson* (1972). There is a life by Robert Martin, *Tennyson: The Unquiet Heart* (1980).

TENNYSON, Frederick (1807-98), elder brother of A. Tennyson. He contributed to the *Poems by Two Brothers* (1827), and published *Days and Hours* (1854), *The Isles of Greece* (1890), and other volumes of verse.

TENNYSON TURNER, Charles (1808-79), elder brother of A. Tennyson. He contributed to *Poems by Two Brothers* (1827) and published from time to time volumes of sonnets (1830-80), simple and restrained in manner, some of them depicting the rustic aspects of the Lincolnshire wolds.

TERENCE (Publius Terentius Afer) (c. 190 or c. 180-159 BC), Roman comic poet. He was born in North Africa and came as a slave to Rome, where he was eventually freed by his master, whose name he adopted. Four of his plays, *Andria, Adelphi, Eunuchus*, and *Heautontimorumenos*, are adaptations of *Menander; his other two plays, *Hecyra* and *Phormio*, are imitations of Greek plays by Menander's imitator Apollodorus of Carystus.

Although he employs the same limited range of characters that is found in *Plautus, he gives them greater depth and presents a world of genuine relationships.

He was famed already in antiquity for the elegance and colloquial character of his Latin. It was as a stylist that he was studied in the Middle Ages and figured in the curriculum of most Tudor schools: there is an early translation of the *Andria*, probably by *Rastell (c.1520), a later one specifically for schools by M. Kyffin (1588), and an English version of all the six comedies by R. Bernard (1598). But Terence was known more through imitations than through translations. Along with Plautus, he contributed plots, characters, and tone to the mainstream of Renaissance comedy in 16th-cent. Italy, then (with original features) in the France of *Corneille and *Molière, from where it spread to Restoration London.

TERESA, or **THERESA, St** (Teresa of Ávila) (1515-82), a Spanish saint and author, who entered the Carmelite sisterhood and became famous for her mystic visions. Her works include *El castillo interior* (*The Interior Castle*, written 1577, pub. 1588), an account of her visions, and *El camino de la perfección* (*The Way of Perfection*, written 1563-73, pub. 1583), a book of counsel for the ascetic life. Her *Libro de las fundaciones* (*Book of the Foundation*, 1610) narrates her ceaseless journeys as an energetic reformer of the Carmelite order and a foundress of new convents. She is the subject of *Crashaw's 'Hymne to Sainte Teresa', which relates her childish attempt to court martyrdom by preaching to the Moors (an incident taken from her own spiritual autobiography) and her progress towards a state of mystic ecstasy or spiritual 'marriage'. She is also the subject of Bernini's celebrated erotic masterpiece, the *Ecstasy of Saint Teresa* (1645) in S. Maria della Vittoria, Rome.

TERRY, Ellen Alice (1847-1928), celebrated actress, and member of a distinguished theatrical family. She married the painter G. F. Watts in 1864, when only 16, a union that soon ended, and had two children by E. W. Godwin (1833-86), the architect and theatrical designer, one of whom was Gordon *Craig. She was H. *Irving's leading lady during his brilliant management of the Lyceum Theatre.

TERSON, Peter, the pseudonym of Peter Patterson (1932-), playwright, born in Newcastle upon Tyne; he was associated with the Victoria Theatre, Stoke-on-Trent, with its tradition of social documentary and theatre-in-the-round, then with the National Youth Theatre, where he excelled in writing for large casts. His works include *Mooney and His Caravans* (TV 1966, pub. 1970), a poignant play about a young and inadequate couple victimized by the owner of a caravan site; *Zigger Zagger* (1967, pub. 1970), about a football fan, which skilfully incorporates the drama of the football terraces; and *GoodLads at Heart* (1971), set in a Borstal. Later works include *Geordie's March* (1979) and *Strippers* (1984), about a group of workingclass women forced to take up stripping to support themselves.

TERTULLIAN (b. c.150), one of the greatest of the early Christian writers in Latin, author of the *Apologeticus* (197), an eloquent appeal to Roman governors on behalf of the Christians, and of many treatises on the Christian life. He was opposed to the introduction of classical authors into Christian schools, and posed the famous question adapted by St *Jerome and *Alcuin: 'What has Athens to do with Jerusalem?' (*De Spectaculis*). **terza rima**, the measure adopted by Dante in the

**Divina commedia*, consisting of lines of five iambic feet with an extra syllable, in sets of three lines, the middle line of each rhyming with the first and third lines of the next set (a b a, b c b, c d c, etc.).

TESSIMOND, A(rthur) S(eymour) J(ohn) (1902-62), poet, born in Birkenhead and educated at Charterhouse and Liverpool University. He published three volumes of verse in his lifetime (*The Walls of Glass*, 1934; *Voices in a Giant City*, 1947; *Selection*, 1958): his *Collected Poems* (ed. Hubert Nicholson) appeared in 1985. He is remembered for his wry, low-key, urban pieces, some of them much anthologized, which include 'Cats', 'The Man in the Bowler Hat', and 'Not Love Perhaps. . .'

Tess of the D'Urbervilles. A Pure Woman, a novel by T. Hardy, published 1891.

The subtitle was important to Hardy's purpose. Tess Durbeyfield is the daughter of a poor villager of Blackmoor Vale, whose head is turned by learning that he is descended from the ancient family of D'Urberville. Tess is cunningly seduced by Alec, a young man of means, whose parents, with doubtful right, bear the name of D'Urberville. Tess gives birth to a child, which dies after an improvised midnight baptism by its mother. Later, while working as a dairymaid on a prosperous farm, in a beautiful summer, she becomes blissfully engaged to Angel Clare, a clergyman's son. On their wedding night she confesses to him the seduction by Alec; and Angel, although himself no innocent, cruelly and hypocritically abandons her. Misfortunes and bitter hardships come upon her and her family, and accident throws her once more in the path of Alec D'Urberville. He has become an

itinerant preacher, but his temporary religious conversion does not prevent him from persistently pursuing her. When her pathetic appeals to her husband, now in Brazil, remain unanswered, she is driven for the sake of her family to become the mistress of Alec. Clare, returning from Brazil and repenting of his harshness, finds her living with Alec in Sandbourne. Maddened by this second wrong that has been done her by Alec, TESTAMENT OF CRESSEID | THACKERAY IOO4 Tess stabs and kills him to liberate herself. After a brief halcyon period of concealment with Clare in the New Forest, Tess is arrested at Stonehenge, tried, and hanged. Hardy's closing summary reads: "'Justice" was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess.'

The publication of the novel created a violent sensation (see also JUDE THE OBSCURE). Some reviewers were deeply impressed, but most considered the work immoral, pessimistic, extremely disagreeable, and, as H. James wrote, 'chockful of faults and falsity'.

Testament of Cresseid, The, a poem in 616 lines of rhyme-royal by Henryson. The poet describes in the prologue how he took up Chaucer's *Troilus and Criseyde* and proceeded to tell of the retribution that came upon Cresseid. Diomedes grows tired of Cresseid and leaves her; she takes refuge with her father Calchas and bitterly reproaches Venus and Cupid. A council of the gods discusses the punishment for her blasphemy; Saturn deprives her of joy and beauty, and the Moon strikes her with leprosy. As she sits by the roadside with her leper's cup and clapper, Troilus rides by with a party of victorious Trojans and, though the leper brings Cresseid to his mind, he does

not recognize her. Neither does she recognize him, but she receives alms from him and then learns who he is. She dies after sending him a ring he had once given her.

Testament of Love, *The*, see USK.

Tetrachordon, the third of *Milton's pamphlets on divorce, published 1645, a substantial work of 110 pages. It deals with four sets of passages on marriage and nullities in marriage from Genesis, Deuteronomy, St Matthew, and the First Epistle to the Corinthians. Milton seeks to reconcile the passages and to prove their essential harmony. (A tetrachordon was a fourstringed Greek lyre.) Milton wrote two sonnets in defence of his views on divorce, attacking his detractors; one is specifically related to *Tetrachordon*, which, he says, 'walk'd the Town a while, I Numbring good intellects; now seldom por'd on'.

Teufelsdröckh, Herr Diogenes, the fictitious mystical German philosopher from the University of Weissnichtwo whose life and opinions are described in Carlyle's * *Sartor Resartus*.

TEY, Josephine (1896-1952), the pen-name of Elizabeth Mackintosh, detective story writer, born in the Highlands. Her best-known works include *The Franchise Affair* (1948), in which two sisters are falsely accused of abduction, and *Brat Farrar* (1949), a mystery in which a young man presumed to have committed suicide as a child returns to claim an inheritance to which the reader knows he has no right. *The Daughter of Time* (1951) is an investigation of the murder of the Princes in the Tower. Under the name of Gordon Daviot she wrote *Richard of Bordeaux* (1933), a historical drama based on the life of Richard II.

THACKERAY, Anne Isabella, see RITCHIE.

THACKERAY, William Makepeace (1811-63), born in Calcutta, the son of Richmond Thackeray, a collector in the East India Company's service. His father died when he was 3, and Thackeray was sent home to England in 1817, to be rejoined by his mother, who had married again, in 1820. Thackeray was educated at Charterhouse, where he was not happy, and at Trinity College, Cambridge, where he became a close friend of E. *Fitzgerald. He left Cambridge in June 1830 without taking a degree, having lost some of his inheritance through gambling. He visited Paris, and spent the winter of 1830-1 in Weimar, where he met *Goethe. He entered the Middle Temple, but he had little enthusiasm for the law, and never practised as a barrister. He began his career in journalism by becoming the proprietor of a struggling weekly paper, the *National Standard*, in 1833. It ceased publication a year later, but the experience had given Thackeray an entrée to the London literary world. He also pursued his other enthusiasm, for art, and studied in a London art school and a Paris atelier. By the end of 1833 virtually all his inherited money had been lost, probably in the collapse of the Indian agency-houses. Thackeray lived in Paris from 1834 until 1837, making a meagre living from journalism. For a short while he had a regular income as Paris correspondent of the *Constitutional*, a newspaper bought by his stepfather, and he married Isabella Shawe in 1836, the year in which his first publication in volume form, *Flore et Zephyr*, a series of ballet caricatures, appeared. The *Constitutional* failed, and the Thackerays returned to London, where their first child Anne (Anne Thackeray *Ritchie) was born in 1837. Thackeray began to contribute regularly to

**Fraser's Magazine*, and also wrote for many other periodicals, including the **Morning Chronicle*, the **New Monthly Magazine*, and **The Times*. A second daughter born in 1839 did not live long, and after the birth of their third child, Harriet Marian (later the first wife of Leslie *Stephen), in 1840 Isabella Thackeray suffered a mental breakdown which proved permanent. Thackeray was forced to place her first in the care of a French doctor, later in a private home in England, and to send his children to live with his mother in Paris.

During the 1840s Thackeray began to make a name for himself as a writer. He first came to the attention of the public with *The Yellowplush Papers*, which appeared in *Fraser's Magazine* in 1837-8: these were a critique of what Carlyle called 'flunkeyism', delivered through the device of a footman-narrator. These were followed by **Catherine*, narrated by 'Ikey Solomon' (1839) and 'A Shabby Genteel Story' (1840). His first full-length volume, *The Paris Sketch Book*, containing miscellaneous early journalism, appeared in the same year, and in 1841 appeared *The Great Hoggarty*

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Diamond, a mock-heroic tale about a diamond which brings bad luck to Samuel Titmarsh, an amiable young clerk who inherits the gem: this is narrated by Sam's cousin, Michael Angelo Titmarsh, who provided Thackeray with his most familiar pseudonym. Other pseudonyms included 'George Savage FitzBoodle', a bachelor clubman, 'author' of *The FitzBoodle Papers* (1842-3), narrator of **Men's Wives* (1843) and 'editor' of **The Luck of Barry Lyndon* (1844): James de la Pluche, and 'Our Fat Correspondent'. *The Irish Sketch*

Book of 1843 (a personal, impressionistic and prejudiced account of an 1842 tour of Ireland) has a preface signed, for the first time, with Thackeray's own name. Thackeray began his association with **Punch* in 1842, and contributed to it caricatures as well as articles and humorous sketches. *The Snobs of England, by One of Themselves* (later published as *The Book of Snobs*, 1848), narrated by 'Mr Snob', appeared there 1846-7: this constitutes his great anatomy of the English vice of snobbery, a term he invented. *Mr Punch's Prize Novelists* (1847) parodies the leading writers of the day. His children returned to live with him in 1846. In 1847 his first major novel, **Vanity Fair*, began to appear in monthly numbers, with illustrations by the author. **Pendennis* followed in 1848-50. In 1841 Thackeray's increasing love for Jane Brookfield, the wife of an old Cambridge friend, led to a rupture in their friendship, and his next novel **The History of Henry Esmond* shows signs, as Thackeray confessed, of his melancholy at this time. It was published in three volumes in 1852, and was followed by **The Newcomes*, published in numbers in 1853-5.

As well as the major novels, Thackeray continued to produce lighter work; he wrote for *Punch* until 1854, and produced a series of 'Christmas Books' which he illustrated himself: *The *Rose and the Ring* (by 'Mr M. A. Titmarsh'), a delightful children's story, was published in 1855. In 1851 he gave a series of lectures on *The English Humourists of the Eighteenth Century*, and in 1855-7 he lectured on *The Four Georges*. He twice visited the United States to deliver his lectures, in 1852-3 and 1855-6. **The Virginians*, set partly in America, appeared in numbers in 1857-9. In ^60 he

became the first editor of the **Cornhill Magazine*, for which he wrote his delightfully casual improvisations, the *Roundabout Papers*. **Lovel the Widower*, **The Adventures of Philip*, and the unfinished **Denis Duval* all first appeared in the *Cornhill*. Thackeray died suddenly on Christmas Eve 1863.

There is an authoritative biography of Thackeray by Gordon Ray in two volumes: *Thackeray: The Uses of Adversity* (1955) and *Thackeray: The Age of Wisdom* (1958). Ray also edited Thackeray's *Letters and Private Papers* (1945-6), and his study of the relation between Thackeray's fiction and his life, *The Buried Life*, was published in 1952. Anne Thackeray Ritchie published *Chapters from Some Memoirs* in 1894, and her introductions to the *Biographical Edition* (1899) of her

father's works contain many anecdotes about his life.

Thaisa, in Shakespeare's **Pericles*, the wife of Pericles.

theatre criticism, in the journalistic sense, began in Britain in the early 18th cent. Despite earlier attempts by **Dryden* in his prefaces and Thomas **Rymer* in *A Short View of Tragedy* to uphold French neo-classical principles, it was not governed by a continental adherence to aesthetic rules. Its emergence was determined by pragmatic factors: the rise of the opinionated essayist, the strength of Restoration acting, and the need to protect the stage from moral censure.

All three converge in ** Steele* who, writing on the death of **Betterton* in 1710, claims, 'There is no human invention so aptly calculated for the forming a freeborn people as that of the theatre.' But while Steele and ** Addison* were occasional commentators, Aaron **Hill* and William **Popple* in *The Prompter* (1734-6) became the first professional theatre critics pursuing a campaign

for realistic acting that paved the way for **Garrick*.

The proliferation of late 18th-cent. journalism, the centrality of the stage in London life, and the presence of great actors all promoted a lively criticism based on personal observation. But it was Leigh **Hunt* and **Hazlitt* who transformed dramatic criticism from a transient record into a durable art. Both were writing, between 1805 and 1830, in the period William **Archer* called 'the winter solstice of English drama': both, however, were witness to legendary performances. Hunt was often at his best writing about comic actors such as Charles James Mathews or Robert William Elliston: Hazlitt was inspired by the demonic genius of Edmund **Kean*. His reviews of Kean's Shakespearian performances combine astute technical analysis with vivid impressionistic images: describing the battle scenes in **Richard III*, he writes that Kean 'fought like one drunk with wounds'.

Hazlitt argued that Shakespeare's best commentators were his actors; and actor-led criticism continued in the later 19th cent, with G. H. **Lewes* and Joseph Knight. But, with the emergence of **Ibsen* and the new drama, the rules changed. **Shaw* used his coruscating columns in the *Saturday Review* in the 1890s to attack the reigning actor-manager Henry **Irving*, and to endorse a drama that addressed social and moral issues: he was keenly supported by William Archer who was both an advocate of Shaw and translator of Ibsen. Shaw's successor, Max **Beerbohm*, was more a whimsical essayist than an embattled campaigner and James **Agate*, who wrote for the ** Sunday Times* from 1923 to 1947, was a distinguished connoisseur of

acting rather than a reliable analyst of plays. But the separate traditions of graphic reporter and militant enthusiast converged in Kenneth *Tynan, who both enshrined legendary performances, particularly those of Olivier, and used his *Observer* columns to champion *Brecht and *Osborne. Harold Hobson, his opposite number on the *Sunday Times*, was equally persuasive about the work of *Beckett, *Pinter, and THÉÂTRE DE COMPLICITÉ | THEOPHRASTUS IO06 *Duras. American theatre criticism, with a shorter historical tradition, in the 20th cent, produced a pugnacious essayist in George Jean *Nathan, a gracious stylist in Stark Young, and a distinguished blend of academic, practitioner, and journalist in Eric Bentley, Robert Brustein, and Harold Clurman. The distinguishing feature of English-language theatre criticism remains, however, a suspicion of intellectual theory and a trust in subjective impressions.

Théâtre de Complicité, influential physical theatre group founded in 1983 by Annabel Arden, Simon McBurney, Marcello Magni, and Fiona Gordon. Their early work fed on European mime traditions and surreal British humour and later embraced a fascination with a wide range of textual sources. A production of Friedrich *Dürrenmatt's *The Visit* in 1988 was a powerful spectacle of post-war nightmare, revenge, and materialism. *The Street of Crocodiles* (1992) and *Out of a House Walked a Man* (1994), both co-produced with the Royal *National Theatre, gave stunning new articulation to the forgotten absurdist Bruno Schulz and Daniel Kharms. Complicité helped to redraw the map of British theatre in the 1980s, raising the ensemble performance stakes alongside the continuing

wealth of new playwriting. Their version of John *Berger's *The Three Lives of Lucie Cabrol* (1994) combined the best of both worlds in a work of intellectual passion and physical distinction.

Theatre of the Absurd, see ABSURD, THEATRE OF THE. *Thel*, *The Book of*, see BLAKE.

THELWALL, John (1764-1834), English radical, who in 1794 was arrested with *Tooke for his revolutionary views, and subsequently tried and acquitted. He published several volumes of verse, political essays, tracts on elocution, etc. He was an acquaintance of *Wordsworth and ^Coleridge, whom he visited in Somerset in 1797, having walked on foot from London, a journey described in part (although anonymously) in the **Monthly Magazine*, 1799.

Thenot, (1) a shepherd in Spenser's **The Shepherdes Calender*, (2) a character in Fletcher's **The Faithful Shepherdess*.

THEOBALD, Lewis (1688-1744), Shakespearian scholar and author of poems, essays, and dramatic works. His *Shakespeare Restored* (1726) exposed *Pope's incapacity as an editor of Shakespeare; Pope retaliated with his devastating portrait of Theobald as hero of his **Dunciad*. Nevertheless Pope incorporated many of Theobald's corrections in his second edition, and Theobald's 1733-4 edition of Shakespeare surpassed that of his rival. Over 300 emendations made to the texts by Theobald are still accepted by most modern editors and he was a pioneer in the study of Shakespeare's sources. *Double Falsehood* (1728), a dramatization of **Cardenio*, bears the inscription on the title-page: 'Written Originally by W. Shakespeare; and now Revised and Adapted to the

Stage By Mr. Theobald.' *Cárdenlo*, a lost play, had been entered in the Stationers' Register in 1653 as 'by Mr Fletcher & Shakespeare' and it is likely that *Double Falsehood* is Theobald's attempt at establishing a vital relationship between Shakespeare and *Cervantes. The fact that Theobald failed to publish the original or comment on it in any detail in his 1733-4 edition subjected him to further ridicule by, among others, *Fielding in his **A Journey from This World to the Next*. **THEOCRITUS** (C.308-C.240 BC), a native of Sicily who lived in Cos and Alexandria. He was the most important of the Greek bucolic poets and the one who established for the *pastoral the formal characteristics, setting, and tone which it was to retain for centuries. His most distinctive poems evoke the life and rustic arts of the shepherds on his native island, maintaining a successful balance between idealization and realism. Remembered primarily as a pastoral poet, he was in fact a most versatile writer, and a bridal hymn, a panegyric, and a mime describing two middle-class women at a showy religious ceremony are among his best pieces. Theocritus wrote in the Doric dialect, and the difficulties this produced for his readers led to his comparative neglect during the Renaissance. Editions of his text did not appear in substantial numbers until the end of the 18th cent., and modern writers of pastoral from * Petrarch to *Pope tended rather to take *Virgil for a model. There was however an excellent anonymous translation of six of Theocritus' idylls in 1588, and in 1684 Thomas Creech put all his works into English, a year before *Dryden (whose preface praised Theocritus' 'tenderness and naturalness') contributed some translations to *Tonson's *Miscellany*. Victorian

imitators, such as *Tennyson in 'The Lotos-Eaters' (1833), delighted in the sensuality of Theocritus' world of pastoral delights.

THEODORE (602-90), archbishop of Canterbury, a native of Tarsus in Cilicia. He studied at Athens, and was well versed in Greek and Latin literature. He was consecrated archbishop of Canterbury by Pope Vitalius in 668. He imposed the Roman order and was the first archbishop to whom (according to *Bede) the whole English Church agreed in submitting after the divisions leading up to the Synod of Whitby (663/4). He founded a school of learning at Canterbury, and created many new bishoprics. Theodore was a great organizer, the effects of his work surviving to the present day; and was author, at least in part, of the *Poenitentiale*, of considerable ecclesiastical and historical interest. See *Councils and Ecclesiastical Documents Relating to Great Britain and Ireland*, ed. A. W. Haddan and W Stubbs (1871), iii. 173-204.

THEODORIC, see DIETRICH OF BERN.

THEOPHRASTUS (c.372-287 BC), Greek philosopher, head of the Peripatetic school after *Aristotle. He is reputed to have written on style, and two of his works 1 0 07 THEOPHRASTUS SUCH | THIERRY KING OF FRANCE on plants survive. But his interest for English literature derives from his *Characters*, brief sketches of human types embodying particular faults: the toady, the overproud, the churlish. The popularity of Theophrastus in modern times dates from the edition of his *Characters* with Latin translations by I. *Casaubon in 1592. An English rendering by John Healey appeared in 1616, but before then J. *Hall enlarged Theophrastus' scope, adding good qualities to bad in his *Characters*

of *Vertues and Vices* (1608), and Sir T. *Overbury produced, in collaboration with J. *Webster, *Dekker, and * Donne, a volume of *Characters* that, enlarged after his death, ran into a great number of editions (1614). The genre remained popular throughout the century. (See also CHARACTER-WRITING.)

Theophrastus Such, see IMPRESSIONS OF THEOPHRASTUS SUCH, THE.

Theory of Moral Sentiments, The, a philosophical work by Adam *Smith, published 1759, and originally delivered in the form of lectures at Glasgow.

The author advances the view that all moral sentiments arise from sympathy, the principle which gives rise to our notions of the merit or demerit of the agent. The basis of morality is pleasure in mutual sympathy, which moderates our natural egocentricity. The desire for such pleasure requires us to see ourselves 'in the light in which others see us', a thought quoted admiringly by *Burns ('To a Louse'):

O wad some Pow'r the giftie gie us

To see oursels as others see us.

Smith's account of the role of the imagination in the operation of sympathy influenced * Sterne, in *A *Sentimental Journey*, and other contemporary writers.

Theosophical Society, see BLAVATSKY.

THERESA, St, see TERESA

THEROUX, Paul Edward (1941-), travel writer, novelist, and short story writer, born in Medford, Massachusetts, and educated at Medford High School and the University of Massachusetts. He spent some time teaching in Africa, and then, through D. J. *Enright, secured an appointment to teach at the University of Singapore. His time there provided inspiration for a

collection of stories, *Sinning with Annie* (1972), and a novel, *Saint Jack* (1973). His first novel *Waldo*, a surreal comedy, had been published in 1966. Then came *Fong and the Indians* (1968), a satire set in east Africa; *Girls at Play* (1969), set in Kenya; and *Jungle Lovers* (1971), set in Malawi (the former Nyasaland, where Theroux had served in the Peace Corps). His name was made, however, by a series of vivid travel books, written with all the instincts of a novelist, about epic railway journeys: *The Great Railway Bazaar* (1975), describing a journey across Europe and Russia to Japan; *The Old Patagonian Express* (1978), depicting travels in South America; and *Riding the Iron Rooster* (1988), an account of a journey through China. In *The Kingdom by the Sea* (1983) he turned his attention to the coastline of Britain, his adopted home for many years, while *The Happy Isles of Oceania* (1992) describes a voyage across the South Pacific. At the same time he continued to produce a steady stream of novels, including *The Black Horse* (1974), about an English anthropologist returning from Africa; *The Family Arsenal* (1976), a thriller set in the London underworld; *Doctor Slaughter* (1984); *The Mosquito Coast* (1982), one of his finest novels, subsequently filmed, in which an American engineer seeks a new life in Honduras; *My Secret History* (1989); *O-Zone* (1986), a dystopian fantasy; *Millroy the Magician* (1993); *The Pillars of Hercules* (1995); and *My Other Life* (1996), an 'imaginary memoir' which disconcertingly mixes fact and fiction. Both *The Consul's File* (1977) and *The London Embassy* (1982) are collections of episodic short stories dealing with expatriate communities. A volume of *Collected Stories* was also published in 1995. *Sir Vidia's Shadow: A Friendship*

across Five Continents (1998) charts the decline of his personal relationship with V. S. *Naipaul, a writer he much admires.

Thersites, the most querulous and ill-favoured of the Greek host in the Trojan War. He was killed by Achilles for laughing at the latter's grief over the death of Penthesilea, the queen of the Amazons. He figures in Shakespeare's **Troilus and Cressida* as a scabrous cynic.

Theseus, a son of Poseidon, or, according to later legend, of Aegeus, king of Athens. His exploits (in association with Medea, the Minotaur, Ariadne, Phaedra, etc.) form the basis of many literary works, and he appears as the duke of Athens in Shakespeare's **A Midsummer Night's Dream*, with his newly won bride *Hippolyta, and also in Fletcher's **The Two Noble Kinsmen*.

THESIGER, Sir Wilfred (Patrick) (1910-), travel writer, explorer, soldier, and photographer, born in the British legation in Addis Ababa (Abyssinia, now Ethiopia) where his father was British minister. He was educated at Eton and Oxford. In 1933-4 he explored the little-known territories of the Danakil people (see his *Danakil Diary*, pub. 1998) and became increasingly taken with a desire to live among herdsmen, hunters, and swamp-dwellers, far from the Europeanized capitals of Addis Ababa and Khartoum. *Arabian Sands* (1959) is a solemn epitaph for traditional Arabia, based on the years he spent in the Empty Quarter with the Bedu, and *The Marsh Arabs* (1964) describes the years he spent in the marshes of southern Iraq. In 1960 he moved to the northern highlands of Kenya. His autobiographical works are *Desert, Marsh and Mountain*

(1979, which includes accounts of travels in Persia and Iraqi Kurdistan as well as many photographs); *The Life of My Choice* (1987); and *My Kenya Days* (1994). **Thierry King of France, and His Brother Theodoret, The Tragedy of**, a play by J. * Fletcher, with the THIONG'O I THOMAS IO08 collaboration probably of * Massinger and possibly of *Beaumont, published 1621.

Theodoret, king of Austrasia, reproves his mother Brunhalt for her licentiousness, and to revenge herself she attempts to sow enmity between him and his younger brother Thierry, but fails. With the assistance of her lover Protaldy, and a physician, specialist in poisons, she destroys the happiness of Thierry and his young bride Ordella, then has Theodoret assassinated, then attempts to procure the death of Ordella, and finally poisons Thierry. Vengeance then falls upon Brunhalt and her accomplices. There are incidents in the play which may be allusions to the queen regent of France, Marie de Médicis, and her favourite Concini (murdered in 1617).

THIONG'O, Ngugi Wa, formerly known as James T. Ngugi (1938-), Kenyan novelist, born at Limuru, Kenya, and educated at the University of Makerere and at Leeds University. *Weep Not, Child* (1964), a novel of childhood that draws largely from his own upbringing and mission-school education, ends by rejecting the romantic individualism of its protagonist. *The River between* (1965; the first written, though the second to be published, of his novels) also ends with a reversal, in which Waiyaki recognizes on his deathbed the need for political activity if clannish divisions and cultural fragmentation are to be overcome; education can bring

individual but not national advancement. *A Grain of Wheat* (1967) blends the realism and compassion of his undergraduate short stories with the messianic political search of his first two novels. When Ngugi took to writing in his own language, Gikuyu, his government arrested him in 1977, and he wrote his first Gikuyu novel largely in prison; it was translated as *Devil on the Cross* (1982), after being published in Nairobi in 1980 in its original version. *Detained: A Prison Writer's Diary* (1981) was, however, written in English. Several extracts from works banned in Kenya have appeared in **Index on Censorship*. See also POST-COLONIAL LITERATURE.

THIRKELL, Angela Margaret, née Mackail (1890-1961), prolific writer who enjoyed great popularity in the 1930s with novels, many set in a rural Barsetshire borrowed from *Trollope (*Ankle Deep*, 1933, *August Folly*, 1936, *The Brandons*, 1939, *Peace Breaks Out*, 1945, etc.). She was a granddaughter of *Burne-Jones and her son (by her first marriage) was the writer Colin *MacInnes: her second husband George Thirkell was an Australian engineer, but the marriage failed, and having spent some ten years in Australia (which she disliked) she returned to England to earn her living, very successfully, as a writer of idealized English country life.

THIRLWALL, Connop (1797-1875), educated at Charterhouse and Trinity College, Cambridge, where he became a fellow in 1818. He was ordained priest in 1828. He translated Schleiermacher's *Essay on the Gospel of St Luke* (1825) and his introduction to this work was remarkable for its acquaintance with German theology. This was followed by a translation with

*Hare of *Niebuhr's *History of Rome* (1828-42) and their *Vindication of Niebuhr's History* (1829). Also with Hare he edited the *Philological Museum* (1832-3) which contained Thirlwall's important essay on 'The Irony of Sophocles'. In 1832 he was appointed assistant tutor at Trinity College but was forced to resign his university posts in 1834 owing to his denunciation of compulsory attendance in chapel in the controversy over the admission of Dissenters to the universities. He was immediately offered the living of Kirby Underdale where he wrote his chief work, the *History of Greece* (1835-44, f^or *Lardner's Cyclopaedia*, rev. 1847-52). In 1840 Lord Melbourne appointed him bishop of St David's. He supported the admission of Jews to Parliament, the disestablishment of the Irish Church, and allowed Bishop *Colenso to preach in his diocese. These subjects and the **Essays and Reviews* controversy are dealt with in his 'Charges' (published in *Remains, Literary and Theological*, 1877-8).

THOMAS, (Walter) Brandon, see CHARLEY'S AUNT and FARCE.

THOMAS, D(onald) M(ichael) (1935-), poet, novelist, and translator, was born in Cornwall and educated there, in Australia, and at New College, Oxford; he learned Russian while doing his National Service, and his work has been much influenced by his familiarity with Russian literature. His translations include two volumes of the poems of *Akhmatova (1976, 1979) and *Pushkin's *The Bronze Horseman and Other Poems* (1982); his own volumes of poetry include *Two Voices* (1968), *Logan Stone* (1971), *Love and Other Deaths* (1975), *The Honeymoon Voyage* (1978), *Dreaming in*

Bronze (1981), and *Selected Poems* (1983). His first novel, *The Flute-Player* (1979), is a surreal fantasy set in a totalitarian state, in which flute-player Elena represents in part the persecuted creative spirit of the Russian poets (*Mandelstam, *Pasternak, *Tsvetayeva, and Akhmatova) to whom the book is dedicated. *Birthstone* (1980), set in Cornwall, is an idiosyncratic blend of fantasy, comedy, realism, eroticism, and magic. With *The White Hotel* (1981) he achieved international success. The novel combines an invented but carefully documented case history of one of *Freud's patients, Russian-Jewish Lisa Erdman, with her erotic and nightmare fantasies in prose and verse, a realistic account of her cure, her career as opera singer and subsequent marriage, and the steps that lead her and her stepson Kolya to her dreamforeseen death in the 1941 massacre at Babi Yar. *Ararat* (1983) shows a similar brooding on the theme of holocaust (this time of the Armenians) and on the relationship between sex and death, and a similar narrative complexity: Russian poet Sergei Rozahov, grandson of an Armenian storyteller, improvises one night in Gorky to a blind admirer a tale of improvisation within improvisation, with a central section inspired by Pushkin's unfinished *Egyptian Nights*, in which Cleopatra offers a night of love in exchange for death. This was followed by *Swallow* (1984); *Sphinx* (1986); *Summit* (1987); *Lying Together* (1990); and *Flying into Love* (1992), based on the assassination of John F. Kennedy; *Pictures at an Exhibition* (1993), and *Eating Pavlova* (1994). A frank volume of autobiography, *Memories and Hallucinations*, was published in

1988. *Alexander Solzhenitsyn: A Century in His Life* (1997) is a biography.

THOMAS, Dylan Mariais (1914-53), poet, born in Swansea, the son of the English master at Swansea Grammar School, where he himself was educated; he knew no Welsh. He began to write poetry while still at school, and worked in Swansea as a journalist before moving to London in 1934; his first volume of verse, *18 Poems*, appeared in the same year. He then embarked on a Grub Street career of journalism, broadcasting, and film-making, spending much time in the flourishing afternoon drinking clubs of the era, and rapidly acquiring a reputation for exuberance and flamboyance, as both poet and personality. In 1937 he married Caitlin Macnamara; they settled for a while at Laugharne in Wales, returning there permanently after many wanderings in 1949. Despite some allegations of deliberate obscurity, Thomas's romantic, affirmative, rhetorical style gradually won a large following; it was both new and influential (and much imitated by his contemporaries of the *New Apocalypse movement), and the publication of *Deaths and Entrances* (1946), which contains some of his best-known work (including 'Fern Hill' and 'A Refusal to Mourn the Death by Fire of a Child in London') established him with a wide public: his *Collected Poems 1934-1952* (1952) sold extremely well. His work sheets, minutely and continually laboured over, reveal him as an impassioned, even obsessional, craftsman; a great part of his mature work consists of the reworking of the early poetic outbursts of his youth, controlled by a strict discipline. Thomas also wrote a considerable amount of prose. *The Map of Love* (1939) is a collection of prose and

verse; *Portrait of the Artist as a Young Dog* (1940) is a collection of largely autobiographical short stories; *Adventures in the Skin Trade* (1955) is a collection of stories, including the unfinished title story (also edited separately by his friend V. *Watkins, 1955); *A Prospect of the Sea* (195 5) is a collection of stories and essays. He was a popular entertainer on radio and with students; in 1950 he undertook the first of his lecture tours to the United States, and he died there on his fourth visit, as legend grew about his wild living and hard drinking. Shortly before his death he took part in a reading in New York of what was to be his most famous single work, * *Under Milk Wood*. His *Notebooks* (ed. R. N. Maud) were published in 1968, and a new edition of *The Poems of Dylan Thomas* (1971) is enriched by authoritative critical notes and personal comments by his friend and early collaborator, the composer Daniel Jones (1912-). See also a life by C. Fitzgibbon (1965), who also edited his *Selected Letters* (1960).

THOMAS, (Philip) Edward (1878-1917), poet, born in Lambeth and educated at St Paul's and Lincoln College, Oxford. He married young and moved to Kent, supporting his family by producing many volumes of prose, much of it topographical and biographical, including a biography of R. *Jefferies (1909), who profoundly influenced him. In 1913 *Hodgson introduced him to *Frost, with whose encouragement he turned to poetry. In 1915 Frost returned to America and Thomas enlisted in the army. He was killed at Arras. Most of his poetry was published posthumously, though a few pieces appeared under the pseudonym 'Edward Eastaway' between 1915 and 1917. Various collections followed, the fullest, *Collected Poems*, edited

by R. George Thomas, 1978. His work shows a loving and accurate observation of the English pastoral scene, combined with a bleak and scrupulous honesty and clarity. Both he and Frost advocated the use of natural diction, and of colloquial speech rhythms in metrical verse. *Leavis singled him out as 'an original poet of rare quality, who has been associated with the Georgians by mischance' and his work is now highly regarded. There are memoirs by his widow Helen Thomas, *As It Was* (1926) and *World without End* (1931), and by E. *Farjeon. See also A. *Motion, *The Poetry of Edward Thomas* (1980).

THOMAS, R(onald) S(tuart) (1913-), poet and clergyman, born in Cardiff, and educated at St Michael's College, Llandaff, and University College, Bangor; he was ordained as clergyman in the Church of Wales in 1936. From 1942 to 1954 he was rector of Manafon, Montgomeryshire, and subsequently was vicar of Eglwysfach, then of St Hywyn, Aberdaron, with Y Rhiw and Llanfaelrhys; he retired in 1978. His first volume of poems, *The Stones of the Field* (1946), was followed by many others, including *Song at the Year's Turning* (1955), *Tares* (1961), *Pietà* (1966), *Not that He Brought flowers* (1968), and *Laboratories of the Spirit* (1975); his *Selected Poems 1946-68* was published in 1973. His poetry is deeply coloured by his experience of working in remote rural communities, where some of the churches had tiny congregations and where life was harsh and the landscape bleak; he has created his own form of bleak Welsh pastoral, streaked with indignation over the history of Wales and the Welsh—'an impotent people, I Sick with inbreeding I Worrying the carcass of an old song' ('Welsh Landscape', 1955).

The poet's evocation of his peasant parishioners (who are frequently portrayed as vacant, sullen, miserly, mean-spirited) is unsparing: 'There is no love I For such, only a willed I gentleness' ('They'). Many of the poems unite religious and rural imagery (see the title poem of *Pietà*), but the religious affirmation is always hard won.

Later volumes include *Experimenting with an Amen*

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(1986), *The Echoes Return Slow* (1988), *Counterpoint* (1990), and *Mass for Hard Times* (1992). *Complete Poems 1945-90* was published in 1993 to coincide with his eightieth birthday. Thomas has also edited various anthologies, including *The Penguin Book of Religious Verse* (1963), and selections from E. *Thomas (1964), G. *Herbert (1967), and * Wordsworth (1971). See *Furious Interiors: Wales, R. S. Thomas and God* (1996) by Justin Wintle.

THOMAS À BECKET, or **THOMAS BECKET** see BECKET, ST THOMAS.

THOMAS À KEMPIS (Thomas Hämmerlein or Hämmerken) (1380-1471), born of humble parents at Kempen near Cologne. He became an Augustinian monk and wrote Christian mystical works, among which is probably to be included the famous *De Imitatione Christi*, which has been translated from the Latin into many languages (into English in the middle of the 15th cent.). This work was at one time attributed to Jean Charlier de Gerson, a French theologian. It traces in four books the gradual progress of the soul to Christian perfection, its detachment from the world, and its union with God; and obtained wide popularity by its simplicity and sincerity and the universal quality of its religious teaching.

Thomas the Rhymer, see ERCELDOUNE.

THOMASON, George (d. 1666), a London bookseller and publisher and friend of *Prynne and * Milton; Milton's sonnet 'When Faith and Love which parted from thee never' was written in 1646 on the death of Thomason's wife Katherine. Thomason's collection of political tracts and broadsides published between the outbreak of the Civil War and the Restoration was presented to the *British Museum in 1762; it includes four items donated by Milton personally. The tracts were catalogued in 1908 by George Fortescue.

Thomist (pron. 'Tomist'), a follower of the *Scholastic philosopher St Thomas *Aquinas.

THOMPSON, E(dward) P(almer) (1924-93), historian, educated at Corpus Christi College, Cambridge, and for many years (1948-65) an extramural lecturer at Leeds University. His works include a study of W *Morris (1955) and *The Making of the English Working Class* (1963), a work in which he sought 'to rescue the poor stockinger, the Luddite cropper, the "obsolete" handloom weaver, the "utopian" artisan, and even the deluded follower of Joanna Southcott, from the enormous condescension of posterity'. He also wrote and lectured in support of the Campaign for Nuclear Disarmament. *Witness against the Beast*, a study of William *Blake, was published posthumously in 1993.

THOMPSON, Flora Jane, née Timms (1876-1947), the daughter of a builder's labourer, born at Juniper Hill, near Brackley, a hamlet on the borders of Oxfordshire and Northamptonshire. She left school at 14, and worked as a post-office clerk before marrying John Thompson, who became a postmaster. They lived from 1916 at Liphook in Hampshire, moving in 1928 to

Dartmouth. In the early years she supplemented their meagre income with journalism, writing nature essays for the *Catholic Fireside*, the *Daily News*, the *Lady*, and other papers, and in 1921 she published a volume of verse, *Bog-Myrtle and Peat*. She is remembered for her autobiographical trilogy *Lark Rise to Candleford* (1945), published originally as *Lark Rise* (1939), *Over to Candleford* (1941), and *Candleford Green* (1943), works which evoke through the childhood memories and youth of third-person 'Laura' a vanished world of agricultural customs and rural culture. There is a selection of works by Margaret Lane, *A Country Calendar and Other Writings* (1979), with a biographical introduction.

THOMPSON, Francis (1859-1907), son of a Roman Catholic doctor, born in Preston, Lancashire, and educated at Ushaw College. He was intended for the priesthood, but was judged not to have a vocation. He also failed to qualify as a doctor, and in 1885 left home to spend three years of homeless and opiumaddicted destitution in London, till he was rescued by Wilfrid and Alice *Meynell, who secured him literary recognition and organized his life in London lodgings and monasteries in Sussex and Wales. He never married, and never for long freed himself from opium which, together with tuberculosis, caused his early death. His best-known poems are 'The Hound of Heaven' and 'The Kingdom of God'; he published three volumes of verse, in 1893, 1895, and 1897, and much literary criticism in Meynell's *Merry England*, the *Academy*, and the *Athenaeum*. His finest work conveys intense religious experience in imagery of great power, but some of his poetry sounds ornate,

overheated, and derivative; he was influenced especially by * Shelley, *De Quincey, and *Crashaw. His poetry has been more popular with the general public (especially with Catholic readers) than with the critics. The standard life is by Everard Meynell (1913): see also J. C. Reid, *Francis Thompson, Man and Poet* (1959), which gives a full and scholarly account of the poet's opium addiction, and John Walsh, *Strange Harp, Strange Symphony* (1968), which has the fullest account of his personal life.

THOMPSON, Hunter S(tockton) (1939-), American journalist and writer, born in Louisville, Kentucky. He spent many years writing for *Rolling Stone* magazine, in which the two works for which he is best known first appeared. *Fear and Loathing in Las Vegas* (1972), subtitled 'a savage journey to the heart of the American Dream', is an account of a heavily drugged visit to Las Vegas, offering a brutal, funny, and often horrifying dissection of American culture. No less provocative was *Fear and Loathing on the Campaign Trail '72* (1973), his coverage for *Rolling Stone* of the 1972 American presidential campaign. He spent a year riding with the

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Hell's Angels, ran for sheriff of Aspen, Colorado, in 1970, and subsequently awarded himself a doctorate. With Tom *Wolfe and Joan *Didion a pioneer of New Journalism, his own irreverent political and cultural writing ('Gonzo Journalism') has been collected into four volumes. *Proud Highway*, the first volume of his *Letters*, was published in 1997, and a novel *The Rum Diary* (written in 1959) in 1998.

THOMS, William John (1803-85), antiquary, who became successively clerk and deputy librarian to

the House of Lords. He was author of several works including *The Book of the Court* (1838), and edited a number of volumes including a collection of *Early Prose Romances* (1827-8) and *The History of Reynard the Fox* (1844) for the *Percy Society. He was secretary of the *Camden Society from 1838 to 1873. In 1846, in an article in the **Athenaeum* headed 'Folk Lore' he introduced this term into the English language. Encouraged by *Dilke he founded **Notes and Queries* in 1849.

THOMSON, James (1700-48), born at Ednam on the Scottish border, the son of a minister, and educated at Edinburgh University, where he already showed promise as a poet. Encouraged by his friend *Mallet, he came to London in 1725, and wrote 'Winter', the first of **The Seasons*, which appeared successively in 1726-30. He made the acquaintance of *Arbuthnot, *Gay, and *Pope, found patrons, and eventually, through the influence of Lord *Lyttelton, received a sinecure. He travelled in France and Italy as tutor to Charles Talbot, son of the solicitor-general, and in 1735-6 published his long patriotic poem *Liberty*, in which Liberty narrates her progress through the ages in Greece, Rome, and Britain. He produced a series of tragedies, **Sophonisba* (1730), *Agamemnon* (1738), *Edward and Eleonora* (1739); **Tancred and Sigismunda* (published 1745) and *Coriolanus* (1749) were produced after his death. In 1740 was performed the masque of *Alfred* by Thomson and Mallet, containing 'Rule, Britannia', probably written by Thomson. In 1748, a few weeks before his death, appeared **The Castle of Indolence*, which contains a portrait of himself ('A bard here dwelt, more fat than bard beseems') supposed to have

been written by Lyttelton, the first line by J. *Armstrong, which affectionately mocks the poet's notorious love of idleness. He was buried in Richmond church; his friend William *Collins, also then living at Richmond, wrote an elegy, 'In yonder Grave a Druid lies' (1749). *The Seasons*, one of the most popular (and frequently reprinted and illustrated) of English poems, was immensely influential, offering both in style and subject a new departure from the urbanity of Pope and developing in a highly distinctive manner the range of topographical poetry; *Wordsworth recognized Thomson as the first poet since *Milton to offer new images of 'external nature'. Yet most of the Romantics and, later, *Tennyson deplored his artificial diction. *Coleridge's summary was 'Thomson was a great poet, rather than a good one; his style was as meretricious as his thoughts were natural.' He contributed greatly to the vogue for the *picturesque and his landscapes were influenced by those of *Claude, *Poussin, and *Rosa; he was himself greatly admired by J. M. W. *Turner, who drew inspiration from his works. See *Poetical Works*, ed. J. L. Robertson (1908, i95i)-

THOMSON, James (1834-82), born in Scotland, the son of a poor merchant seaman. He attended the Royal Caledonian Asylum school when the family moved to London. He was trained as an army schoolmaster, in which capacity he was sent in 1851-2 to Ireland, where he met *Bradlaugh, who became his staunch friend, and also a young girl, Matilda Weiler, who died in 1853 but who became an important symbolic figure in Thomson's later poetry. Between 1852 and 1862 he worked at army stations in England and Ireland and

wrote much poetry, some of which was accepted by various journals, including Bradlaugh's *National Reformer*. For his early work he used the pseudonym 'B.V.', representing his admiration for Shelley with 'Bysshe' and for the German poet *Hardenberg ('Novalis') with 'Vanolis'. Signs of growing alcoholism appeared in the late 1850s and in 1862 Thomson was discharged from the army, probably for drunkenness. He came to London, and until 1868 lodged with the Bradlaughs. He took various jobs and wrote poems, essays, and translations for several magazines, publishing among other work 'Vane's Story', 'Sunday up the River', and 'Sunday at Hampstead'. 'Weddah', a long poem relating a tragic Arabian love story, appeared in 1871, and led to friendship with W. M. *Rossetti. For part of 1872 Thomson was with a gold company in Colorado, and in 1873 in Spain as a war reporter; on his return he completed his best-known poem, 'The City of Dreadful Night', which appeared in the *National Reformer* in 1874, and received some favourable notice, including encouragement from G. *Eliot and later from *Meredith. This long poem, which much influenced the mood of *fin-de-siècle* poetic pessimism, is a powerful evocation of a half-ruined city, a 'Venice of the Black Sea', through which flows the River of the Suicides; the narrator, in vain search of 'dead Faith, dead Love, dead Hope', encounters tormented shades wandering in a Dantesque vision of a living hell, over which presides the sombre and sublime figure of Melancolía (based on *Diirer's engraving of 1514). In 1880 his first volume of verse, *The City of Dreadful Night and Other Poems*, and a second volume later in the same year, were well received.

Essays and Phantasies appeared in 1881. But his alcoholism was by now out of control; *Satires and Profanities* was published posthumously in 1884. There is a life by H. S. Salt, 1889; see also *Poems and Some Letters of James Thomson* (1963) edited with a biographical introduction by Anne *Ridler. See also

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Places of the Mind: The Life and Work of James Thomson (1993) by Tom *Leonard.

THOMSON, Rupert (1955-), novelist, born in Eastbourne. His first novel, *Dreams of Leaving* (1987), an ambitious mix of fantasy and realism, was followed by *The Five Gates of Hell* (1991), set in a surreal, Gothic landscape reminiscent of Miami, and *Air and Fire* (1993), a historical tale set in Mexico. Playful and sinister, *The Insult* (1996) took Thomson to another invented territory, a conflation of Edward Hopper's lonely cityscapes and the myth of Central Europe: Martin Blom may or may not have problems with his eyesight, but he can definitely see that something is going on. Is his doctor trying to pull the wool over his eyes or is Blom really blind? You decide. In *Soft* (1998), three main characters are linked by an innovative marketing strategy for a new soft drink. The title pertains as much to the novel's structure—the construction folding in on itself like one of Dali's soft clocks—as it does to 'Kwench!'.

THOMSON, Sir William, first Baron Kelvin (1824-1907), educated at Glasgow, where he later became professor of natural philosophy, and at Peterhouse, Cambridge. His formulation of the second law of thermodynamics, predicting that the world would

sooner or later suffer a heat death as a result of entropy, contributed significantly to late 19th-cent. pessimism. The ignorance of this law displayed by most 20th-cent. literary intellectuals was used as an illustration of the gap between the *'Two Cultures' by C. P. *Snow.

Thopas, The Tale of Sir', see CANTERBURY TALES, 17.

THOREAU, Henry David (1817-62), American author, born in Concord, Massachusetts, and educated at Harvard. He became a follower and friend of *Emerson, and was, in his own words, 'a mystic, a transcendentalism and a natural philosopher to boot'. He supported himself by a variety of occupations, as lead pencil-maker (his father's trade), as schoolteacher, tutor, and surveyor; a few of his poems were published in the **Dial*, but he made no money from literature, and published only two books in his lifetime. The first, *A Week on the Concord and Merrimack River* (1849), described a journey undertaken in 1839 with his brother; the second, *Walden, or Life in the Woods* (1854), attracted little attention, but has since been recognized as a literary masterpiece and as one of the seminal books of the century. It describes his two-year experiment in self-sufficiency (1845-7) when he built himself a wooden hut on the edge of Walden Pond, near Concord; he describes his domestic economy, his agricultural experiments, his visitors and neighbours, the plants and wildlife, and his sense of the Indian past, with a deeply challenging directness that questions the materialism and the prevailing work ethic of the age. Yet he is constantly aware of the surrounding world, to which he eventually returns; he can hear from his hut 'the rattle of railroad cars, now dying away and then reviving like the beat of a partridge'. The work is

studded with apparently casual illuminations ('The mass of men lead lives of quiet desperation') and with lines of poetic sensibility ('A field of water betrays the spirit that is in the air'). Equally influential in future years was his essay on 'Civil Disobedience' (1849; originally entitled 'Resistance to Civil Government'), in which he argues the right of the individual to refuse to pay taxes when conscience dictates, as he and Bronson Alcott had done in 1843, in protest against the Mexican War and slavery, for which he had in 1845 been briefly imprisoned. Thoreau's reputation as philosopher and political thinker, as well as naturalist, was strengthened by a biography (1890) by the British socialist Henry S. Salt, and by the admiration of E. *Carpenter and H. *Ellis in Britain; his technique of passive resistance, as described in 'Civil Disobedience', was adopted by Gandhi. He has also been hailed as a pioneer ecologist. His *Journal* (14 vols) was published in 1906, his collected *Writings* (20 vols) also in 1906, and a new scholarly edition of works began publication in 1971.

THORPE, Adam (1956-), novelist and poet, born in Paris and brought up in India, Cameroon, and England. Educated at Marlborough and Magdalen College, Oxford, he subsequently worked in drama, both performing and teaching, before leaving England in 1990 to live in France. His novels are *Ulverton* (1992), *Still* (1995), and *Pieces of Light* (1998) and he has published three books of poetry, most recently *From the Neanderthal* (1999). He rose to prominence with his first novel, a dense subversive tour de force which places Ulverton, a fictional Wessex village, at the still centre of three centuries of social, linguistic, and

historical flux, with each chapter narrated in a different but appropriate style. All his work is in some way connected with the continuum of history and an exploration of Englishness.

Thorpe, John and Isabella, characters in J. Austen's **Northanger Abbey*.

Thousand and One Nights, The, see ARABIAN NIGHTS ENTERTAINMENTS.

THRALE, Hester Lynch, Mrs, née Salusbury (1741-1821), married against her inclinations in 1763 to Henry Thrale, the son of a wealthy brewer. The following year they met Dr *Johnson, who became very friendly with both. He wrote election addresses for Thrale, and spent much time in their company, at one period becoming almost domesticated at their house in Streatham Place. Mrs Thrale, a lively and intelligent woman, bore several children, of whom only four daughters survived to maturity. Three years after Thrale's death in 1781, and amid much opposition from family and friends (including F. *Burney), she married Gabriel Piozzi, an Italian musician; this drew from Johnson a letter of anguished protest, which he regretted, but their intimacy was at an end, and
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there is evidence that Mrs Thrale had already begun to find him a demanding guest. She published several works, including *Anecdotes of the Late Samuel Johnson* (1786); *Thraliana*, a mixture of diary, anecdotes, poems, and jests, covering the period 1776-1809, was edited in 1942, 2 vols, by K. C. Balderston.
Three Clerks, The, a novel by A. *Trollope, published 1858.

The three clerks are Harry Norman, Alaric Tudor,

and Alaric's gauche cousin Charley. In the course of the novel each marries one of the daughters of Mrs Woodward, a widow living near Hampton Court. At first Harry and Alaric vie for the attentions of the eldest daughter Gertrude, and in this, as in every other matter where the two come into competition, Alaric gets his way. Alaric, clever and dynamic, profits from the new system of promotion by examination in the civil service; but with responsibility comes temptation, and Alaric falls. He is arrested for the abuse of a trust fund, is tried, and, despite the best efforts of his counsel, Chaffanbrass, imprisoned. His wife Gertrude, and the dependable Harry Norman, help him through the ordeal and into Australian exile.

Meanwhile Charley has built up a literary reputation, won promotion, and settled down to married life. Charley's experiences reflect Trollope's own in his early days as a clerk at the Post Office.

Three Hours after Marriage (1717), a comedy by *Arbuthnot, *Gay, and *Pope.

Three Men in a Boat see JEROME, J. K.

Threepenny Opera, The {*Die Dreigroschenoper*}, *Brecht's updated version of **The Beggar's Opera*.

Three Weeks after Marriage, a comedy by * Murphy, performed 1764. It satirizes the parvenu tastes of a rich retired tradesman, Mr Drugget, who has married his eldest daughter to Sir Charles Rackett, and proposes to marry his second daughter to another penniless man of fashion, Lovelace. But his experiences with the recently wedded couple resolve him to abjure all dealings with fashionable society.

Thrie Estaitis, Satyre of the, see PLEASANT SATYRE OF THE THRIE ESTAITIS, ANE.

Through the Looking-Glass and What Alice Found

There, a book for children by Lewis Carroll (see DODGSON), published 1872.

Alice (see ALICE'S ADVENTURES IN WONDERLAND) walks in a dream through the looking-glass into Looking-Glass House, where she finds that the chessmen, particularly the red and white queens, are alive; meets with Tweedledum and Tweedledee and Humpty-Dumpty; and so forth. The story ends with Alice, who has the red queen in her arms, 'shaking her into a kitten' (for she had gone to sleep playing with the black and white kittens). The well-known verses about the *Jabberwock and the Walrus and the Carpenter occur in the course of the story.

THUBRON, Colin (1939-), novelist and travel writer, born in London. His travel writings began in the eastern Mediterranean and include *Mirror to Damascus* (1967), *The Hills of Adonis* (1968), and *Journey into Cyprus* (1975), which provided the setting for his first novel, *The God in the Mountain* (1977). Later travel books took on increasingly difficult terrain, and include *Among the Russians* (1983, a journey to Moscow, the Caucasus, the Ukraine, and the Crimea), *Behind the Wall* (1987, a journey through China), and *The Lost Heart of Asia* (1994). His novels, which also tend to emphasize man's essentially solitary or estranged condition, include *Emperor* (1978), *A Cruel Madness* (1984, set in a mental institution), and *Falling* (1989). *Turning back the Sun* (1991) is set in an unnamed country where the doctor Rayner, a lonely idealist, tries to prevent the persecution of the 'savage' natives who are suspected of violence against the white population and of spreading a new plague. *Distance* (1996) is an

exploration of time, love, and memory through the narration of an astrophysicist suffering from amnesia. **THUCYDIDES** (C.460-C.395 BC), Athenian historian who left a brilliant account of the disastrous war Athens waged against Sparta. Outstanding talent as a writer enabled him to bestow on his subject the inevitable character of a tragedy. He was prepared to trace effects to rational causes; his handling of eyewitness accounts (all-important in a contemporary history) was securely scientific; and although his obvious desire to trace the psychological laws underlying political action has been held to have damaged his standing as a pure historian, some readers have found his political speculations of interest. Like other difficult Greek authors, Thucydides was little read before the 19th cent., although there was a translation by T. Niccols (1550) and one by *Hobbes (1629) which he said was intended to display the follies of democracy. Then in 1829 S. T Bloomfield produced an annotated translation. In 1830-5 T. * Arnold published a commentary in which he tried to derive lessons for his own time from the text of Thucydides, and *Jowett's elegant translation followed in 1881.

Thunderer, The, a nickname given to **The Times* in the middle of the 19th cent., in allusion to the style of writing of Edward Sterling (1773-1847), a member of its staff, and father of John * Sterling. *Trollope similarly alludes in some of his novels to *The Times* as 'The Jupiter' (from Jupiter Tonans).

THURBER, James Grover (1894-1961), American humorist, many of whose essays, stories, and sketches appeared in the **New Yorker*, including one of his bestknown short stories, 'The Secret Life of Walter Mitty'

(1932), which describes the colourful escapist fantasies of a docile husband.

THURIO I TIMBER I O I 4

Thurio, 'a foolish rival to Valentine' as *Silvia's suitor in Shakespeare's **The Two Gentlemen of Verona*.

THURLOW, Edward, second Baron Thurlow (1781-1829), public servant and minor writer, who contributed frequently to the *^Gentleman's Magazine*. In 1810 he published an edition of Sidney's **A Defence of Poetry* and in 1813 his own *Poems*, followed by further volumes. In 1822 he published *Angelica*, an attempted continuation of Shakespeare's **The Tempest*.

Thwackum, a character in Fielding's **Tom Jones*.

THWAITE, Anthony Simon (1930-), poet and critic, born at Chester, and educated at Christ Church, Oxford. His varied literary career has included academic posts in Japan (1955-7), Libya (1965-7), and Kuwait (1974); some years as producer for the BBC, and as literary editor (1962-5) of the **Listener*, he was coeditor of *^Encounter* from 1973 to 1985. His volumes of poetry include *Home Truths* (1957), *The Stones of Emptiness* (1967), and *A Portion for Foxes* (1977). An early allegiance to *Larkin has expanded into a wide variety of theme and subject matter, ranging from the domestic to the exotic: *Victorian Voices* (1980) is a collection of fourteen dramatic monologues which takes as subjects such lesser Victorian figures as P. H. Gosse (father of E. *Gosse), J. C. *Collins, and Alma-Tadema. His collected *Poems 1953-1983* was published in 1984, and enlarged in 1989 as *Poems 1953-1988*. His engagement with Japanese culture was again reflected in *Letter from Tokyo* (1987). His *Selected Poems 1956-1996* appeared in 1997. He edited the

Collected Poems of Larkin in 1988 and Larkin's *Selected Letters* in 1992. He is married to the literary biographer Ann Thwaite.

Thyrsis, A Monody, to commemorate the author's friend, Arthur Hugh Clough, who died at Florence, 1861', a poem by M. *Arnold, first published in **Macmillan's Magazine*, 1866. The poem is a pastoral elegy lamenting *Clough as Thyrsis, recalling his 'golden prime' in the days when he and Arnold wandered through the Oxfordshire countryside, their youthful rivalry as poets, and Clough's departure for a more troubled world, where his poetry took on 'a stormy note I Of men contention-tossed'. It invokes the *Scholar-Gipsy as an image of hope and perpetual quest: 'Roam on! The light we sought is shining still.'

Tibert, the cat in **Reynard the Fox*. The name is the same as Tybalt (see the exchange between Mercutio and Tybalt in **Romeo and Juliet*, in. i. 75 ff.: 'Tybalt, you rat-catcher . . . Good King of Cats, nothing but one of your nine lives').

TIBULLUS, Albius (c.48-19 BC), Roman elegiac poet, noted for the refinement and simplicity of his plain style and his idealization of the countryside. Of the three books that bear his name, the first is a celebration of his love for a mistress (Delia) and a boy (Marathus), the second a short account of his love for a woman whom he calls Nemesis, and the third a collection of poems by members of his literary circle. His influence has been discerned in T. *Campion and *Herrick, and *Dryden compared him to *Sedley.

TICKELL, Thomas (1685-1740), educated at The Queen's College, Oxford. He contributed verse to

the **Guardian*, the *^Spectator* and other publications, and was author of various poems, including *Oxford* (1707), *On the Prospect of Peace* (1713), and *Kensington Garden* (1722); his sentimental **ballad Lucy and Colin* (1725) was much admired by **Gray* and **Goldsmith*. But he is chiefly remembered as a friend and supporter of **Addison*; he may have occasioned the quarrel between **Pope* and Addison by publishing in 1715 a translation of the first book of the *Iliad* at the same time as Pope, at Addison's instigation, as Pope supposed. He edited Addison's works (1721), publishing in the first volume an elegy on Addison's death.

Tigg, Montague, a character in Dickens's **Martin Chuzzlewit*.

Tilburina, the heroine of Mr Puff's tragedy 'The Spanish Armada' in Sheridan's **The Critic*. It is she who observes that even an oyster may be crossed in love.

Till Eulenspiegel, see EULENSPIEGEL.

TILLOTSON, John (1630-94), educated at Clare Hall, Cambridge, a latitudinarian who became archbishop of Canterbury. His sermons, which were very popular, show a marked difference from the earlier **metaphysical* style of **Donne* and **Andrewes*; they were both plainer and shorter, and were extolled as models of lucidity and good sense through most of the 18th cent.

TILLYARD, E(ustace) M(andeville) W(etenhall) (1889-1962), scholar and critic. Among weightier publications such as *Milton* (1930), *Shakespeare's Last Plays* (1938), *Shakespeare's History Plays* (1944), and *Shakespeare's Problem Plays* (1950), probably his short essay *The Elizabethan World Picture* (1943)

has been the most influential. *The Personal Heresy*, his debate with C. S. **Lewis* about the value of searching for a writer's true state of mind through his works, was first published in 1939.

Tilney, General, his sons Henry and Frederick, and his daughter Eleanor, characters in J. Austen's **Northanger Abbey*.

Timber, or *Discoveries Made upon Men and Matter*, by **Jonson*, printed in the folio of 1640, a collection of notes, extracts, and reflections on miscellaneous subjects, made in the course of the author's wide reading, varying in length from a single sentence to short essays. They are, for the greater part, adapted from Latin writers.

1 0 1 5 TIME AND TIDE | TIMON OF ATHENS

Time and Tide: *An Independent Non-Party Weekly Review*, a periodical founded in 1920 by Viscountess Rhondda (Margaret Haig Thomas, 1883-1958), with the support of R. **West*, Cicely Hamilton, and others. Originally a strongly left-wing and feminist publication, under the editorship of Helen Archdale, it went through many shades of political opinion before its disappearance in 1977. Its contributors included D. H. **Lawrence*, V. **Woolf*, S. **Jameson*, G. B. **Shaw*, and Robert **Graves*; in 1929 it serialized E. M. **Delafield's Diary of a Provincial Lady*; **Betjeman's* poem 'Caprice' describes how he was sacked from his post as its literary adviser in 1953.

Times, The, founded under the name of 'The Daily Universal Register' on 1 Jan. 1785 by John Walter, the name being changed to *The Times* in 1788. The founder and his son, also John Walter, introduced great improvements both in the mechanism of newspaper

printing and in the collection of intelligence. Among the famous editors of *The Times* have been Thomas Barnes (1817-41) and John Thaddeus Delane (1841-77). The latter was followed by Thomas Chenery, and in 1884 by G. E. Buckle. *The Times* was one of the first papers to employ special foreign correspondents (H. C. *Robinson was sent to north Germany in this capacity in 1807) and war correspondents (W H. Russell in the Crimea). Among notable men of letters who contributed to *The Times* in early days were *Borrow (from Spain), Leigh *Hunt, and B. *Disraeli ('Runnymede Letters').

In the 20th cent. *The Times* has been edited by G. Robinson (1912-19); H. W Steed (1919-22); G. Dawson (1922-41); R. M. Barrington Ward (1941-8); W. F. Casey (1948-52); W Haley (1952-66); W Rees-Mogg (1966-81); H. Evans (1981-2); C. Douglas-Home (1982-5); C. Wilson (1985-90); S. Jenkins (1990-2); P. Stothard (1992-). The most dramatic change in the appearance of the paper during this period was the removal, on 3 May 1966, of the column marked 'Personal' from the front page, and its replacement by news. Of the three weekly supplements published by *The Times* group, the **Times Literary Supplement* was founded in 1901, the *Times Educational Supplement* in 1910, and the *Times Higher Educational Supplement* in 1971. In 1967 both *The Times* and the **Sunday Times* came under the control of Times Newspapers Limited, a group set up by Lord Thomson of Fleet (1894-1976). Because of strike action both papers and the supplements closed down for some months in 1978-9; in 1981 they were all acquired by the News Corporation Limited, of which Rupert

Murdoch is chief executive.

Times Literary Supplement (1902-), a weekly literary periodical of high international standing which first appeared with **The Times* in 1902, then in 1914 became a separate publication. The first editor, Bruce *Richmond (later knighted), supported and encouraged many writers of his time, including V. *Woolf, T S. *Eliot, J. M. *Murry, E. *Blunden, the historians *Namier and E. H. Carr, and many others, both by commissioning articles from them and by giving publicity to their own works. Reviews continued to be anonymous until 1974 when under the editorship of John Gross they began to be signed. The journal endeavours to cover most of the important works of literature and scholarship, and remains influential.

Timias, in Spenser's **Faerie Queene*, Prince *Arthur's squire, may represent *Raleigh. When wounded (in. v), he is healed by *Belphoebe. The incident of Timias and *Amoret, in IV. vii. 35 and 36, may allude to Raleigh's relations with Elizabeth Throckmorton.

Timon, a misanthropical citizen of Athens who lived about the time of the Peloponnesian War, the subject (1) of one of *Lucian's finest Dialogues; (2) of Shakespeare's **Timon of Athens*.

Pope's Timon, in **MoralEssays* IV. 98, an example of ostentatious wealth without sense or taste, was said to be drawn from the duke of Chandos, but Pope repudiated this charge, apparently to the duke's satisfaction, and it is more likely to be a composite portrait.

Timon of Athens, a drama by *Shakespeare, probably

in collaboration with *Middleton, written probably about 1607 and apparently left unfinished; it was not printed until the First * Folio of 1623. The material for the play is in *Plutarch's *Life of Antony*, Painter's **Palace of Pleasure*, *Lucian's *Timon, or the Misanthrope*, and possibly an anonymous play *Timon* among the Dyce MSS in the Victoria and Albert Museum. Timon, a rich and noble Athenian of good and gracious nature, having ruined himself by his prodigal liberality to friends, flatterers, and parasites, turns to the richest of his friends for assistance in his difficulties, and is denied it and deserted by all who had previously frequented him. He surprises these by inviting them once more to a banquet; but when the covers are removed from the dishes (Timon crying, 'Uncover, dogs, and lap', III. vi), they are found to contain warm water, which with imprecations he throws in his guests' faces. Cursing the city, he betakes himself to a cave, where he lives solitary and misanthropical. While digging for roots he finds a hoard of gold, which has now no value for him. His embittered spirit is manifested in his talk with the exiled Alcibiades, the churlish philosopher Apemantus, the thieves and flatterers attracted by the gold, and his faithful steward Flavius. When the senators of Athens, hard pressed by the attack of Alcibiades, come to entreat him to return to the city and help them, he offers them his fig-tree, on which to hang themselves as a refuge from affliction. Soon his tomb is found by the seashore, with an epitaph expressing his hatred of mankind.

TINA SASTRI | 'TIS PITY SHE'S A WHORE 1 0 1 6

Tina Sastri, a character in G. Eliot's 'Mr Gilfil's Love-

Story' (see SCENES OF CLERICAL LIFE).

TINDAL, Matthew, see DEISM.

TINDAL, William, see TYNDALE.

TINDALL, Gillian (1938-), novelist, short story writer, critic, and historian, born in London, and educated at Oxford. Her works, which show a keen and sensitive interest in contemporary social and moral issues, and frequently feature the dilemmas of the liberal conscience, include *The Youngest* (1967), in which a mother gives birth to a deformed child; *Fly away Home* (1971), an exploration in diary form of an early marriage and its consequences, set in Paris, London, and Israel; *Dances of Death* (1973, stories centred on a subject which, she suggests, had replaced sex as a 20th-cent. taboo); *The Traveller and His Child* (1975), a novel about parental responsibility, set in North London and France; *The Intruder* (1979, novel); *The China Egg* (1981, stories); and *Journey of a Lifetime* (1990), which collects stories connected by the themes of travel, death, memory, and age. *The Fields beneath* (1977) is a topographical study of Kentish Town, a North London neighbourhood; *City of Gold* (1981) is a 'biography' of Bombay; and *Célestine* (1995) is a study of a French village: all show her sense of the influence and importance of place.

Tintagel, a castle on the north coast of Cornwall, of which ruins remain. It figures in *Malory as the castle where *Uther Pendragon was wedded to Igraine, and subsequently as the home of King Mark of Cornwall. '**Tintern Abbey**, Lines Composed a Few Miles above, on Revisiting the Banks of the Wye during a Tour', a poem by *Wordsworth published in the first edition of the **Lyrical Ballads* (1798).

Wordsworth had visited Tintern in 1793; the second visit recorded in this work was with his sister Dorothy, who is addressed in its closing passage, and the poem was composed as they walked towards Bristol. Written in blank verse, its style is far removed from the deliberately 'low' manner of the ballads, and Wordsworth himself referred to 'the impassioned music of the versification', which resembled the elevation of an ode. It is a central statement of Wordsworth's faith in the restorative and associative power of nature; he describes the development of his own love of nature from the 'coarser pleasures' of boyhood, through the 'aching joys' and 'dizzy raptures' of young manhood, to the more reflective, moral, philosophic pleasures of maturity, informed by 'the still, sad music of humanity'.

TIPPETT, Sir Michael (1905-98), English composer, and, with *Britten, one of the most important to reach maturity after the Second World War. He made his first substantial impression with the oratorio *A Child of Our Time* (1944). At an early stage in its creation he had interested T. S. *Eliot in writing the libretto, but Eliot finally declined, suggesting Tippett would do better to write the words himself. He followed this advice and adopted the same procedure in the four operas of his maturity, *The Midsummer Marriage* (1955), *King Priam* (1962), *The Knot Garden* (1970; influenced by R. D. *Laing), and *The Ice Break* (1977).

There are two important song settings from the earlier period, both for solo voice and piano: the cantata *Boyhood's End* (1943), to words by *Hudson, and the passionate song cycle *The Heart's Assurance* (1951), to poems by A. *Lewis and *Keyes. His choral works include settings of E. *Sitwell (the

motet *The Weeping Babe*, 1944), C. *Fry (the cantata *Crown of the Year*, 1958), *Shelley and *Yeats (*Music for Words Perhaps*, 1960). But perhaps Tippett's most important work is *The Vision of St Augustine* (1965), a dense and complex setting of words from St *Augustine and the Bible, arranged by the composer himself as a mystical testament of his own beliefs.

Tiresias', a dramatic monologue in blank verse by *Tennyson, published 1885, but composed in 1833. The prophet Tiresias, blinded and doomed to 'speak the truth that no man may believe' as a consequence of glimpsing Athene naked, urges Menoeceus, son of Creon, to sacrifice himself for Thebes.

TIRSO DE MOLINA, the pseudonym of Gabriel Téllez (1583-1648), a Spanish dramatist, famous outside Spain principally as the creator of the prototype of *Don Juan in his play *El burlador de Sevilla* (1630, *The Seville Deceiver* or *Jester*).

Tis Pity She's a Whore, a tragedy by J. *Ford, printed 1633.

The play deals with the guilty passion of Giovanni and his sister Annabella for each other. Being with child, Annabella marries one of her suitors, Soranzo, who discovers her condition. She refuses to name her lover, though threatened with death by Soranzo. On the advice of Vasques, his faithful servant, Soranzo feigns forgiveness, Vasques undertaking to discover the truth, which he does. Soranzo invites Annabella's father and the magnificoes of the city, with Giovanni, to a sumptuous feast, intending to execute his vengeance. Although warned of Soranzo's intentions, Giovanni boldly comes. He has a last meeting with Annabella just

before the feast and, to forestall Soranzo's vengeance, stabs her himself. He then enters the banquet room with her heart on his dagger, defiantly tells what he has done, fights with and kills Soranzo, and is himself killed by Vasques.

'Tis Pity is an obsessive, passionate play, focusing on the sensationalist incest taboo, but treating it seriously and with penetrating honesty (see I. ii). It is portrayed, with rich symbolic imagery, as doomed but intensely beautiful, and this has made it Ford's most famous play, in the study and on the stage.

1 0 1 7 TITANIA I TITUS ANDRONICUS

Titania, in Shakespeare's **A Midsummer Night's Dream*, the queen of the fairies, and wife of Oberon. The name is given by **Ovid* in the *Metamorphoses* to Latona, Pyrrha, Diana, and Circe, as descendants of the Titans.

Tit-Bits, a popular weekly magazine, founded in 1881 by G. **Newnes*. It ceased publication in 1984. The original formula included jokes, quizzes, correspondence, short stories and serialized fiction, snippets of news, etc., 'from all the Most Interesting Books, Periodicals and Contributors in the World', and over the years such ingredients as comic strips, cartoons, and sports coverage were added. In its early years it attracted short stories by Arnold **Bennett*, **Conrad*, and other aspiring literary figures.

Tithonus', a dramatic monologue in blank verse by **Tennyson*, published in the **Cornhill* in 1860, then in 1864, but composed in 1833 and described by the poet as 'originally a pendent to the "Ulysses" in my former volume'. Tithonus is granted perpetual life but not perpetual youth by Aurora, and in a dramatic monologue

he longs for death; like **In Memoriam*, the poem reflects Tennyson's anxiety about the nature of personal immortality.

TITIAN (c. 1487-1576), Venetian painter, whose handling of oil paint is unrivalled. Titian's output was prodigious and he excelled in every kind of painting; in religious and history paintings, scenes from allegory and mythology; landscape and portraiture. He was a close friend of **Aretino*, whose letters and poems describe his works. Titian's early pictures were influenced by **Giorgione* and *Bellini*; his mature works are more dramatic and glow with rich colour. His pagan subjects, such as the *Bacchus and Ariadne* (1523, London, National Gallery), are radiantly sensuous and joyful. *The Death of St Peter Martyr* (completed 1530), once his most famous picture, was destroyed by fire in 1867. From 1532 the Emperor Charles V became a powerful patron; for him and for the Farnese family Titian created increasingly opulent portraits and, for Philip II of Spain, a series of erotic 'poesie'. His late style is characterized by its extraordinarily free and expressive handling and tragic mood. 'Titian's warmth divine' (**Pope*: 'Epistle to Mr Jervas') has always been popular with the literary English; E. Panofsky suggested that Shakespeare's interpretation of Adonis as a reluctant lover (**Venus and Adonis*, 11. 811-16) may have been inspired by Titian's *Adonis Taking Leave of Venus* (Madrid, Prado). Travellers on the **Grand Tour* invariably commented on the *Venus of Urbino* (1538, Uffizi, Florence) which then hung in the Tribuna with the *Medici Venus*. The Romantics—**Haydon*, **Hazlitt*, Sir T **Lawrence*—admired the *Bacchus and Ariadne*; this picture inspired **Keats's* description of the 'swift

bound of Bacchus' in *Sleep and Poetry*.

Títmarsh, (1) Michael Angelo, a pseudonym used by *Thackeray for much of his early journalism. 'Michael Angelo' is a comic reference to his broken nose and to his aspirations to be an artist. (2) Samuel, a character in his *The Great Hoggarty Diamond*.

Tito Melema, a character in G. Eliot's **Romola*.

Titurel, a German *Grail legend of the 13th cent., left incomplete by * Wolfram von Eschenbach. Titurel (the great-grandfather of Parsifal) is entrusted by heaven with the guardianship of the Grail, and he builds a chapel at Mount Selvage (Montsalvatsch) where he reposes it and organizes a band of defenders for it.

Titus Andron'ICUS, a tragedy by * Shakespeare. It is probably his earliest tragedy and may date from 1590; in 1594 it was published in a quarto which was reprinted twice before its appearance in the First * Folio of 1623, with an added scene (ill. ii). Shakespeare's authorship has been questioned, but it is now generally agreed that he was responsible for the whole play.

Various sources for *Titus Andronicus* have been put forward, including the *Hecuba* of *Euripides. *Seneca's *Thyestes* and *Troades* contributed to the plot, as did *Ovid's version of 'the tragic tale of Philomel', in *Metamorphoses* Book 13, and *Plutarch.

The first half of the play deals with the return of Titus Andronicus to Rome after his sixth victory over the Goths. He brings with him their Queen Tamora and her three sons, the eldest of whom, Alarbus, is sacrificed to avenge his own sons' deaths. Titus is offered the imperial mantle, but gives it instead to the late emperor's son Saturninus, to whose marriage with his daughter Lavinia Titus consents. Saturninus' brother

Bassianus claims Lavinia as his own and, while taking her off, Titus kills his son Mutius, who had tried to block his way. Saturninus now changes his mind, renounces Lavinia, and marries Tamora, who engineers a false reconciliation between the emperor and Titus, whom she plans to destroy. She does this with the help of her lover Aaron, the Moor, who gets Tamora's sons Chiron and Demetrius to murder Bassianus, whose body is thrown into a pit, rape Lavinia, and cut off her tongue and hands. Titus' sons Quintus and Martius are then lured by Aaron to fall into the pit, where they are found and accused of Bassianus' murder. Aaron tells Titus that his sons will not be executed if he sacrifices his hand and sends it to the emperor. Titus does this, but gets it back again with the heads of his two sons.

In the second half of the play Titus discovers who raped and mutilated his daughter, and with his brother Marcus, and last remaining son Lucius, vows revenge. Lucius leaves Rome, but returns with an army of Goths, which captures Aaron and his child by Tamora.

Tamora and her sons Demetrius and Chiron visit Titus disguised as Revenge, Rapine, and Murder and ask him to have Lucius' banquet at his house, where the emperor and the empress and her sons will be brought. Titus recognizes his enemies and with the help of Lavinia slits the throats of Chiron and Demetrius and TITUS LIVIUS FOROJULIENSES | TOLLER 1 0 1 8 uses their flesh in a pie, some of which Tamora eats at the banquet before Titus kills her. He also stabs Lavinia, but is killed by Saturninus, who is in turn killed by Lucius. He is elected emperor and sentences Aaron to be buried breast-deep in the ground and

starved to death.

Critical judgement of the play has tended to be unfavourable. It was dismissed by its Restoration adapter Edward Ravenscroft, with the sentence: 'It seems rather a heap of Rubbish than a Structure.' More recent critics have related the play to *revenge tragedy, and praised it for its anticipation of Shakespeare's great tragedies, in particular * *Othello* and **King Lear*. A drawing ascribed to Henry *Peacham depicting 'Tamora pleading for her sonnes going to execution' perhaps dated 1595 is at Longleat and is the first known surviving illustration of one of Shakespeare's plays. (Andronicus in the play is accentuated thus, on the second syllable; in Latin it is Androni'cus.)

TITUS LIVIUS FOROJULIENSES, an Italian in the service of Duke ^Humphrey of Gloucester, who wrote, about 1440, a chronicle of the reign of Henry V.

Toad of Toad Hall, a dramatic adaptation by A. A. *Milne of K. *Grahame's *The Wind in the Willows*.

To Autumn', a poem by *Keats, written Sept. 1819, published 1820. It was his last major poem, and although usually included in a discussion of the Odes (see under ODE), it was not so labelled by Keats himself.

The poem, in three stanzas, is at once a celebration of the fruitfulness of autumn (lightly personified as a figure in various autumnal landscapes) and an elegy for the passing of summer and the transience of life, and its mood has been generally taken to be one of acquiescence. The association of autumn and early death in the mind of Keats is poignantly revealed in a letter to Reynolds (21 Sept. 1819), written immediately

after the composition of the poem, in which he says, 'T always somehow associate Chatterton with the autumn.'

Toby, Uncle, Captain Tobias Shandy, in Sterne's **Tristram Shandy*.

TOCQUEVILLE, Alexis de (1805-59), French sociologist and historian. Until the *coup d'état* of 1851 he was active in the judicature and in politics, serving for a time as foreign minister. An official visit to the United States in 1851 produced the first of his two classic works, *La Démocratie en Amérique* (1835 and 1840), a subtle and prescient analysis of the strengths and weaknesses of a democratic society in evolution. The second, *L'Ancien Régime* (1856), is a profound social and political study of pre-revolutionary France, regarded as the source rather than the contradiction of the revolution that destroyed it. No 19th-cent. historian discerned with greater exactness the tensions hidden in large-scale contemporary communities. He corresponded extensively with J. S. *Mill.

Todgers, Mrs, in Dickens's **Martin Chuzzlewit*, mistress of a boarding house.

TÓIBÍN, Colm (1955-), Irish novelist, journalist, and travel writer. His first novel *The South* (1990) told of an Irish Protestant living in Spain, who then returns to Dublin for a bitter-sweet reunion with her son; *The Heather Blazing* (1992), an account of a retired couple's strained marriage, was similarly lyrical and compassionate. *The Story of the Night* (1996) described a young man's gradual awakening to his homosexuality against a finely drawn backdrop of Argentinian society. Like his fiction, Tóibín's travel writing (including *Homage to Barcelona*, 1990) is distinguished by its political awareness and refreshing lack of machismo.

TOKLAS, Alice B., see STEIN.

TO LAND, John (1670-1722), freethinker, born on Inishowen in Donegal (Ireland). 'Educated from the cradle in the grossest superstition', as he says in his *Apology* (1697), he threw off Roman Catholicism at the age of 15. After studying at universities in Scotland and Holland, he settled in Oxford where he completed *Christianity not Mysterious* (1696), which made him notorious. It also began the Deist controversy (see DEISM) and initiated the one great epoch of Irish philosophy.

In 1702 he travelled to Berlin, where he discussed theology with the queen of Prussia. To her he addressed his *Letters of Serena* (1704), whose materialistic pantheism—he coined the word 'pantheist' in 1705—he flamboyantly expressed in *Pantheisticon* (1720). He was a prolific controversialist. In 1698 he wrote a life of *Milton and edited his prose works. Toland's *Tetradymus* (1720) contains perhaps the first essay on the esoteric/exoteric distinction. *Pope ridiculed him; *Swift called him 'the great Oracle of the Anti-Christians'.

TOLKIEN, J(ohn) R(onald) R(euel) (1892-1973), Merton professor of English language and literature at Oxford, 1945-59. He published a number of philological and critical studies, such as 'Beowulf: The Monsters and the Critics' (in *Proceedings of the British Academy*, 1936), and became internationally known for two books based on a mythology of his own: *The Hobbit* (1937) and its sequel *The Lord of the Rings* (3 vols, 1954-5). *The Silmarillion* (1977), which has an earlier place in this sequence of stories, was published posthumously. A life by Humphrey Carpenter was

published in 1977. See also FANTASY FICTION.

TOLLER, Ernst (1893-1939), German revolutionary poet and dramatist, associated with the short-lived Bavarian communist government of 1918. He was imprisoned for five years after the war, during which period he wrote *Expressionist plays such as *Die Maschinenstürmer* (1922; *The Machine Wreckers*).

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After the rise of Hitler he moved to New York, where he committed suicide, an act commemorated in an elegy by *Auden ('In Memory of Ernst Toller'), who had met Toller in 1936 in Portugal and translated the lyrics for his satirical musical play *Me wieder Friede! (No More Peace!)*, 1937).

TOLSTOY, Count Lev Nikolaevich (1828-1910), Russian prose writer. He was born at Yasnaya Polyana, in central Russia, which he inherited in 1847. His first published work was *Childhood* (1852), the first part of a remarkably perceptive trilogy on his early years completed by *Boyhood* (1854) and *Youth* (1857). His Caucasian tale *The Raid* appeared in 1853. He served in the army and took part in the Crimean War: his *Sevastopol Sketches* (1855-6) are marked by an unromantic view of war indebted to * Stendhal. He then published *Family Happiness* (1859) and *The Cossacks* (1863), but much of the next decade (1863-9) was engaged in the creation of *War and Peace* (pub. 1865-9), an epic novel of the Napoleonic invasion and the lives of three aristocratic families. This was followed by *Anna Karenina*, begun in 1873 and published 1875-8, the story of a married woman's passion for a young officer and her tragic fate. From about 1880 Tolstoy's constant concern with moral questions developed into

a spiritual crisis which led to radical changes in his life and to the writing of such works as *A Confession* (1879-82), *What Men Live by* (1882), *What I Believe* (1883), and *What is Art?* (1898). The major fictional works of this late period, bearing the imprint of changes in his thinking, are *The Death of Ivan Ilyich* (1886), *The Kreutzer Sonata* (pub. 1891), *Master and Man* (1895), *Resurrection* (1899-1900), and *Hadji Murad* (1904, published posthumously in 1912). Tolstoy's moral positions, involving non-resistance to evil, the renunciation of property, the abolition of governments and churches, but a belief in God and love of men, led to the banning of many of his works by the censors, and to his excommunication by the Orthodox Church in 1901. But they also brought him a unique moral authority and influence, and Yasnaya Polyana became a place of pilgrimage. He died at Astapovo railway station after having fled his home. *The Cossacks* appeared in English translation in 1878, and there were a large number of translations in the 1880s. His collected works were translated 1899-1902 and have been retranslated many times since. Among those who played a part in establishing his English reputation were M. *Arnold, G. B. *Shaw, *Galsworthy, E. M. *Forster, and D. H. *Lawrence.

TOMALIN, Claire (1933-), biographer, born in London, educated at Newnham College, Cambridge. Her biographies, which have been notable for their scholarly and sensitive reclamation of women's lives from historical neglect or misunderstanding, include *The Life and Death of Mary Wollstonecraft* (1974), *Katherine Mansfield: A Secret Life* (1987), *The Invisible Woman: The Story of Nelly Ternan and Charles Dickens*

(1990), *Mrs Jordan's Profession* (1994, a study of the actress Mrs *Jordan, inspired by her research into the theatrical profession during her work on Ellen Ternan), and *Jane Austen: A Life* (1997).

Tom and Jerry, the two chief characters in *Egan's *Life in London*; hence used in various allusive senses, e.g. of riotous behaviour: they gave their names to the wellknown cartoon characters.

Tom Brown's Schooldays, see HUGHES, T
Tom Jones, The History of, a novel by H. *Fielding, published 1749.

Although very long, the novel is highly organized, and was thought by *Coleridge to have one of the three great plots of all literature. The kindly, prosperous Mr Airworthy, a widower, lives in Somerset with his illhumoured unmarried sister Bridget. Late one evening Airworthy finds a baby boy lying on his bed. He is charmed with the mysterious baby, names it Tom, and adopts it, adding the surname Jones on the assumption that the mother is Jenny Jones, a maidservant to the wife of the schoolmaster Partridge, who is eventually accused of being the father and dismissed his post. Both Jenny and Partridge vanish from the neighbourhood. Meanwhile Bridget marries the obnoxious Captain Blifil and they have a son, Master Blifil, who is brought up with Tom. They are taught by the brutish chaplain Thwackum, and the philosopher Square, and have as family neighbours the bluff fox-hunting Squire Western, his sister, and his daughter Sophia, as well as Allworthy's gamekeeper Black George Seagrim and his wife and daughters.

The story moves on to the point when Tom is 19, and begins to find that his childhood affection for the

beautiful and sweet-natured Sophia (whose portrait Fielding founded upon his own wife) has grown into adult love. However, Sophia is destined by her father for Master Blifil, and Tom allows himself to be distracted by the charms of Molly Seagrim. By clever misrepresentation the scheming young Blifil converts Allworthy's affection for Tom into anger, and with the help of Thwackum and Square he succeeds in having the harum-scarum Tom expelled from the house. Filled with despair that he has alienated his beloved fosterfather and is leaving all he loves, Tom sets off for Bristol intending to go to sea. Meanwhile Sophia, disgusted by Blifil's courtship, runs away with her maid Honour, hoping to find her kinswoman Lady Bellaston in London. Amid numerous adventures on the road, during which he falls in with redcoats and is deflected from his plan of going to sea, Tom encounters Partridge, once supposed to be his father, who is now travelling the country as a barber-surgeon. Unknown to Tom, he and Sophia both find themselves in an inn at Upton, but because of Partridge's malicious stupidity Sophia believes that Tom (now in bed with Mrs Waters, of whom we are to hear more) no longer loves her, and flees on towards London. Tom follows, and in London

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is ensnared by the rich and amorous Lady Bellaston. She and her friend Lord Fellamar, who is in pursuit of Sophia, contrive together to keep Tom away from his love, but the abrupt eruption of Squire Western saves Sophia from Fellamar's snare. Partridge now reveals that Mrs Waters is none other than Jenny Jones, supposed to be Tom's mother, and for a brief period

Tom believes he has committed incest. But Jenny reveals that Tom's mother was really Bridget Allworthy (later Blifil), who has confessed all to her brother on her deathbed, and that his father was a young man long since dead. Lady Bellaston and Lord Fellamar attempt to have Tom press-ganged, but instead he is arrested and imprisoned after a fight in which it first appears he has killed his assailant. Sophia cannot forgive his entanglement with Lady Bellaston and Tom's fortunes are at their lowest ebb. Blifil arranges that the gang shall give evidence against Tom, but, with the help of a long letter from Square to Allworthy, Blifil's envious machinations, dating from their earliest boyhood, are finally revealed, and Tom is reinstated in his repentant uncle's affection. He meets Sophia again at last, learns that she loves him, and receives the hearty blessing of her father. In the generosity of his heart, Tom forgives all who have wronged him, even including the detestable Blifil.

In chapter 1, 'Bill of Fare', Fielding informs the reader that 'The provision. . . we have here made is no other than Human Nature' and in his Dedication to *Lyttelton declares, 'that to recommend goodness and innocence hath been my sincere endeavour in this history'. The book was enthusiastically received by the general public of the day, although Fielding's robust distinctions between right and wrong (which, for instance, permit his high-spirited hero various sexual escapades before his final blissful marriage) were a severe irritant to many, including Dr * Johnson. The book is generally regarded as Fielding's greatest, and as one of the first and most influential of English novels. **TOMKINS**, Thomas (1572-1656), Welsh composer and

organist, who studied under *Byrd. He is chiefly remembered as a composer of *madrigals, but also wrote many sacred works, published posthumously as *Musica Deo Sacra* (1668).

TOMKIS, Thomas (71580-71634), fellow of Trinity College, Cambridge, and author of two university comedies, *Lingua: Or The Combat of the Tongue and the Five Senses for Superiority* (1607) and *Albumazar* (1615). The latter was acted before James I at Cambridge. Albumazar (historically an Arabian astronomer, 805-85) is a rascally wizard who transforms the rustic Trincalo into the person of his master, with absurd consequences. It was revived (1668) with a prologue by *Dryden, wrongly charging *Jonson with adopting it as a model for **The Alchemist*. It was again revived by *Garrick.

TOMLINSON, (Alfred) Charles (1927-), poet and artist, born in Stoke-on-Trent and educated locally and at Queens' College, Cambridge, where he was taught by D. *Davie. His aspirations as a painter are reflected in the visual qualities of his verse, which also shows the influence of W. *Stevens, W C. *Williams, and M. *Moore. His first volume, *Relations and Contraries* (1951), was followed by several others including *Seeing is Believing* (USA 1958; London 1960), *The Way of the World* (1969), *Written on Water* (1972), *The Way in and Other Poems* (1974), and *The Flood* (1981). A volume of *Collected Poems* was published in 1985. Subsequent collections include *The Return* (1987), *The Door in the Wall* (1992), and *Jubilation* (1995). He edited *The Oxford Book of Verse in Translation* in 1980.

TOMLINSON, H(enry) M(ajor) (1873-1958), novelist and journalist, born in Poplar, the son of a foreman at

the West India Dock; his early love of ships and the sea is reflected in his life and works, e.g. *The Sea and the Jungle* (1912, an account of a voyage to Brazil and up the Amazon), *London River* (1921, essays and reflections), and his first novel, *Gallions Reach* (1927). *All Our Yesterdays* (1930) is an anti-war novel about the First World War. As a journalist he contributed to the radical *Morning Leader* and the **English Review*, and was literary editor of the *Nation* from 1917 to 1923.

Tom o' Bedlam, a wandering beggar. After the dissolution of the religious houses, where the poor used to be relieved, there was for long no settled provision for them. In consequence they wandered over the country, many assuming disguises calculated to obtain them charity. Among other disguises some affected madness, and were called Bedlam beggars (so in **Gammer Gurtons Nedle* 'Diccon the Bedlam'). Edgar, in **King Lear*, II. iii, adopts this disguise:

Of Bedlam beggars, who, with roaring voices,
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary.

In **Dekker's Belman of London* (1608) 'Tom of Bedlam's band of mad caps' are enumerated among the species of beggars. Some of these Bedlam beggars sang mad songs, examples of which are given in Percy's **Reliques*. They were also called 'Abraham-men', from the name, it is said (Brewer), of one of the wards in Bedlam.

Tom Sawyer, The Adventures of, a novel by Mark Twain, published 1876.

Tom, a lively and adventurous lad, lives with his priggish brother Sid and his good-hearted Aunt Polly in the quiet town of St Petersburg, Missouri. His companion

is the irrepressible Huckleberry Finn, and together they embark on many exploits, during one of which they happen to observe Injun Joe stab the town doctor to death and attempt to incriminate the drunken Muff Potter; Tom is later able to absolve Potter at his trial. Tom and his sweetheart Becky Thatcher wander away from a school picnic and are lost for three days in a cave, where Tom spies Injun Joe; after the children are rescued Injun Joe is found dead and his treasure is divided between Tom and Huck. Huck's subsequent escapades become the subject of the classic sequel *The Adventures of *Huckleberry Finn*.

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Tom Thumb, a Tragedy, a farce by H. *Fielding, performed and published 1730, and published in a different version 1731 under the title of *The Tragedy of Tragedies, or, The Life and Death of Tom Thumb the Great*.

The most successful of Fielding's many plays, this is an exuberant farce in the mock-heroic manner, ridiculing the 'Bombastic Greatness' of the fashionable grandiose tragedies of authors such as N. *Lee and J. Thomson, and similar in form to Buckingham's **The Rehearsal*. It was published with a heavy apparatus of absurd scholarly notes, and a frontispiece by *Hogarth. *Swift declared that he had laughed only twice in his life, once at a Merry-Andrew and once at a performance of *Tom Thumb*.

TONSON, Jacob (1656-1737), publisher and bookseller, the son of a barber-surgeon; he established himself in 1678 with his brother Richard (d. 1689) and eventually took his nephew Jacob into the business,

in whose favour he resigned in 1720; the firm was continued by a great-nephew of the same name. He published the foremost poets and playwrights of the age; his long association with *Dryden began in 1679, with the publication of his version of *Troilus and Cressida*, and his other writers included A. *Behn, *Otway, *Cowley, *Rowe, *Addison, and *Pope; he also acquired the profitable copyright of **Paradise Lost*. He was well known for his *Miscellanies*, in six parts, of which the earliest were edited and largely written by Dryden; they appeared between 1684 and 1709, and contained translations from *Horace, *Ovid, *Lucretius, *Virgil, etc., as well as original work by *Pope, A. *Philips, *Swift, and others. A conspicuous figure in literary society, he was secretary of the *Kit-Cat Club (which occasionally met at his home in Barnes) and the butt of satire from Dryden (who mocked his 'two left legs, and Judas-coloured hair') and Pope, who took up the theme of his ungainly legs in the **Dunciad*.

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

Toodle, Polly and Robin ('Rob the Grinder'), her son, characters in Dickens's **Dombey and Son*. Polly was Paul Dombey's foster-mother.

TOOKE, John Home (1736-1812), radical politician, and the son of a poulterer named Home; he added the name of his friend William Tooke of Purley to his own in 1782. He vigorously supported *Wilkes in connection with the Middlesex election, but later quarrelled with him. He was more than once in conflict with the authorities, and was tried for high treason and acquitted in 1794. His varied acquaintance included *Boswell, *Bentham, *Godwin, *Paine, and *Coleridge.

His principal work, "£Wa TTrepóevra, or *The Diversions of Purley* (1786-1805, two volumes of a planned three) established his reputation as a philologist and was extremely popular; it was much admired by James *Mill and the utilitarians, but its philosophical (rather than historical or philological) approach to language and grammar and its wildly speculative etymologies delayed for decades, it has been alleged, the introduction of the new and sounder philology from the Continent. See H. Aarsleff, *The Study of Language in England, 1780-1860* (1967).

Too True to Be Good (1931), a three-act political extravaganza by Bernard *Shaw which opens in one of the richest cities in England, in a patient's bedroom inhabited by a 'poor innocent microbe' apparently made of luminous jelly, and then moves to a sea beach in a mountainous country patrolled by the omnipresent Private Meek, Shaw's imaginative portrait of T. E. *Lawrence. The surreal plot, which progresses by means of a series of fantastical illusions and proliferating identities, contains echoes from **The Pilgrim's Progress* and **The Tempest*, and reaches its climax in a long peroration on the place of human beings in the evolution of the world.

Toots, Mr, a character in Dickens's **Dombey and Son*.
Top Girls, a play by Caryl *Churchill, first performed at the * Royal Court Theatre in 1982. The first act is set in a London restaurant as Marlene celebrates her promotion as managing director of the 'Top Girls' employment agency: her guests are five historical and quasihistorical characters, Isabella *Bird, the 13th-cent. Japanese courtesan Lady Nijo, Dull Gret (who is drawn from an image in a *Bruegel painting), Pope

Joan, and *Patient Griselda. The second and third acts, which move between the agency office and the poor East Anglian home of Marlene's sister, reveal the hard choices Marlene has made to achieve her success, which include the loss of her illegitimate and slowwitted daughter Angie to her childless sister Joyce. Each member of the all-female cast (apart from Marlene) plays several parts. The play explores the changing social, sexual, and above all financial expectations of British women in the 1980s, and contrasts them both with historical attitudes and with contemporary American aspirations.

TOPLADV, Augustus Montague (1740-78), from 1768 vicar of Broad Hembury, remembered for his hymns, especially 'Rock of Ages', published in the *Gospel Magazine* in 1775. At first influenced by * Wesley, he later became his bitter opponent, and an extreme Calvinist.

topographical poetry, described by Dr *Johnson as 'local poetry, of which the fundamental object is some particular landscape . . . with the addition of . . . historical retrospection or incidental meditation'.
Cooper's Hill (1642) by *Denham is an early example

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of a genre that flourished principally in the 18th cent.: see DYER; GARTH; JAGO; THOMSON, J. (1700-48), for example. Many topographical poems are also 'prospect poems', i.e. written from a high point, surveying a large view, and many were written in praise of particular parks, estates, and gardens, evidently in the hope of patronage. The genre had a renewed vogue in the late 20th cent., when the emphasis has been less on the country estate, more on the vanishing rural scene;

distinguished examples include *Remains of Elmet* (1979) and the less precisely located *River* (1983), both by Ted *Hughes.

Topsy, the lively little slave girl in H. B. *Stowe's *Uncle Tom's Cabin*, who asserted that she had neither father nor mother, and being asked who made her, replied, 'I 'spect I grow'd'. One of Mrs Stowe's most original creations, she forms a contrast to the virtuous, ethereal *Little Eva, and is carried off to Vermont after Eva's death by Eva's aunt, the orderly Miss Ophelia.

TORQUEMADA, Tomás de (1420-98), a Spanish Dominican monk, appointed in 1483 the first inquisitor general by Ferdinand and Isabella. He was famous for the untiring energy with which the work of the Inquisition in Spain was carried on under his direction. Hence his name became a synonym for a cruel persecutor. The *Instrucciones Antiguas*, a code of instructions for the application of torture, begun in 1481, which Torquemada himself expanded and developed over the next 15 years, set out in great detail the procedures for the torture, mutilation, and execution of heretics. In the course of his 18-year term of office some 2,000 heretics were burnt alive, and many more were mutilated.

Torre, Sir, in *Malory, the illegitimate son of a cowherd's wife and King *Pellinore; his knighting before Gawain by Arthur causes further rancour amongst the sons of King Lot whose father had been slain by Torre's father Pellinore, developing the long feud between their two houses.

To the Lighthouse, a novel by V. * Woolf published 1927, which draws powerfully on the author's recollections of family holidays at St Ives, Cornwall,

although the setting is ostensibly the Hebrides; her parents, as she acknowledged, provided the inspiration for the maternal, managing, gracious, muchadmired Mrs Ramsay, and the self-centred, self-pitying, poetry-reciting, absurd, and tragic figure of the philosopher, Mr Ramsay, who become the focus of one of her most profound explorations of the conflict between the male and female principles.

The novel is in three sections, of which the first and longest, 'The Window', describes a summer day, with the Ramsays on holiday with their eight children and assorted guests, who include the plump and lethargic elderly poet Augustus Carmichael; the painter Lily Briscoe (who represents in part the struggle and cost of female creativity); and the graceless lower-middleclass academic Charles Tansley. Family tension centres on the desire of the youngest child, James, to visit the lighthouse, and his father's apparent desire to thwart him: the frictions of the day are momentarily resolved around the dinner table, and a triumphant *boeuf en daube*, as Mrs Ramsay reflects that 'something . . . is immune from change, and shines out... in the face of the flowing, the fleeting, the spectral, like a ruby'. The second section, 'Time Passes', records with laconic brevity the death of Mrs Ramsay and of her son Andrew, killed in the war, and dwells with a desolate lyricism on the abandoning of the family home, and its gradual post-war reawakening; it ends with the arrival of Lily Briscoe and Mr Carmichael. The last section, 'The Lighthouse', describes the exhausting but finally successful efforts of Lily, through her painting, to recapture the revelation of shape-in-chaos which she owes to the vanished Mrs Ramsay, and the parallel

efforts of Mr Ramsay, Camilla, and James to reach the lighthouse, which they also accomplish, despite the undercurrents of rivalry, loss, and rebellion that torment them. The novel represents a heroic exploration and re-creation of the bereavements and (real or imagined) tyrannies of the past; it also displays Woolf's technique of narrating through *stream of consciousness and imagery at its most assured, rich, and suggestive.

TOTTEL, Richard (c. 1530-93), a publisher who carried on business at 'The Hand and Star' within Temple Bar from 1553 to 1594, is chiefly known as the compiler (with *Grimald) of *Songes and Sonettes*, known as *Tottel's Miscellany* (1557), comprising the chief works of *Wyatt and *Surrey. He also published, besides lawbooks, Sir T *More's *Dialoge of Comfort* (1553) and Surrey's *Aeneid* (1557).

Slender, in Shakespeare's **The Merry Wives of Windsor*, had 'rather than forty shillings' he had Tottel's 'book of Songs and Sonnets' with him when courting Anne Page; and the grave-digger in **Hamlet* mumbles Lord *Vaux's song from the same collection.

Touchett, Mr, Mrs, and Ralph, characters in H. James's **The Portrait of a Lady*.

Touchstone, the jester to the exiled Duke Senior's court in Shakespeare's **As You Like It*.

TOURNEUR, Cyril (?i575-i62Ó), dramatist. Practically nothing is known of his life. He appears to have worked for a time in the Netherlands, and died at Kinsale in Ireland after accompanying Sir Edward Cecil to Cadiz in 1625 on an unsuccessful raid of Spanish treasure ships. His small known output includes an allegorical

poem, *The Transformed Metamorphosis* (1600), a lost play, *The Nobleman* (1612), **The Atheist's Tragedy* (1611), an elegy on the death of Prince Henry (1613), and several minor and disputed works. **The Revenger's Tragedy*, printed anonymously in 1607, was first ascribed to him in 1656 by Edward Archer in a 1 0 2 3 TOUSSAINT L'OUVERTURE | TRAGEDY play list, and was generally accepted as his until the end of the 19th cent., when *Middleton was proposed as the author. Since then there has been prolonged debate over attribution, with Middleton gradually emerging as the most likely candidate, a view confirmed by recent statistical analysis, though some critics and editors still favour Tourneur. G. Parfitt, after a brief summary of the arguments in his edition *The Plays of Cyril Tourneur* (1978), concludes that 'unless new evidence emerges . . . the play has to be regarded as anonymous.' The *Complete Works* were edited by Allardyce Nicoli (1930). (See also REVENGE TRAGEDY.) **TOUSSAINT L'OUVERTURE**, François (1743-1803), to whom *Wordsworth addressed a sonnet, the leader of a slave revolt which began in 1791 in the French colony of Saint-Domingue: it has been acclaimed as the only successful slave uprising in history. For some years Toussaint administered the colony (which was eventually to achieve independence as Haiti) with great skill, but he was overcome by a military expedition sent out by Napoleon, and was transported to France, where he died in prison in the Jura mountains. He remained a hero to radical writers: H. *Martineau published a life in 1840, and C. L. R. *James described the Haitian revolution in *The Black Jacobins: Toussaint Louverture and the San Domingo Revolution* (1938).

Towneley plays, see under MYSTERY PLAYS.

TOWNLEY, Revd James (1714-78), educated at Merchant Taylors' School and St John's College, Oxford, and headmaster of Merchant Taylors' from 1760. He was a friend of *Garrick, and author of the successful farce **High Life below Stairs* (1759).

Townly, Lord, in Vanbrugh and Cibber's **The Provok'd Husband*, the title character.

Town Mouse and Country Mouse, a fable told by *Horace (Sat. 2. 6) and by *La Fontaine (though the latter substitutes rats for mice). The city mouse, contemptuous of the country mouse's cave and humble fare, invites it to a sumptuous supper in its palace. But the feast is disturbed by an alarm, and the mice scurry away. The country mouse concludes that it prefers its safe wood and cave and its homely fare. M. *Prior was part-author of *The Hind and the Panther Transversa to the Story of the Country Mouse and the City Mouse*.

TOWNSHEND, Aurelian (?i583-?i643). He travelled in France and Italy, then appears in 1632 as a writer of court *masques. He seems to have collaborated with I. *Jones in *Albion's Triumph* and to have contributed verses for the queen's masque of *Tempe Restored*. He enjoyed favour at the court of Charles I, as his lyric 'On His Hearing Her Majesty Sing' records. His poems were not collected, but scattered through various miscellanies, until E. K. *Chambers's edition, *Poems and Masks* (1912).

TOWNSHEND, Charles, second Viscount Townshend (1674-1738), a distinguished statesman of the reign of George I. He carried on at Rainham agricultural experiments which earned him his nickname of

'Turnip' Townshend. *Pope (*Imitations of Horace*, Ep. 2. 2. 273) refers to Townshend's turnips, and in a footnote states that 'that kind of rural improvement which arises from turnips' was 'the favourite subject of Townshend's conversation'.

Tow-WOUSE, Mr and Mrs, characters in Fielding's **Joseph Andrews*.

Toxophilus, see ASCHAM.

TOYNBEE, Arnold Joseph (1889-1975), historian, educated at Winchester and Balliol College, Oxford. He was professor of Byzantine and modern Greek language, literature, and history at King's College, London, 1919-24, the director of studies at the Royal Institute of International Affairs, and research professor of international history until he retired in 1955. His great work *A Study of History*, published in ten volumes between 1934 and 1954, is a survey of the chief civilizations of the world, and an enquiry into cycles of creativity and decay. His view that the fragmentation and waning of Western civilization could already be detected, and that hope lay in a new universal religion which would recapture 'spiritual initiative', aroused much controversy. His other works include *Civilization on Trial* (1948) and *The World and the West* (1953). *Comparing Notes: A Dialogue across a Generation* (1963) was written with his son, novelist, critic, and journalist Philip Theodore Toynbee (1916-81). Polly Toynbee, daughter of Philip, is a distinguished journalist and writer on social policy.

T.P.'s Weekly, see O'CONNOR, T. P.

Tractarian movement. Tracts for the Times, see OXFORD MOVEMENT.

Traddles, a character in Dickens's **David Copperfield*.

TRADESCANT, John (d. 1638), traveller, naturalist, and gardener, probably author of *A Voiag of Ambasad* (1618), a manuscript account of a voyage under Sir Dudley Digges to Archangel, containing the earliest known account of Russian plants. From the expedition (1620) against the Algerian pirates he brought back the 'Algier apricot'. He established a physic (i.e. medicinal) garden at Lambeth. His son John Tradescant (1608-62) was likewise a traveller and gardener. He published *Musaeum Tradescantianum* in 1656, and gave his collection to *Ashmole, who presented it to the University of Oxford. Both Tradescants held the appointment of gardener to Charles I. See Mea Allan, *The Tradescants* (1964).

tragedy, a word of uncertain derivation, applied, broadly, to dramatic (or, by extension, other) works in which events move to a fatal or disastrous conclusion. Aristotle's **Poetics* was the first attempt to define the characteristics of tragedy and its effect upon the spectator, and it profoundly influenced the neo-classic concept of tragedy in France and England. Shakespeare and other English dramatists of the Elizabethan period evolved new tragic conventions (see REVENGE TRAGEDY), partly derived from *Seneca, and the genre continued to flourish in the *Jacobean period (see WEBSTER, J.; MIDDLETON, T.; BEAUMONT, F.; FLETCHER, J.). A period of predominantly dull and frigid *neo-classicism followed, and tragedy as a form, with odd exceptions, did not seriously revive until the 20th cent., when the works of *Ibsen, *Strindberg, *O'Neill, A. *Miller, T. *Williams, and S. *Beckett brought it a new seriousness, relevance, and urgency.

TRAHERNE, Thomas (1637-74), son of a shoemaker in Hereford. It seems possible that both his parents died while he and his brother Philip were infants, and the boys were brought up by a wealthy innkeeper, Philip Traherne, twice mayor of Hereford. They evidently had a good education, but no record exists of their attending Hereford Cathedral School. Thomas went up to Brasenose College, Oxford, as a commoner in Mar. 1653 and took his BA in Oct. 1656. In 1657 the parliamentary commissioners appointed him rector of Credenhill, Herefordshire, but he seems not to have resided there until 1661. He was ordained in 1660, and the following year took his Oxford MA. At Credenhill he joined the religious circle centring on Susanna Hopton at Kington, for whom he was to write the *Centuries*. During this period he evidently travelled to Oxford to work on *Roman Forgeries* in the Bodleian. Probably in recognition of this work he gained his BD in 1669, and also his appointment the same year as chaplain to Sir Orlando Bridgeman, lord keeper of the great seal, which necessitated his moving to London. He was buried at Teddington.

Traherne led a 'single and devout life', according to A. * Wood. He left five houses in Hereford in trust for the poor people of All Saints parish. He told * Aubrey that he had visions, seeing, on one occasion, the phantom of an apprentice who was asleep in the same house, and on another a basket of fruit sailing in the air over his bed. Traherne's *Centuries* and many of his poems were discovered in a notebook (now in the Bodleian) which was picked up for a few pence on a London bookstall in the winter of 1896-7 by W. T. Brooke. Bertram Dobell identified Traherne as the

author, and edited the *Poetical Works* (1903) and the *Centuries of Meditations* (1908). More poems, prepared for publication by Traherne's brother Philip as 'Poems of Felicity', were discovered in a British Museum manuscript and published by H. I. Bell in 1910. A further manuscript of *Select Meditations* has since come to light, and is in the collection of the late J. M. Osborn. In his lifetime Traherne published *Roman Forgeries* (1673), which exposes the falsifying of ecclesiastical documents by the Church of Rome, concentrating in the mid-9th-cent. collection known as the 'False Decretals' which had, in fact, already been decisively discredited by several 10th-cent. scholars. His *Christian Ethicks* (1675) was prepared for the press before he died. But his major achievement comprises the *Centuries*, the poems, and the Thanksgivings, written in exuberant, unconventional verse, and at times foreshadowing Whitman, which appeared in 1699. He expresses a rapturous joy in creation unmatched by any other 17th-cent. writer, and his memories, in the *Centuries*, of his own early intuitions are the first convincing depiction of childhood experience in English literature. He is also among the first English writers to respond imaginatively to new ideas about infinite space, and at times virtually equates infinite space with God. The boundless potential of man's mind and spirit is his recurrent theme, as is the need for adult man to regain the wonder and simplicity of the child. In both, his thought is influenced by Neoplatonism, especially by the Hermetic books. *Centuries, Poems and Thanksgivings*, ed. H. M. Margoliouth (2 vols, 1958); *Christian Ethicks*, ed. C. L. Marks and G. R. Guffey (1968); G. Wade, *Thomas*

Traherne (1944); K. W. Salter, *Thomas Traherne, Mystic and Poet* (1964).

Traitor, The, a tragedy by J. Shirley, acted 1631, printed 1635.

This play was highly successful both before and after the Civil War; Pepys saw it several times and praised it highly. It is based on the assassination of the Florentine Duke Alessandro de' Medici by his kinsman Lorenzo. Unlike the hero of the best-known play on this subject, de Musset's *Lorenzaccio*, Shirley's Lorenzo is a scheming villain who talks of republicanism and liberty only to gain the support of others. The plot interweaves a number of devices already used by earlier dramatists. Lorenzo encourages the duke's lust for Amidea, sister of Sciarrha, while simultaneously urging Sciarrha to take revenge on the duke. The duke, though unmoved by a moral masque presented him by Sciarrha, is nearly converted by Amidea's courageous virtue. Later, however, Lorenzo persuades him to blackmail her into yielding to save her brother's life. Sciarrha, to test Amidea's virtue, threatens to kill her unless she accepts this proposal; she, to save him from the guilt of murder, pretends to accept, whereupon he stabs her for dishonouring him. Her final act of virtue is to pretend that her death was suicide. When the duke comes to her bed, he finds only a corpse. Lorenzo then seizes the opportunity to kill him, and he and Sciarrha kill each other in the ensuing scuffle.

Tranio, Lucentio's servant in Shakespeare's *The Taming of the Shrew*.

Transatlantic Review, a literary periodical edited from Paris by F. M. Ford, from Jan. 1924 to Jan. 1925, in which he published Joyce, E. E. Cummings, and

others. B. *Bunting worked for a while as sub-editor. The title was revived in 1959 by J. McCrindle: the new 1025 TRANSCENDENTAL CLUB | TRAPIDO *Transatlantic Review* (of which B. S. *Johnson was for a time poetry editor) publishes fiction, poetry, interviews, etc., and contributors have included W. *Trevor, I. *Murdoch, J. G. *Ballard, A. *Burgess, D. M. *Thomas, and J. *Arden.

Transcendental Club, a group of American intellectuals who met informally for philosophical discussion at *Emerson's house and elsewhere during some years from 1836, the embodiment of a movement of thought, philosophical, religious, social, and economic, produced in New England between 1830 and 1850 by the spirit of revolutionary Europe, German philosophy, and *Wordsworth, *Coleridge, and *Carlyle. The philosophical views of this Transcendentalism may be gathered from Emerson's short treatise *Nature* (1836). Its literary organ was the **Dial*.

Its social and economic aspects took form in the Brook Farm Institute (1841-7) of George Ripley, a self-supporting group of men and women, who shared in manual labour and intellectual pursuits.

transition: *an international quarterly for creative experiment*, a periodical founded in 1927 in Paris by Eugène and Maria Jolas, and edited for some ten years by Jolas and Elliot Paul. It proclaimed 'the revolution of the word', and published new and experimental work by *Joyce, G. *Stein, Dylan *Thomas, *Durrell, *Beckett, etc.; its distinguished art coverage included work by Duchamp, Miró, and Man Ray.

translation, theory and art of. Literary translation is

almost as ancient as literature itself, but Roman renderings of Greek originals gave the art its foundations and first recorded theorists in the West. *Cicero proclaimed himself primarily a translator of ideas and styles; his objections to literalism were endorsed and extended by *Horace, *Quintilian, and St *Jerome, and echoed in the 20th cent, by theorists such as W. *Benjamin. Issues such as the impossibility of exact fidelity were raised especially sharply by the translation of the *Bible, first into Latin, then into the European vernaculars.

After some translation of Christian texts in the Old English period, the first major English literary practitioner is *Chaucer. But his versions of individual French and Latin works are of less aesthetic interest than his transformations of e.g. *Boccaccio, *Virgil and *Ovid, involving translation in a broader sense. Medieval English translations were predominantly of devotional works, fashionable French literature, and occasionally Latin classics. To the Renaissance period of extensive experiment, dedicated primarily to the enhancement of the vernacular languages and literatures, belong the names of *Chapman, *Marlowe, *Golding, and *Jonson. It saw the arrival of Greek literature in English; the rise of the specialist translator; the 'conquest' (as Philemon *Holland revealingly says) of almost the whole Latin canon; and greatly increased attention to European languages such as Italian and Spanish. The 'colonizing' English attitude was exaggerated and theorized by the 17th-cent. French 'Belles Infidèles' translators, who aimed to improve the classics by adapting them to current sensibilities.

Translation was central to the *Augustan programme to classicize English literary culture. As translators *Dryden and *Pope are best known for their complete Virgil (1697) and *Homer (1715-26) respectively. These are dialogues with, not copies of, the originals, and represent a full creative commitment. Questions about the boundaries between translation and imitation, also an increasingly popular form, are raised by Dryden, who in 1689 proposes a tripartite classification of translations as 'metaphrase' (literal), 'paraphrase' ('with latitude'), or 'imitation'. Such questions are differently answered at the end of this period in Alexander Tytler's *Essay on the Principles of Translation* (1791), a systematic discussion favouring close translation.

An expanding theoretical literature in the 19th cent, owes much to the German Romantics, including *Schlegel, who translated Shakespeare. They focus debate on the necessity of 'foreignizing', of retaining features specific to the foreign text even and especially when not assimilable to the norms of the target language and literature. In Britain such issues came to a head over M. *Arnold's *On Translating Homer* (1861). For Arnold, Homer was most faithfully represented by modern English hexameters and in contemporary language, but for his 'foreignizing' opponents only antiquated poetic forms and obsolete words gave the true flavour. A rash of Homeric translations on one principle or the other ensued. Arnold's view of translation was strongly echoed in the 20th cent, by * Pound, the most influential and eclectic of modern translators. Like Arnold, Pound includes scholarship as a major component in translation.

But for much of the 20th cent, translation became too exclusively the province of the scholar—purely functional work, often by academics, proliferated. However, translation is re-establishing itself as a normal part of the creative output of English poets and dramatists: T. *Hughes, S. *Heaney. D. *Mahon, T. *Harrison, and M. *Longley are examples. See Douglas Robinson (ed.), *Western Translation Theory from Herodotus to Nietzsche* (1997); George Steiner, *After Babel* (1975, 1992); Rita Copeland, *Rhetoric, Hermeneutics, and Translation in the Middle Ages* (1991); T. R. Steiner, *English Translation Theory: 1650-1800* (1975); Lawrence Venuti, *The Translator's Invisibility* (1995); Douglas Robinson, *The Translator's Turn* (1991); William Radice and Barbara Reynolds (eds.), *The Translator's Art* (1987).

Transóme, Harold, a character in G. Eliot's * *Felix Holt*.
TRAPIDO, Barbara (1941-), South African-born novelist, resident in England since 1963. Her first TRAPNEL I TRAVEL WRITING I O 2 6 novel *Brother of the More Famous Jack* (1982) tells the story of Katherine, a timid student, and her sentimental education at the hands of the bohemian Goldman family. This and its successors *Noah's Ark* (1984) and *Temples of Delight* (1990) established her reputation as a writer of tart, witty, but endlessly surprising novels where the traditional distinction between comedy and tragedy is often transgressed. In *Juggling* (1994), where the story of identical twins purposely recalls **The Comedy of Errors*, Trapido began to push the boundaries of the realistic novel even further in her zeal for comic coincidence, and this trend continued with *The Travelling Hornplayer* (1998),

which revisits the character of Katherine only to find her sadder and wiser, and uses an intricate, labyrinthine plot to reunite all the protagonists in a final scene of joyous implausibility.

TRAPNEL, Anna (fl. 1642-60). Daughter of a Popular shipwright, this vociferous rhyming prophetess of the Fifth Monarchist movement was associated with John Simpson's revolutionary church at All Hallows the Great in London. Her spiritual and political extemporizations flowed forth in trances and were transcribed in shorthand. She achieved notoriety by a 12-day ecstasy at Whitehall attacking *Cromwell's Protectorate, after which she travelled to Cornwall, was arrested on suspicion of sedition, and committed to Bridewell, a journey she vividly recorded in *Anna Trapnel's Report and Plea*. Trapnel published six inflammatory pamphlets 1654-8.

Traveller, The, or A Prospect of Society, a poem by *Goldsmith, published 1764, and the first production under his own name. It is dedicated and addressed to his brother, a country clergyman.

The poet as traveller, from a vantage point in the Alps, surveys and compares the social, political, and economic conditions of the various countries spread before his eyes and his imagination, and endeavours to illustrate that (in the words of his preface) 'there may be equal happiness in states, that are differently governed from our own'. The vividly drawn landscapes of Italy, the Loire valley, and the 'slow canals' of Holland are clearly based on Goldsmith's own continental tour in 1755. The poem ends with a lament for rural decay in the face of growing commerce that foreshadows the theme of **The Deserted Village*. Dr

* Johnson, who greatly admired the poem, contributed nine lines to it, 11. 420, 429-34, 437-8.

Travels in Arabia Deserta, see DOUGHTY.

Travels In France, a record of travel in that country during the years 1787-90, by A. * Young, published 1792. The first journey takes him through the southwest (Berri, Poitou, Languedoc), the second through Brittany and Anjou, the third through Alsace-Lorraine, the Jura, Burgundy, and Provence. Visiting France shortly before and during the revolution, Young draws attention to the defective social and economic conditions of the *ancien régime*. The work was translated into various languages and has always been highly valued in France. It contains the famous phrase 'The magic of property turns sand into gold.' It was edited by M. Betham-Edwards (1892) and C. Maxwell (1929).

Travels through France and Italy, a work by * Smollett, published 1766.

The book covers the period of Smollett's main sojourn abroad, between mid-1763 and mid-1765. It is sharply observant, prejudiced and idiosyncratic, often highly entertaining, and almost universally derogatory about all levels of French and Italian society. Smollett's attitude induced *Sterne to describe him in **A Sentimental Journey* as 'the learned Smelfungus'. In search of better health, Smollett travelled with his wife and a party of three others, starting at Boulogne, proceeding to Paris, Lyons, Montpellier, and eventually to Nice. In that distance he asserts he met only one pleasant innkeeper. But although manners, arts, and religion are generally deprecated (sometimes with humour but more often with disgust), Smollett's enjoyment of

food, drink, and the company of other travelling or expatriate Britons is conveyed with relish. His party was based in Nice, where the scenery, walking, bathing, riding, and the bounty of the countryside delighted him, and where his health intermittently improved. During this time he travelled for two months in Italy, visiting Pisa, Florence, and Rome, in all of which the art and architecture greatly impressed him. After many wearisome episodes on road and sea, they returned to Nice, and then with relief to England. The *Travels* were reviewed kindly, sold well, quickly reprinted, and translated into German; but not into French or Italian. ***Travels with a Donkey***, see STEVENSON, R. L.

travel writing. Early examples of travel writing widely popular in Britain included the fabulous 14th-cent. travel book ascribed to Sir John Mandeville, and the supposedly factual accounts of Marco Polo's journey to China. The great Elizabethan age of navigation, and the discovery of the Americas and the West Indies, produced the reports of Hakluyt, Sir W Raleigh, Sir F. Drake and others, which were widely read and continued to inspire novelists and poets, particularly during the Romantic period. In the 17th cent. Thomas Coryate's accounts of his travels through Europe and on to India established his reputation as one of the first great British eccentrics of the genre. Travellers at home, whose works have been of lasting historical and social value, include Celia Fiennes, Defoe, and Cobbett. The 18th cent. produced the literature and art of the Grand Tour. The Victorian traveller ventured far afield, sometimes, like David Livingstone, in the guise of a missionary-explorer. Several women writers and travellers of this period made

lasting names for themselves; examples include Mary Kingsley, with accounts of West Africa, and Isabella Bird, with descriptions of the Far East.

1027 TRAVEL TREATISE OF HUMAN NATURE

Travel writing developed into a genre in its own right in the 19th and 20th cents: British writers have been particularly attracted to the Arab countries of the Middle East (see for example under KINGLAKE, STARK, and THESIGER). In recent decades the form has continued to flourish: distinguished practitioners include Norman Lewis; Jan Morris; Eric Newby (1919-), author of many works based round the Mediterranean; and Gavin Young (1928-), whose works include *Return to the Marshes* (1977), describing time spent with the Marsh Arabs of Iraq; *Iraq: Land of Two Rivers* (1980), and *Slow Boats to China* (1980). Paul Theroux, Bruce Chatwin, Colin Thubron, and Jonathan Raban in the 1970s and early 1980s found radically different approaches to new and old material as the age of mass tourism impinged on the terrain of the solitary travel writer. Since then, in notable additions to and variations on the canon, American author Bill Bryson (1951-) has explored England; Redmond O'Hanlon (1947-) has travelled up the Congo and the Amazon and visited Borneo with James Fenton (*Into the Heart of Borneo*, 1984); the Australian Robyn Davidson (1951-) has crossed the Australian desert on a camel (*Tracks*, 1980); Duncan Fallowell has created the gay travelogue; B. Bainbridge in *The Birthday Boys* (1991) has drawn on the polar narratives of R. F. Scott and Apsley Cherry-Garrard, and poets Simon Armitage and Glyn Maxwell (*Moon Country*, 1996) have visited Iceland in the footsteps of Auden and Mac-

Neice. See Ian Jack (ed.), *The Granta Book of Travel* (1991) and Lisa St Aubin de Terán (ed.), *The Virago Book of Wanderlust and Dreams* (1998).

TRAVEN, B. (1882-1969), novelist and short story writer, whose first stories appeared in German in Berlin in 1925 as *Die Baumwollpflücker (The Cottonpickers)* followed by his highly successful novel *The Death Ship* (1925). It recounts the wanderings of an American seaman after the First World War, bereft of passport and nationality. Traven, whose identity remained for many years shrouded in mystery, went to Mexico in the 1920s, whence appeared some 12 novels and collections of stories, including *The Treasure of Sierra Madre* (1934), filmed by John Huston in 1947. *The Man Who Was B. Traven* (1980) by W. Wyatt established that he was Albert Otto Max Feige, later known as Ret Marut, born in Swiebodzin, a Polish town then in Germany, of working-class origins, a radical pamphleteer and survivor of the German revolution of 1919. He eschewed publicity, appearing in later years to visitors under the guise of his own 'translator', Hal Croves.

TRAVERS, Ben, see under FARCE.

Travesties, a comedy by T Stoppard, performed 1974, published 1975.

The play is largely set, with various time shifts, in Zurich during the First World War, where Lenin, Joyce, and Tristan Tzara happened to be residing; they appear as characters, as does the marginally historical figure of Henry Carr (1894-1962), through whose memories much of the action is portrayed. Stoppard takes a minor incident from Ellmann's life of Joyce, describing a semi-amateur performance in Zurich in

1918 of *The Importance of Being Earnest*, in which both Joyce and Carr were involved, and builds from it an extravaganza which plays on Wilde's original (in terms of stylistic parody and of the plot of assumed and mistaken identities) to produce a theatrical, informative, and witty commentary on the birth of Dada, the writing of *Ulysses*, and the genesis of the doctrine of Socialist Realism, and on the nature of the artist as revolutionary or conformist. Stoppard uses a dazzling range of literary and theatrical effects, from Wildean epigram to a scene written entirely in limericks, from a suggestion of strip-tease to a lecture on Marxist theory. *Treasure Island*, a romance by R. L. Stevenson, published in book form 1883. It had previously appeared in *Young Folks*, July 1881-June 1882, under the title 'The Sea Cook or Treasure Island', and the concept grew from a map that Stevenson and his stepson Lloyd Osbourne devised together on holiday in Scotland. The flamboyant one-legged anti-hero Long John Silver was suggested by Stevenson's friend Henley.

The narrator is Jim Hawkins, whose mother keeps the Admiral Benbow inn somewhere on the coast in the west of England in the 18th cent. An old buccaneer takes up his quarters at the inn. He has in his chest information, in the shape of a manuscript map, as to the whereabouts of Captain Flint's treasure. Of this his former confederates are determined to obtain possession, and a body of them, led by the sinister blind pirate Pew, makes a descent on the inn. But Jim Hawkins outwits them, secures the map, and delivers it to Squire Trelawney. The squire and his friend Dr Livesey set off for Treasure Island in the schooner *Hispaniola* taking

Jim with them. Some of the crew are the squire's faithful dependants, but the majority are old buccaneers recruited by Long John Silver. Their design to seize the ship and kill the squire's party is discovered by Jim, and after a series of thrilling fights and adventures is completely thwarted; and the squire, with the help of the marooned pirate Ben Gunn, secures the treasure.

Treatise of Human Nature, A philosophical work by *Hume, written in France 1734-7, published in three volumes in London 1739-40. The work was recast as three separate and simpler works published between 1748 and 1757: *An Enquiry* (originally *Philosophical Essays*) *Concerning Human Understanding*, *An Enquiry Concerning the Principles of Morals*, and *A Dissertation on the Passions*. Scholars differ as to whether these recastings involve any significant changes in Hume's philosophical position.

Hume's work has been traditionally depicted as the culmination of one of two philosophical traditions. His contemporary critic T. *Reid established the common view that Hume was heir to a tradition set by *Locke and *Berkeley, notwithstanding Berkeley's rejection of the central theses of Locke's philosophy. Equally influential in the 20th cent, has been the view of Kemp Smith (1941) that Hume sought to extend and redirect the philosophy of *Hutcheson. Hume indicates his familiarity with their writings, and with the writings of other (otherwise incompatible) British predecessors like B. de *Mandeville and J. *Butler, but cites them mostly for their pioneer work on the science of human nature. Current biographical research

suggests that the main formative influences on Hume's thought were his reading of *Cicero (on *Stoicism and ^scepticism), *Descartes, Nicolas Malebranch (1638-1715), and *Bayle.

Hume saw the disputes of philosophers as centred upon the conflicting roles of reason and instinct or sentiment, and tried to define these roles for metaphysics in Book I of the *Treatise* and for the passions and morals in Books II—III. He agreed with Locke, against Descartes, that there are no innate ideas, and that all the data of reason stem from experience, and derived from Descartes the thesis that whatever may be conceived distinctly may be distinct. He argued that reason has insufficient data in experience to form adequate ideas of the external world, distance, bodily identity, causality, the self, and other minds, and that any beliefs we form about these must fall short of knowledge. Reason can attain certainty only in abstract mathematics—from which, in the *Treatise*, he even excluded geometry, owing to the empirical basis of our idea of space. We also employ reason when we use the experience of acquired associations to identify causes and effects, past events and future contingencies; this does not warrant the name 'certainty' and the process cannot be independently justified. It ceases to be rational altogether, and is then due to the imaginative faculty, when, as in religion, it involves inferences beyond the bounds of familiar experience.

Compensating for the inadequate data of experience and the infirmity of unaided reason are certain 'natural instincts' by which the imagination forges its own links between distinct ideas according to certain principles of association and habituation. Through these acquired

but unavoidable associations, which Hume assumed to be explainable in terms of the brain science of the day, we project onto the world a sense of the continuity and externality of bodies, or of the necessity which we feel when some particular sequence of cause and effect has become habitual with us. In calling these mental constructions 'fictions' Hume meant only that they are not directly given in experience. Taken on their own, they can indeed lead us into false judgements, e.g. in misidentifying our sense impressions as the external object. But 'philosophical decisions are nothing but the reflections of common life, methodized and corrected' by the balanced interplay of reason, sense, and natural instinct, a standpoint Hume characterized in the first *Enquiry* as 'mitigated scepticism'. Hume was, however, dissatisfied with his account of the self as 'a bundle or collection of different perceptions' appropriately associated, because he thought this failed to explain the sense each person has of the unity of consciousness.

In regard to morals, Hume again argued for an accommodation between reason and experience on the one hand (in determining facts and consequences) and sentiment on the other (in so far as moral distinctions are felt, not judged). Hume shared Hutcheson's belief in a moral sense, but not the theological framework or the psychological simplicity of Hutcheson's theory. In so far as there is a common structure of human nature, which approves whatever quality or character gives happiness to the parties affected without giving unhappiness to others, and enables us by the mechanisms of association or sympathy to share the sentiments of others, there is general consensus as to the motives and

acts that are accounted morally virtuous and vicious. Hume's distinction between natural and artificial virtues was widely misconstrued in his lifetime: artificial virtues, e.g. justice, involve the determination and application of appropriate conventions in circumstances of need, where merely spontaneous virtues like benevolence are inadequate.

TREE, Sir Herbert Beerbohm (1853-1917), one of the most successful actor-managers of his day, and halfbrother to Max *Beerbohm. He was famed for his spectacular productions (embellished with waterfalls, horses, and other special effects) and his many roles included Svengali in **Trilby* (1895) and Higgins in Shaw's **Pygmalion*.

TREECE, Henry, see NEW APOCALYPSE.

TRELAWNY, Edward John (1792-1881), of Cornish descent, born in London. He is remembered principally for his connection with and records of *Shelley and *Byron. When he met Shelley in Pisa in Jan. 1822 Trelawny had survived unhappy years as a midshipman in the navy, followed by marriage and divorce: from this time he attached himself first to Shelley (he was present at Livorno when Shelley was drowned) and later to Byron, whom he accompanied to Greece in July 1823. Byron had remarked on first meeting that Trelawny was 'the personification of my Corsair', and he did his best to live up to that image. He was the author of the notable *Adventures of a Younger Son* (1831), an autobiographical novel published with the encouragement of Mary *Shelley (who provided its title); it tells the story of a handsome, romantic, buccaneering youth, a lawless daredevil, warped in youth by the harshness of his father, who deserts from

the navy and takes to a life of wandering during which he becomes involved in many wild escapades and desperate ventures. It is highly unreliable as autobiography, but written with much verve. His other publication was *Recollections of the Last Days of Shelley* 1029 TREMAIN I TREVELYAN and *Byron* (1858), again unreliable, but again written with great poetry and panache; it was later expanded to *Records of Shelley, Byron, and the Author* (1878). See William St Clair, *Trelawny: The Incurable Romancer* (1977) and David Crane, *Lord Byron's Jackal* (1998). **TREMAIN**, Rose (1943-), novelist, short story writer, and playwright, born in London, educated at the Sorbonne in Paris and at the University of East Anglia. Her first novel, *Sadler's Birthday*, was published in 1976 and was followed by *Letter to Sister Benedicta* (1979), *The Swimming Pool Season* (1985), and *The Cupboard* (1989). Her best-known work of fiction, *Restoration*, published in 1989, is a first-person historical novel in which the central character, Robert Merivel, the son of a glove-maker and a student of anatomy, is taken up by Charles II but suffers the king's disfavour after he marries Celia Clémence, Charles's former mistress. As a result, Merivel exiles himself with a Quaker friend in a hospital for the insane before being 'restored' to a state of spiritual and social acceptance. *Sacred Country*, a novel which moves from Suffolk farmland to Nashville, Tennessee, in its exploration of gender and identity, was published in 1992. Her short stories have been collected as *The Colonel's Daughter* (1984), *The Garden of the Villa Mollini* (1987), and *Evangelistas Fan* (1994). *The Way I Found Her* (1997) describes a hot summer in Paris, seen

through the eyes of precocious 13-year-old Lewis Little. He is emotionally obsessed by voluptuous Valentina Gavril, a novelist whose works his mother is translating from French, and the mood of adolescent eroticism and quest is heightened by frequent reference to *Alain-Fournier's *Le Grand Meaulnes*. She has also written radio plays.

TRENCH, Frederic Herbert (1865-1923), born in Co. Cork and educated at Keble College, Oxford. He travelled widely in southern Europe and the Near East, and was from 1909 to 1911 artistic director of the Haymarket Theatre. His own plays had little success. Of his various poetic works, the most interesting is 'Apollo and the Seaman' (1907), a haunting narrative poem with echoes of the * *Ancient Mariner*, in which Apollo and the seaman debate the sinking of the great ship, Lost Immortality, and the future of the soul.

TRENCH, Richard Chenevix (1807-86), educated at Trinity College, Cambridge, and afterwards dean of Westminster and archbishop of Dublin. He was the author of works dealing with history and literature, poetry, divinity, and philology. As a philologist, and notably by his *On the Study of Words* (1851) and *English Past and Present* (1855), he popularized the scientific study of language. The scheme of the * *Oxford English Dictionary* originated in a resolution passed at his suggestion in 1858 by the *Philological Society. He also published several volumes of poetry, and his anthology *Sacred Latin Poetry, Chiefly Lyrical* (1849) drew attention to the masterpieces of Latin hymnody.

Trent, Fred, a character in Dickens's **The Old Curiosity Shop*. His sister is 'Little Nell'.

TRESSELL, Robert, the pen-name of Robert Noonan

(1870-1911), a house painter of Irish extraction, remembered for his posthumously published novel *The Ragged Trousered Philanthropists*, which first appeared in 1914, edited from a manuscript left in the care of his daughter. It draws on his experiences while working for a builder in Hastings, where he settled in 1902 after various wanderings. He died of tuberculosis in Liverpool. An abridged edition of his novel appeared in 1918, but on the discovery of the original handwritten manuscript in 1946 it became clear that the author's intentions had been widely altered, and it reappeared, edited by F. C. Ball, in 1955. The action takes place during one year in the lives of a group of working men in the town of Mugsborough, and the novel is a bitter but spirited attack on the greed, dishonesty, and gullibility of employers and workers alike, and on the social conditions that gave rise to these vices. Debates on socialism, competition, employment, and capitalism are skilfully interwoven with a realistic and knowledgeable portrayal of skilled and unskilled labour in the decorating and undertaking business, and with the human stories of the families of the workers. Principal characters include Frank Owen, socialist craftsman and atheist; Barrington, socialist son of a wealthy father, intent on first-hand experience of labour; the inadequate but well-intentioned Eastons with their unfortunate baby whom they feed on fried bacon; and Slyme, a canting and unprincipled teetotaler. Noonan's coining of names for local worthies—Sweater, Didlum, Grinder, Botchit, etc.—indicates his attitude towards the widespread corruption and hypocrisy that he exposes, and the book has become a classic text of the Labour movement. The

ironically named 'philanthropists' of the title are the workers who for pitiful wages 'toil and sweat at their noble and unselfish task of making money' for their employers, while making no effort to understand or better their lot.

TREVELYAN, G(eorge) M(acaulay) (1876-1962), historian, son of Sir G. O. *Trevelyan, educated at Harrow and Trinity College, Cambridge, where he became a member of the *Apostles. He was appointed Regius professor of modern history at Cambridge in 1927, and master of Trinity in 1940. He was author of three remarkable works on Garibaldi, *Garibaldi's Defence of the Roman Republic* (1907), *Garibaldi and the Thousand* (1909), and *Garibaldi and the Making of Italy* (1911), which owe some of their vividness of narrative and description to the fact that Trevelyan himself, a tireless walker, retraced on foot every mile of the scenes of campaign. His many other works include lives of John Bright (1913), Lord Grey (1920), and Grey of Falloden (1937); a three-volume work on *England under Queen Anne* (1930-4); and his popular and nostalgic *English Social History* (1944). In *Layman's Love of Letters* TREVELYAN | TRILOGY 1030

(1954), delivered in 1953 as the Clark Lectures, he speaks warmly of R. *Browning, Sir W. *Scott, *Meredith, *Housman, the poetry of mountaineering, etc., and mildly deplores the professional view of literature as 'a set of intellectual conundrums, to be solved by certain rules. It is joy, joy in our inmost heart.'

TREVELYAN, Sir George Otto (1838-1928), nephew of *Macaulay, educated at Harrow and Trinity College, Cambridge. He entered Parliament as a Liberal in 1865 and held several important offices. Some of his early

humorous writings were collected in *The Ladies in Parliament* (1869), others mainly about India included *The Dawk Bungalow* (1863, a comedy), *The Competition Wallah* (1864), and *Cawnpore* (1865). The first of his great works, *The Life and Letters of Lord Macaulay*, appeared in 1876, and was followed by *The Early History of George the Third and Charles Fox* (1912-14). **TREVISA**, John of (71340-1402), born in Cornwall, a fellow of Exeter (1362-9) and the Queen's (1369-79) colleges, Oxford. He was expelled from Oxford for 'unworthiness' and became vicar of Berkeley. In 1387 he translated the *Polychronicon* of *Higden, adding a short continuation and an introduction; part of this has become famous as an account of the state of the English language in its time (see K. Sisam, *Fourteenth Century Verse and Prose*, 1921, no. XIII). The *Polychronicon* translation is written in a vigorous and colloquial style, though he also has claims to a more elaborate manner; his principles of translation are declared in two short essays prefixed to the *Polychronicon*. He also translated Egidio Colonna's *De Regimine Principum*, one of the sources of *Hoccleve's *Regiment of Princes*, and in 1398 the *De Proprietatibus Rerum* of *Bartholomaeus Anglicus. In the edition of his *Dialogus* by A. J. Perry (EETS OS 167, 1925—also containing works by other writers) there is a good account of his life.

TREVOR, William (William Trevor Cox) (1928-), Anglo-Irish novelist and short story writer, born in Co. Cork and educated at Trinity College, Dublin; he has spent much of his life in Ireland, which provides the setting for many of his works. His novels include *The Old Boys* (1964), *Mrs Eckdorfin O'Neill's Hotel* (1969), *Elizabeth Alone* (1973), and *Fools of Fortune* (1983);

collections of short stories include *The Day We Got Drunk on Cake* (1969), *Angels at the Ritz* (1975), and *Beyond the Pale* (1981). A Penguin collection of his stories appeared in 1983. The title story of *The Ballroom of Romance* (1972), which like many of Trevor's works, has been successfully televised, is a characteristically low-key, poignant evocation of a rural Ireland where men drink and women wait whereas that of *Lovers of Their Time* (1978) deals with middle-aged romance in a hotel bathroom at Paddington, and the novel *The Children of Dynmouth* (1976) describes an English seaside resort terrorized by a delinquent teenager. Trevor writes with insight of the elderly, the lonely, and the unsuccessful, and his more recent works (e.g. 'Attracta', 1978, the story of an ageing schoolmistress) show an increasing preoccupation with the effects of terrorism in Northern Ireland. Other story collections include *The News from Ireland* (1986) and *Family Sins* (1989). Two novellas, *Two Lives*, appeared in 1991. Collected editions of his short stories were published in 1983 and 1992. Amongst later novels are *The Silence in the Garden* (1988) and *Felicia's Journey* (1994), which won the *Sunday Express* Book of the Year Award and the Whitbread Novel Award and is a powerful account of a young girl's journey from her home in rural Ireland to industrial Britain. *Excursions in the Real World* (1994) is a collection of personal essays on childhood, people, and places.

Triamond, in Spenser's **Faerie Queene* (IV. iii. iv), the Knight of Friendship. After an inconclusive fight with *Cambello in the contest to decide to which of her suitors *Canacee (Cambello's sister) is to be awarded, Triamond and Cambello swear eternal friendship. In

the tournament arranged by *Satyrane, Triamond, though wounded, returns to rescue Cambello. He marries Canacee.

Tribulation Wholesome, the fanatical Puritan elder in Jonson's **The Alchemist*.

Trilby, a novel written and illustrated by George *du Maurier, published 1894.

The setting of the story reflects the writer's years as an art student in Paris, and the three student friends of Trilby O'Ferrall (the Laird, Little Billee, and Taffy) are portraits of friends. The charming Trilby, an artist's model, slowly falls under the mesmeric spell of Svengali, a German-Polish musician, who trains her voice and establishes her as a famous singer. His power over her is such that when he dies her voice collapses, she loses her eminence, languishes, and finally dies herself. The novel was immensely popular for many years, and in 1895 was dramatized with Beerbohm *Tree as Svengali. Trilby's hat, a soft felt with an indented crown, is the origin of the 'trilby'.

TRILLING, Lionel (1905-75), American critic, whose many works include *The Liberal Imagination* (1950), *The Opposing Sex* (1955), and *Sincerity and Authenticity* (1972). His works are written from the standpoint of liberal humanism (increasingly conceived as being under threat) and manifest a marked admiration for *Freud, 'one of the few great Plutarchian characters of our time', without in any way committing themselves to doctrinaire ^Freudian criticism. Trilling's wide range of subjects includes *Keats, H. *James, J. *Austen, *Wordsworth, F. S. *Fitzgerald, S. *Anderson, etc. His works appeared in a 12-volume edition, 1978-80. He also wrote one novel, *The Middle of the*

Journey (1947).

trilogy, in Greek antiquity, a series of three tragedies (originally connected in subject) performed at Athens 1031 TRIM I TRISTRAM AND ISOUD

at the festival of Dionysus. Hence any series of three related dramatic or other literary works.

Trim, Corporal, the devoted servant of Toby in Sterne's **Tristram Shandy*.

trimeter, see METRE.

trimmer, originally applied to one who trims between opposing parties in politics; hence, one who inclines as his interest dictates. But *Halifax in his *Character of a Trimmer* (1682) accepted the nickname in the sense of 'one who keeps even the ship of state'.

Trimmer, Character of a, see HALIFAX.

TRIMMER, Mrs Sarah, née Kirby (1741-1810), known as 'Good Mrs Trimmer', the author of the popular children's book *The History of the Robins*, originally entitled *Fabulous Histories* (1786), and of many exemplary tales, educational works, and textbooks for charity schools. In her periodical *The Guardian of Education* (1802-6) she attacked traditional children's literature, and in particular fairy stories, describing **Cinderella* as a tale inculcating 'envy, jealousy, a dislike for mothers-in-law and half-sisters, vanity, a love of dress'.

Trinculo, companion to *Stephano in Shakespeare's **The Tempest*.

triolet, a poem of eight lines, with two rhymes, in which the first line is repeated as the fourth and seventh, and the second as the eighth.

triplet, three successive lines of verse rhyming together, occasionally introduced among heroic couplets,

e.g. by *Dryden.

Trip to Scarborough, A, a musical play by R. B. *Sheridan, produced 1777. The play is based on Vanbrugh's **The Relapse*, but it was considerably rewritten, coarse language was carefully expunged, and music and songs were added. In Sheridan's version Berinthia is no longer altogether an unscrupulous coquette; she tempts Loveless in order to punish Towneley (the Worthy of the earlier play) for deserting her in favour of Amanda, Loveless's wife. Eventually it is his sense of shame and honour, and not the threat of exposure, that restores Loveless to Amanda.

Tristram and Iseulf, a poem in three parts by M. *Arnold, published 1852. This is the first modern version of the story that was made familiar by *Wagner and *Tennyson; it deals with the death of Tristram (Tristan, in earlier editions of the same work), who lies dying, watched over by Iseult of Brittany, and dreaming in his fever of his love for Iseult of Ireland, the wife of Marc. She arrives, and after a brief passionate dialogue he dies. In Part III Iseult of Brittany tells her children the story of Merlin, entranced by Vivian.

Tristram and Isoud (*Tristan and Isolde*). The long story of Tristram de Lyones is the fifth of Vinaver's eight *Works* of *Malory. The love of Tristram and Isoud is much older than the corresponding Arthurian story of the love of Launcelot and Guinevere, and it was incorporated into the Arthurian legends only at a late stage. Denis de Rougemont (*Passion and Society*, 1940) declares Tristan to be the prototype of the courtly lover, a view corroborated by repeated references to him in courtly love lyrics and romances (see COURTLY

LOVE). It is thought likely that there was a *Tristan* romance (since lost) by *Chrétien de Troyes in the 1170s, and it is possible, judging from repeated references in the poetry of the troubadours, that there was an early Provençal *Tristan*. There are three versions surviving from the 12th cent.: Bérout's fragment of 4,485 lines (c. 1190) in the Norman dialect; Thomas's French fragment (c. 1170); and the version in literary Rhenish German by Eilhart (c. 1170). The most authoritative medieval version is by Gottfried von Strassburg (c. 1200; nothing is known of his life) in German, of which the last sixth is missing and which is based to some extent on Thomas. The best English translation (by A. T. Hatto, 1960) supplies the last sixth from Thomas's version. The first English version is *Sir Tristrem*, a northern 3,344-line romance in 11-line stanzas, dating from c. 1300 (unpersuasively attributed to Thomas of *Erceldoune). In Malory, Tristram is the child of Meliodas, king of *Lyonesse, and Elizabeth, the sister of King Mark of Cornwall, who dies soon after his sorrowful birth. The sad child is brought up at the court of King Mark whose attitude to the boy varies in different versions from great affection to jealousy. Tristram defeats and kills Sir Marhalt (Marhaus), the brother of Isoud, queen of Ireland. Tristram is sent to Ireland to be cured of his wounds by Isoud the queen, and he falls in love with her daughter Isoud; when the queen discovers that this knight (whom she too holds in special esteem) is the slayer of her brother, Tristram returns to Cornwall. Later King Mark sends Tristram as ambassador in seeking for him the hand of the younger Isoud. The princess and her maid Brangwayn return by ship to Cornwall; Brangwayn

has been given a love potion by Queen Isoud to be given on their wedding-night to Isoud and King Mark, which will bind them in unending love. By mistake the love potion is drunk by Tristram and Isoud who are bound thereafter in endless passion, though Isoud has to marry Mark. The rest of the story is concerned with the fated love of Tristram and Isoud (in a manner broadly reminiscent of the Irish epic stories of *Deirdre and the sons of Usnach, and Diarmait and *Grainne), and the subterfuges (often ingenious and morally reprehensible) which the lovers have to adopt; as in Chretien's *Lancelot*, love is represented as a value that transcends morality. Tristram leaves Mark's court and, while fighting for Howel of Brittany, falls in love with and marries a third Isoud (Isolde of the White Hands). But, on the invitation of Isoud of Ireland, he returns to Cornwall where he is killed by Mark while playing his harp before Isoud. in some versions his TRISTRAM OF LYONESSE | TRISTRAM SHANDY I O 3 2 death is not mentioned at all; in the most celebrated (adopted by *Wagner) Tristram sends for Isoud while he lies dying in Brittany. If she is on the ship when it returns, a white flag is to be flown; if not, a black one. The flag is white, but Isoud of the White Hands tells Tristram it is black, whereupon he dies. When Isoud comes to his bedside, she dies too. The story is the classic of medieval romance (with its strong mythical overtones and themes which recur in the romance, such as Tristram's madness, his harping, and the blood from his betraying wound) and of medieval love poetry. See D. de Rougemont, *Passion and Society* (1940; trans, of French *L'Amour et l'occident*, 1939); W T. H. Jackson, *The Anatomy of Love: The Tristan of*

Gottfried von Strassburg (1971).

Tristram of Lyonesse, a poem in heroic couplets by * Swinburne, published 1882, which tells the story of Tristram's love for Queen Iseult, his marriage to Iseult of Brittany, and his death. W. *Morris, whose own medieval romances had much influenced Swinburne, was prompted by it to comment that his friend's work 'always seemed to me to be founded on literature, not on nature'.

Tristram Shandy, Gentleman, The Life and Opinions of, by L. * Sterne, published 1759-67.

This unique work, although itself the culmination of experiments by lesser authors, is generally regarded as the progenitor of the 20th-cent. *stream-of-consciousness novel. It owes much to *Rabelais, to Robert *Burton, and to Locke's *Essay Concerning Human Understanding*. The word 'shandy', of obscure origin, means 'crack-brained, half-crazy', and Tristram in volume vi of his book declares that he is writing a 'civil, nonsensical, good humoured *Shandean* book'. Set in the Shandys' small parlour and garden, the book, erratically narrated by Tristram, consists of a slim line of narrative constantly and flagrantly interrupted by exuberant digressions, exploiting the relativity of time in human experience by deliberately disordering the sequence and emphasis of events. Parodying the new 'novel' form of his contemporaries, the narrator mocks the absurdity of development in narrative, insisting on beginning at the moment of his own conception, and deliberately providing no consistent plot or conclusion. Sterne's wayward typography, which includes rows of asterisks, dashes, diagrams, blank pages, various typefaces and other

devices, paradoxically emphasizes his cheerful view of the unreality of the 'novel' form which he is himself using.

The chief character of the book is the narrator, Tristram, through whose thoughts, feelings, and observations we encounter the people and events about which he writes. He is shrewd and bawdy, delighting in the idiosyncrasy of the Shandy household, and filled with such vitality his words can scarcely keep up with his headlong thought. The main characters he introduces are his excitable and devoted father Walter, whose flamboyant eloquence flows on through philosophy, paradox, and hypothesis, filled with references to the classics, history, science, medicine, law, the arts, and all learning run wild; Uncle Toby, Walter's soldier brother, whose portrait *Hazlitt described as 'one of the finest compliments ever paid to human nature', a man benign and practical, whose most passionate interest is aroused only by the problems of military fortifications and, more fleetingly, by the widow Wadman; Corporal Trim, Toby's devoted and loquacious servant, who shares his master's passion for fortifications; the bewildered Mrs Shandy; the impulsive and argumentative parson Yorick; Dr *Slop, an incompetent physician; the Shandys' neighbour Mrs Wadman, who designs to marry Toby; and the irrepressible household servant Obadiah. Tristram's persistent interest and amusement in sexual matters (such as his own conception or Toby's wound in the groin) is demonstrated in frequent ironical parades of discretion, indiscretion, and innuendo.

A sketch of the 'story' may be attempted but cannot be very helpful. In volume i Tristram is noted as

arriving in 'the scurvy and disastrous world', and with much learned digression and other distraction his family and friends are introduced and described. Volume ii concentrates chiefly on the past military experiences of Toby and Corporal Trim, and their present enthusiasms, and on a lengthy discussion of a controversial sermon read aloud by Trim. Tristram's birth is now fully described in volume iii, but only after many diversions and asides, including the mighty curse of Ernulphus of Rochester—at which time the author finds occasion to produce his overdue Preface. Volume iv contains Walter's exposition to his bewildered brother Toby of Slawkenbergius's Latin treatise on noses (for which the Shandys are famous), and an account of the misnaming of the infant 'Tristram' instead of 'Trismegistus'. Volume v covers the death of Tristram's brother Bobby and Walter's response, the reflections of Trim on death, and the devising of the *Tristapaedia* for Tristram's education. Volume vi relates the pathetic tale of Lieutenant Le Fever and his son, together with Toby's great kindness to them; includes the ludicrous bedtime discussion between Mr and Mrs Shandy on the putting of Tristram into breeches; describes the tremendous model of military earthworks constructed by Toby and Trim in the garden; and begins the story of Toby's amour with the widow Wadman. In volume vii the Shandy family narrative is broken by a description of Tristram's travels and adventures in France. Volume viii follows the complex emotions developing between Toby and Mrs Wadman, and Trim's attempt to tell his story of the king of Bohemia. Volume ix includes the pathetic tale of mad Maria (who appears again in **A Sentimental*

Journey) and continues the story of Toby's love affair, until its sad collapse. The final brief episode of the book contains a confused conversation about Walter's bull. 'L—d! said my mother, what is all this story about?—A 1033 TRIUMPH OF LIFE | TROCCHI COCK and a BULL, said Yorick—And one of the best of its kind, I ever heard.'

The first version of volumes i and ii was rejected by *Dodsley, and Sterne had a revised version of them published in York in 1759. The rest of the work was published in London between 1761 and 1767 and enjoyed great general success, although Dr *Johnson, *Richardson, *Goldsmith, and certain other literary figures expressed their reservations on both literary and moral grounds.

Triumph of Life, The, an unfinished visionary poem by P. B. *Shelley, written in the bay of Lerici in summer 1822, published from rough drafts 1824.

Composed in * *terza rima*, the poem is strongly influenced by *Dante's *Inferno*, *Petrarch's *Trionfi*, and the carvings of Roman triumphal processions Shelley had seen in the Forum. The 'triumph' or masquerade (as the *'Mask of Anarchy') belongs to the cruel Chariot of Life, here shown as one of Shelley's Tyrant-figures. Life appears to vanquish the hope and ideals of all men, dragging in its train even the greatest, like Plato, Alexander, or Napoleon. Only the 'sacred few', like Jesus and Socrates, who early 'Fled back like eagles to their native noon', escape compromise and captivity. The poetry has a bitter, lucid directness that is new to Shelley; it contains a grim and masterful passage about growing old and sexually disillusioned (11.137-69). But it is impossible to know how he would have concluded

the vision, had he lived.

The poet is conducted by the spirit of * Rousseau (as Dante is led through Hell by Virgil); he observes that most men do not know themselves truly, and are destroyed by 'the mutiny within'. The atmosphere of the poem, full of images drawn from the sea, is darkly hypnotic.

Triumph of Peace, The, a masque by J. *Shirley, acted and printed 1634.

This was the best known of all 17th-cent. *masques, mainly because of the spectacular torchlight procession (or 'triumph') of the masquers, from Holborn to Whitehall, which preceded the masque proper. It was an expression of loyalty to the Crown on the part of the four Inns of Court, after *Prynne—a member of Lincoln's Inn—had published his *Histriomastix* (1633) with a dedication to his fellow benchers at the Inn. Shirley's plot is simple: the chief anti-masquer, Fancy, presents a series of interludes showing the benefit and abuses of Peace; these are finally driven away by the entry of Peace, Law, and Justice—qualities which, the lawyers were eager to point out, cannot flourish apart from one another. The masque was designed by I. *Jones, and its score (by W. *Lawes and Simon Ives) is among the few examples of masque music that have survived.

TRIVET, Nicholas (c.1258-71334), of a family with connections in Norfolk and Somerset, a Dominican who studied at Oxford and Paris. He made early commentaries on a number of classical texts, including *Boethius, but he is most celebrated as the writer of three histories in the 1320s: his Anglo-Norman Chronicle, extending from the Creation to 1285, surviving in

eight manuscripts and containing the tale of Constance, told by *Gower in *Confessio Amantis* and by Chaucer's Man of Law (see CANTERBURY TALES, 5); secondly, *Annals of Six Kings of England 1136-130*, pro-Angevin and particularly useful for the reign of Edward I; and third, the *Historia ab Orbe Condito* (1327-9), an encyclopaedic history influenced by *Vincent of Beauvais.

Trivia, or *The Art of Walking the Streets of London*, a poem by J. *Gay in three books, published 1716. It is a town eclogue, owing 'some hints' to *Swift, whose 'City Shower' (1710) is in the same vein. Gay conducts the reader through the streets of London, by day and then by night, offering advice on coats and boots (Book I contains a mock-heroic derivation of the word 'patten'), on the hazards of pavement, gutters, and rubbish, and on the characters he will encounter—boot-boys, ballad-singers, footmen, bullies, fishwives, etc. It is a lively, affectionate, and entertaining piece, and a mine of information. 'Trivia' means 'streets', from the root meaning of 'road junction', and Gay, who invokes Trivia as a goddess of the highways, also refers to the murder of Laius by Oedipus at the crossroads in Book III, 1. 217.

Trivium, the lower division of the Seven Liberal Arts, consisting of the methodological subjects Grammar, Rhetoric, and Logic, as distinct from the mathematically based sciences of the *Quadrivium. The Trivium had great importance throughout the period of the Roman Empire, and it was taught from the time of Aristotle in Greek. Its period of greatest importance was the 11th and 12th cents, at Chartres and in such writers as *John of Salisbury. Gradually logic became

the all-important member, so that in the 12th cent, the Trivium was redefined as grammar, rhetoric, and dialectic, regarded as sub-sections of logic; in the 13th cent, concern for argumentative precision meant that the literary aspects of the Trivium disappeared almost entirely, and grammar and rhetoric as expressive skills ceased to be taught. The derogatory adjective 'trivial' (first found in English in the 16th cent.) reflects this progressive decline.

TROCCHI, Alexander (1925-84), novelist, poet, translator, and editor, born in Glasgow, and educated at Glasgow University. He lived in Paris during the 1950s, where he published several novels (as 'Frances Lengel') for the *Olympia Press, notably the haunting canaldrowning mystery *Young Adam* (1954) and edited, with C. *Logue, the short-lived but influential magazine *Merlin* (1952-5) which published work by *Beckett, *Genet, *Neruda, and others. He is best remembered for *Cain's Book* (USA 1961, UK 1963), a classic story of heroin addiction.

TROCHEE I TROLLOPE IO34

trochee, trochaic, see METRE.

Troilus and Cressida, a tragedy by * Shakespeare probably written 1602, perhaps with a performance at one of the Inns of Court in mind. It was first printed 1609, in a quarto of which there are two issues, with different title-pages, one of which has a prefatory epistle, 'A never writer, to an ever reader. News.' This was not included in the First * Folio, where *Troilus and Cressida* is the first play in the section of tragedies. As well as *Homer's and *Chaucer's handling of material concerning the lovers and the siege of Troy, Shakespeare knew of Henryson's *Testament of Cresseid*,

*Caxton's *Recuyell of the Historyes of Troye*, and *Lydgate's *Troy Book*, and drew on *Ovid's *Metamorphoses* Books 11 and 12, R. *Greene's *Euphues His Censure to Philautus* (1587) and *Chapman's *Seven Books of the Iliads* (1598).

Shakespeare's treatment of the love of Troilus and Cressida and its betrayal, against the setting of the siege of Troy by the Greeks, is conventional. The play contains much formal debate, and takes the story up to the death of Hector at the hands of Achilles: Troilus fails to kill his rival Diomedes, and the cynically railing Thersites escapes death. Modern criticism has tended to agree with *Coleridge's view that 'there is none of Shakespeare's plays harder to characterize'.

Troilus and Criseyde, *Chaucer's longest complete poem, in 8,239 lines of rhyme-royal, probably written in the second half of the 1380s (J. D. North, *RES*, 1969, has shown that the events of the poem take place in calendar circumstances corresponding on astrological evidence to dates between 1385 and 1388). Chaucer takes his story from *Boccaccio's *Il filostrato*, adapting its eight books to five and changing the characters of Criseyde and *Pandarus. In Boccaccio Troilo falls in love with Criseida whose cousin, Troilo's friend Pandaro, persuades her, not unwillingly, to become Troilo's lover. In the end Criseida has to leave the Trojan camp to join her father who had defected to the Greeks; in the Greek camp she betrays Troilo by falling in love with Diomedes. While following the same narrative pattern, Chaucer deepens the sense of seriousness in the story by making Pandaro Criseida's uncle and guardian, by showing her deliberating at more length (this series of exchanges between uncle

and niece in Book II is one of the most admired and anthologized parts of the poem), and by introducing deliberative material, principally from *Boethius, calling into question the lovers' freedom of action. The poem ends with an adjuration to the young to repair home from worldly vanity and to place their trust, not in unstable fortune as Troilus did, but in God. Discussion of the poem has centred largely on the appropriateness of the epilogue to the preceding action, on the attitudes to love (*courtly love in particular) in the poem, and on the personality of the narrator and his effect on the narrative. The love story has no basis in classical antiquity but is the invention of *Benoît de Sainte-Maure in his *Roman de Troie*, which was based on the pretended histories of Troy by *Dares Phrygius and *Dictys Cretensis. Boccaccio's intermediate source was *Guido delle Colonne (see TROPHÉE). After Chaucer, the story was treated by Henryson in **The Testament of Cresseid* and by Shakespeare in **Troilus and Cressida*. Ed. B. A. Windeatt (1984). N. R. Havelly, *Chaucer's Boccaccio* (1980); J. D. North, *Chaucer's Universe* (1988); B. A. Windeatt, *Troilus and Criseyde* (1992); S. A. Barney (ed.), *Chaucer's Troilus: Essays in Criticism* (1980); C. D. Benson (ed.), *Critical Essays on Chaucer's Troilus and Criseyde and His Major Early Poems* (1991). **TROLLOPE**, Anthony (1815-82), born in London. His *Autobiography*, written 1875-6, published posthumously 1883, describes his life with a characteristic blend of candour and reticence. His father, a fellow of New College, Oxford, before his marriage, failed both as a lawyer and as a farmer. The family's poverty made Trollope miserable at school (he went to both Harrow

and Winchester), and when financial difficulties became acute, the family moved to Belgium, where Trollope's father died. Mrs Frances *Trollope had already begun to support the family through her belated career as an author; she was already in her fifties when her successful *Domestic Manners of the Americans* was published in 1832. Trollope became a junior clerk in the General Post Office in London in 1834, but only began to make any professional progress when transferred to Ireland in 1841. He married Rose Heseltine of Rotherham in 1844; they had two sons, the younger of whom was to settle in Australia. Trollope did not return permanently to England until 1859, although he travelled extensively on Post Office business; he undertook important postal missions at various times to Egypt, the West Indies, and the United States. By the end of his professional career Trollope had become a successful and important if also highly individual civil servant. Among his achievements is the introduction in Great Britain of the pillar-box for letters. He resigned from the Post Office in 1867, and stood unsuccessfully for Parliament as a Liberal in 1868. Trollope thought that a seat in Parliament ought to be 'the highest object of ambition to every educated Englishman'. He edited the *St Paul's Magazine*, 1867-70.

His literary career began with the appearance of *The Macdermots of Ballycloran* in 1847, but not until his fourth novel, **The Warden* (1855), did he establish the manner and material by which he is best known. This, the first of the 'Barsetshire' series, was followed by **Barchester Towers* (1857), **Doctor Thome* (1858), **Framley Parsonage* (1861), **The Small House at*

Allington (1864), and **The Last Chronicle of Barset* (1867). The action of these novels is for the most part set in the imaginary West Country county of Barset and its chief town, Barchester, of which Trollope says in the *Autobiography*, 'I had it all in my mind,—its roads and 1035 TROLLOPE I TROMPART railroads, its towns and parishes, its members of Parliament, and the different hunts which rode over it. I knew all the great lords and their castles, the squires and their parks, the rectors and their churches . . . Throughout these stories there has been no name given to a fictitious site which does not represent to me a spot of which I know all the accessories, as though I had lived and wandered there.' Trollope regarded *The Last Chronicle of Barset* as his best novel, taken as a whole. The Barset novels are also interconnected by characters who appear in more than one of them, and Trollope developed this technique in his second series, known as the 'Political' novels or—perhaps more appropriately—as the 'Palliser' novels, after Plantagenet Palliser, who appears in all of them. This series began with **Can You Forgive Her?* (1864) and continued with **Phineas Finn* (1869), **The Eustace Diamonds* (1873), **Phineas Redux* (1876), **The Prime Minister* (1876), and **The Duke's Children* (1880). The two series taken together thus span over 20 years of Trollope's writing life. Trollope established the novel sequence in English fiction. His use of reappearing characters had been anticipated by *Balzac (who uses them on an even grander scale), but there is no evidence that Trollope was in any way indebted to the French author. The characters of Palliser and his wife Lady Glencora, together with that of Mr Crawley from

The Last Chronicle of Barset, seemed to Trollope to give his work its best chance of survival. The Palliser novels also allowed Trollope to express his views on political matters.

Although modest in claiming literary excellence, Trollope prided himself on his workmanlike attitude towards his art, as well as on its sheer quantity. He attributed his remarkable output, which included 47 novels, several travel books, biographies, as well as collections of short stories and sketches, to a disciplined regularity of composition. He trained himself to produce a given number of words an hour in the early morning before going off to his post office duties (which he also managed to combine with an almost fanatical devotion to hunting). He also wrote when travelling by rail and sea, and as soon as he finished one novel began another. He was always much more concerned with character than with plot, and made the degree to which an author really knows his characters a fundamental test of his or her merit.

In the *Autobiography* Trollope writes eloquently of the novelist's need to live with his creatures 'in the full reality of established intimacy. They must be with him as he lies down to sleep, and as he wakes from dreams.' He also stresses the importance of recording change and the effects of time: 'On the last day of each month recorded, every person in his novel should be a month older than on the first.' Trollope attributed whatever success he had obtained to the intimacy with which he himself had lived with the characters in his lifelike imagination. His popularity was at its peak during the 1860s; readers admired his treatment of family and professional life, the variety and delicacy of his

heroines, and the photographic accuracy of his pictures of social life.

Apart from the two series, Trollope's other principal novels include: **The Three Clerks* (1857), *The Bertrams* (1859), **Orley Farm* (1862), **The Belton Estate* (1866), **The Claverings* (1867), **HeKnewHe Was Right* (1869), **The Vicar of Bullhampton* (1870), **The Way We Live Now* (1875), **The American Senator* (1877), *Doctor Wortle's School* (1881), **Ayala's Angel* (1881), **Mr Scarborough's Family* (1883). The *Autobiography* records that, down to 1879, his publications had brought him some £70,000, which he thought 'comfortable, but not splendid'. Despite a sometimes overbearing public manner, Trollope became a popular figure in London and literary society in his later years. He was on good terms with the major novelists of his day: he greatly admired **Thackeray*, of whom he nevertheless wrote a clear-sighted study (1879), and was a close friend of G. **Eliot* and G. H. **Lewes*. In an obituary essay on Trollope written in 1883, H. **James* summed up his achievement by saying that 'His great, his inestimable merit was a complete appreciation of the usual . . . Trollope's great apprehension of the real, which was what made him so interesting, came to him through his desire to satisfy us on this point—to tell us what certain people were and what they did in consequence of being so.' See D. Smalley (ed.), *The Critical Heritage* (1969); *Letters*, ed. N. John Hall (2 vols, 1983).

TROLLOPE, Frances (1780-1863), a woman, and writer, of indefatigable energy, who made an unfortunate marriage, conducted several ventures into, for instance, farming, and when she was past 50 wrote the first of over 40 books, by which she proceeded to

support her large family, and eventually achieved wealth and fame. After the failure of their farm at Harrow (later to appear in her son Anthony *Trollope's *Orley Farm*) she sailed to New Orleans in 1827 with Utopian aspirations and three of her children, and opened an exotic bazaar in Cincinnati. This venture failing, she travelled for 15 months in America, then in 1832, back in England, published her caustic *Domestic Manners of the Americans*. Its resounding success brought contracts to write on the Belgians, the French, the Austrians, and others, and she lived for the next few years on the Continent. *Paris and the Parisians* appeared with great success in 1835, *Vienna and the Austrians* in 1838, and in 1842 *A Visit to Italy* (where she became the friend of the *Brownings, *Dickens, and *Landor). Meanwhile, by working both early and late every day, she was writing a long sequence of popular novels, some of which, like *Michael Armstrong, the Factory Boy* (1840), dealt with social issues, and by the early 1840s was earning a considerable income. (See SOCIAL PROBLEM NOVEL.) She built a house at Penrith, and was invited to meet the elderly *Wordsworth (whom she disliked).

Trompait, in Spenser's **Faerie Queene* (11. iii),
TROPHEE I TROUBLES IO36
wylie witted, and growne old

In cunning sleights and practick knavery,
attends *Braggachio as his squire, and with him is
finally exposed and beaten out of court.

Trophée, an unknown writer mentioned by *Chaucer
in 'The Monk's Tale' (see CANTERBURY TALES, 19):
At bothe the worldes endes, seith Trophée,
In stide of boundes he [i.e. Hercules] a pileer sette.

(CT VII. 2117-18)

A marginal note in the Ellesmere and Hengwrt manuscripts says 'Ule vates Chaldeorum Tropeus'. *Lydgate says that Chaucer in his youth made a translation of a book called in the Lombard tongue *Trophe*, and that he later named it 'Troilus and Cressida'. No such book, or author, is known; of the explanations offered, the most likely is either that the Latin word for the pillars (of Hercules), *trophea*, has been interpolated and interpreted as an author's name, or that *Trophea* represents *Guido delle Colonne ('Pillars') and that it is he that Chaucer is indicating.

Trotter, Job, in Dickens's **Pickwick Papers* Jingle's servant.

Trotwood, Betsey, a character in Dickens's **David Copperfield*.

troubadours, poets composing in *Provençal during the 12th and early 13th cents (and perhaps earlier). They were famous for the complexity of their verse forms in the lyric, and for the conception of *courtly love which is founded to an important degree in their poems. Guilhem IX (1071-1127), count of Poitiers and duke of Aquitaine, is the first known troubadour; Jaufré Rudel (d. before 1167) developed the theme of 'amor de lonh', love from afar. The most admired troubadour love poets are Bernart de Ventadorn (fl. 1140-75), Raimbaut d'Aurenga (c. 1144-73), Guiraut de Borneil (c. 1165-1212: the most admired in his own time, the 'maestre dels trobadors'), and Arnaut Daniel (fl. 1180-1200), whom *Dante and *Petrarch admired most, an admiration shared in the 20th cent, by *Pound, who composed excellent translations of Daniel. The troubadours flourished in the courts of

Spain, Italy, and northern France, as well as in the south of France, and courtly poetry in Provençal was being written and cultivated in Italy in the later 13th cent, (see SORDELLO and DANTE) when it was disappearing in the Midi. Through their influence on the northern French poets (such as *Chrétien, and the writers of the **Roman de la rose*) and on the German poets of the minnesang (see MINNESINGERS) they had a major effect on all the subsequent development of European lyric poetry. Though love was their major subject, it was not their only one; they also composed moralizing, satirical, and political poems called sirventes (of which Guiraut de Borneil was the recognized master), and military poems in which Bertrán de Born (C.1140-C.1215) excelled. See A. R. Press (ed. and trans.), *Anthology of Troubadour Lyric Poetry* (1971: parallel text); L. T. Topsfield, *Troubadours and Love* (1975)-

Troubles, literature of the. The term 'the Troubles' is used to refer both to the years of the war for Irish independence, which followed the Easter Rising of 1916 and ended with the ceasefire of 1923, and to the later (not unconnected) post-1968 period of the Northern Irish Troubles. In the first sense, the Troubles inspired work by *Yeats, *O'Casey, *O'Flaherty, and many other Irish patriots and critics of Irish nationalism, and gave a title to J. G. *Farrell's *historical novel *Troubles* (1970). The latter period has also produced an important body of work. 'The [Northern Irish] Troubles came in October 1968,' writes Seamus *Deane in *Reading in the Dark*, an enigmatic work of fiction about a family and a society scuppered by inherited blight which was published nearly 30 years later in 1996. The

intervening years had thrown up a good deal of 'Troubles' writing, in prose as well as poetry, though little of the former to equal the extraordinary poetic efflorescence which coincided with the years of upheaval. 'Troubles' fiction tends to encompass the activities of IRA 'godfathers' and their adversaries, as in M. S. Power's 'Children of the North' trilogy, beginning in 1985 with *The Killing of Yesterday's Children*, or to consist of low-key accounts of life in fraught circumstances such as Mary Beckett's *Give Them Stones* (1986). *Silver's City* (1981) by Maurice Leitch points up a ravaged Belfast while tackling Protestant terrorism, graft, and brutality; and Naomi May's *Troubles* (1976) has as one of its themes the defeat of liberalism among unionists during the 1960s, with the consequent cataclysm. John Morrow brings a blackly comic imagination to bear on the Troubles, particularly in *The Essex Factor* (1982), which has an unfortunate Englishman, an opposition backbencher on a fact-finding trip to Northern Ireland, trying and failing to make sense of the imbroglio. One of Anne Devlin's stories, 'Naming the Names', in *The Way-Paver* (1986), gets to the heart of republican disaffection in the mutilated streets of west Belfast. A 'Troubles' memoir which reads like a novel is Mary Costello's high-spirited *Titanic Town* (1992), which includes such details as the man who has to ring home every lunchtime to let his wife know he has not been shot, the school whose classrooms are a repository for explosives, and the jangle of bin-lids livening up the night. Violent lives, violent times; these conditions might suit the thrillerwriter down to the ground, but no really high-grade

thriller appeared before Brian *Moore's *Lies of Silence* (1990) about a hotel manager in the hands of gunmen. Eugene McEldowney's *A Kind of Homecoming* (1994) looked as though it might be the start of a 'policeprocedural' series set in the north, but for its sequels McEldowney shifted the scene of action to Howth, near Dublin.

1 0 3 7 TROUVÈRES I TSVETAYEVA

B. *MacLaverty's *Cal* (1983) dramatizes the ironies inherent in the situation through a doomed love affair. *Shadows on Our Skin* (1977), by J. *Johnston, deals with sectarian imperatives. Glenn Patterson's *Burning Your Own* (1988) goes back to 1969 and a Protestant housing estate in Belfast to show up sectarian posturing and rancour. Many other writers have been drawn to the topic, from the exuberant Robert McLiam Wilson (*Eureka Street*, 1996) to the downcast Deirdre Madden (*One by One in the Darkness*, 1996); but no one more compellingly than Benedict Kiely (*Proxopera*, 1977; *Nothing Happens in Cairncross*, 1985)—an ebullient author whose imagination is exercised by the degradation of republicanism. At some point along the line, as Kiely sees it, a break occurred between the integrity of the republican ideal and the enormities later sanctioned under this tag. Like W. Trevor (who has treated the subject only peripherally—in, for example, the title story from *Beyond the Pale*, 1982), he is crucially aware of present-day adulterations, along with the deforming pressures of history. The great 'Troubles' novel may not yet have been written, but enough thought-provoking and illuminating work has appeared to constitute a distinctive genre.

trouvères, poets composing narrative, dramatic, satiric,

comic, and especially lyric verse in the north of France during the late 12th and 13th cents. They were either professional entertainers (overlapping with *jongleurs*), *clercs*, or (when courtly society developed and the lyrics lost their energy) feudal lords composing fashionable verse. *Chrétien de Troyes was a *clerc*; other prominent trouvères were Conon de Béthune (d. C.1224), a Picard nobleman who composed crusading songs, Gâce Brulé (d. c. 1220), *Blondel de Nesle (late 12th cent.), and Thibaut de Champagne, count of Champagne and king of Navarre. Their poetry was much influenced by that of the Provençal troubadours (which however it never equalled) one of whom, Bernart de Ventadorn, came north to the court of *Eleanor of Aquitaine, who was herself the granddaughter of Guilhem IX of Aquitaine, the first known troubadour. The most successful poets are those around 1200, particularly Gâce Brulé; thereafter their poetry becomes feebler and less inspired. **Troy**, Sergeant, a character in Hardy's * *Far from the Madding Crowd*.

Troynovant, see BRUT.

True Law of Free Monarchies, *The* a political treatise attributed to James I, published 1598, and written to combat the Calvinist theory of government advocated by G. *Buchanan in his *De Jure Regni* (1579). It sets forth the doctrine of the divine right of kings and of the king's responsibility to God alone.

Truewit, the gallant and chief wit of Jonson's * *Epicene*, a model for the wits of * Restoration comedy.

Trumpet Major, *The*, a novel by T. * Hardy, published 1880. The story is set during the Napoleonic wars, at a time in which there were busy preparations against the

threat of invasion. It tells of the wooing of Anne Garland, whose mother is tenant of a part of Overcombe Mill, where the dragoons come down from the nearby camp to water their horses. One of these dragoons is John Loveday, the trumpet-major, the gentle, unassuming son of the miller. He loves Anne Garland, but has a rival in his brother Bob, a cheerful, light-hearted sailor. Her third suitor is the boorish yeoman Festus Derriman. In the course of events Anne meets King George III, on a military inspection, and later watches the departure of the *Victory* for Trafalgar. The story ends with the discomfiture of Festus and the success of Bob's courtship, while John marches off with his dragoons, to die on a battlefield in Spain.

Tryamour, see SIR LAUNFAL.

TSVETAYEVA, Marina Ivanovna (1892-1941), Russian poet and prose writer. Born in Moscow, the daughter of a professor of art and a gifted pianist, she spent much of her childhood in western Europe. She published her poetry of 1907-9 privately as *Evening Album* (1910) with great success. In 1912 she married Sergei Yakovlevich Efron, who became an officer in the tsarist army, and published a second book of poetry. She totally rejected the October Revolution and wrote a cycle of poems *The Encampment of the Whites* (Munich 1957; English trans. Robin Kemball, 1980), glorifying the White Army. At the end of the Civil War she got permission to join her husband (whom she had thought dead) in Prague, and in 1922 much of her poetry appeared in Moscow and Berlin, consolidating her reputation. In exile she engaged in an exalted correspondence with *Rilke and *Pasternak, two poets whom she greatly admired. In 1925 she moved to Paris,

and in Mar. 1926 she spent two weeks in London. She became increasingly estranged from her fellow emigrants and, finding it difficult to publish, lived in great poverty, while continuing to write poetry and critical prose of lasting importance. Her husband became more and more pro-Soviet, and on the orders of the Soviet secret police he assassinated a Soviet official who had defected in the West, then fled to the USSR. Ostracized by the Emigration, Tsvetayeva decided, despite her better judgement, to return to Russia. She arrived in Moscow in June 1939 to be shunned by most of her former friends, and later that year her daughter Ariadna was arrested and her husband arrested and shot. During the war she was evacuated to the Tatar town of Yelabuga, near Kaza, where in despair she hanged herself. Much of her poetry was republished in the Soviet Union after 1961, and her passionate yet articulate and precise work, with its daring linguistic experimentation, brought her increasing recognition as a major poet. She has been much translated into English, notably in *Selected Poems* (trans. E. *Feinstein, 1971, 1981) and in *A Captive Spirit: Selected Prose* (trans. J. Marin King, 1980).

TUATHA DÉ DANANN | TURGENEV I O 38

Tuatha Dé Danann, in Gaelic mythology, the gods, the 'Folk of the goddess Danu', the enemies of the *Fomors. They are represented as invaders of Ireland, subsequent to the Fomors and the *Fir Bolgs. They rout the Fomors at the battle of Moytura, and are ousted in their turn by the *Milesians. Conspicuous among the Tuatha Dé Danann are Lugh, the Gaelic sun-god, their leader; and *Lêr, the god of the sea.

Tueca, Captain Pantilius, the swaggering bully of

Jonson's **Poetaster*, who reappears in Dekker and Marston's **Satiromastix*.

Tuck, Friar, see FRIAR TUCK.

TUCKER, Abraham (1705-74), a country gentleman and one of the first writers of the utilitarian school of philosophy. In his great work *The Light of Nature Pursued*, of which three volumes were published in 1768 and three after his death in 1778, he rejects the moral sense theory of **Shaftesbury* and **Hutcheson* and finds the criterion of moral conduct in general happiness, and the motive of the individual in his own happiness. The coincidence of these two is almost, but not quite, complete. There comes a point where virtue requires a self-sacrifice that prudential motives do not justify. Here Tucker finds the place for religion and its promise of a future life, where 'the accounts of all are to be set even', and the sacrifice of personal happiness required by virtue is to be made good.

Tucker's writings are diffuse and unmethodical, but marked by humour and quaint illustration and comment. His theories were systematized by **Paley*.

Tuirenn, *The Fate of the Sons of*, one of the three sorrowful tales of Erin', a mythological tale in which the three sons of Tuirenn are punished for killing Cian, the father of the hero-god Lugh, by being required, by way of a fine, to achieve a number of quests, in the last of which they perish.

Tulkinghorn, a character in Dickens's **Bleak House*.

Tulliver, Mr and Mrs, Tom and Maggie, the principal characters in G. Eliot's **The Mill on the Floss*.

Tully, see CICERO.

Tunnyng of Elynour Rummyng, *The*, a poem by **Skelton*, a vigorous description of contemporary

low life. Elynour Rummyng is an alewife who dwells beside Leatherhead and brews 'nopy ale' for 'travelers, to tynkers, I To sweters, to swynkers, I And all good ale drynkers', and the poem, coarse but full of humour and life, describes the mixed company who throng to drink it.

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

TUPPER, Martin Farquhar (1810-89), prolific writer of verse and prose, educated at Christ Church, Oxford. His *Proverbial Philosophy* (1838-76, 4 series), presenting maxims and reflections couched in vaguely rhythmical form, became the favourite of millions who knew nothing about poetry, and remained a best-seller in Britain and America for more than a generation. His two novels, *The Crock of Gold* (1844) and *Stephan Langton* (1858), and his numerous other published works are now forgotten.

TURBERVILLE, George (C.1544-C.1597), scholar of Winchester and fellow of New College, Oxford. He published *Epitaphes, Epigrams, Songs and Sonets* (1567); and various translations from **Ovid* and **Mantuan*, including Mantuan's eclogues (1567); and an account of the state of 'Muscovia', later repr. by **Hakluyt*. *The Booke of Faulconrie* (1575) is usually found bound with *The Noble Art of Venerie or Hunting* (1575, repr. 1908) which is actually an adaptation by **Gascoigne* of a contemporary French work. His poems reflect the use of Italian models and show the influence of **Wyatt* and **Surrey*.

TURGENEV, Ivan Sergejevich (1818-83), Russian novelist and playwright. He was born in Orel, in central

Russia, and studied at Moscow and St Petersburg universities. He published some poetry in 1838 and studied in Berlin, 1838-41. On returning to Russia he served briefly in the civil service, but from 1845 he devoted himself to literature. He also fell in love with the singer Pauline Garcia Viardot, and partly for this reason was to live much of his life abroad, mainly in Baden-Baden and Paris, where he died. His first important prose work was *A Hunter's Notes* (1847-51), the limpid prose of which, in such masterpieces as 'Bezhin Meadow' and 'The Living Relic', is one of his greatest achievements. This was followed by a series of novels in which individual lives are examined to illuminate the social, political, and philosophical issues of the day: *Rudin* (1856), *A Nest of Gentlefolk* (1859), *On the Eve* (1860), *Fathers and Sons* (1862), in which, in Bazarov, he created a nihilist hero, *Smoke* (1867), and *Virgin Soil* (1877). His greatest short stories are 'Asya' (1858), 'First Love' (1860), and 'Torrents of Spring' (1870). His best play is *A Month in the Country* (first version 1850; perf. 1872), a psychological comedy of frustrated love and inertia which anticipated the drama of Chekhov. Turgenev was the first major Russian writer to find success in the rest of Europe. This resulted partly from his living largely in western Europe, where he was personally acquainted with Flaubert, G. Sand, Mérimée, and others, but also from the fact that he was closer in both sensibility and literary practice to western Europe than his contemporaries Tolstoy and Dostoevsky. Turgenev first visited England in 1847 and returned many times up to 1881: *Fathers and Sons* was planned on the Isle of Wight. He received an honorary DCL at Oxford in 1879

for 'advancing the liberation of the Russian serfs'. He was extremely widely read in English literature; of his English contemporaries, he most valued Dickens and G. Eliot, both of whom he knew. He was acquainted with Thackeray, Trollope, Carlyle, R. Browning, Tennyson, the Rossettis, and Swinburne, and in correspondence with Gissing. He was one of the earliest admirers of H. James, who first met him in Paris in 1875 and on whom he had a substantial influence. Perhaps the greatest English debt to him is owed by G. A. Moore, whose mature career was given shape by the discovery of Turgenev's artistry, and who, in *The Lake* (1905), came as close as anyone to writing a Turgenev novel in English. *A Hunter's Notes* was translated into English by J. D. Meiklejohn in 1855, and by 1890 most of Turgenev's major work had appeared in English. The most complete early translation is C. Garnett's *Turgenev—The Novels and Tales* (1894-9), the edition through which he exerted his influence on such writers as Galsworthy, Conrad, and V. Woolf.

TURGOT, Anne-Robert-Jacques, see PHYSIOCRATS. *Turkish Spy Letters Written by a*, eight volumes, published 1687-94. The first is a translation of 'L'Espion du Grand Seigneur' by Giovanni Paolo Marañna, a Genoese residing in Paris, published in French in 1684-6, partly itself a translation from an Italian version. The work inaugurated a new genre in European literature, the pseudo-foreign letter, of which the *Lettres persanes* of Montesquieu is the chief example.

A continuation to the *Letters*, probably by Defoe,

was published in England in 1718.

TURNBULL, George (1698-1748), educated at Edinburgh, regent at Marischal College, Aberdeen, 1721-7, and teacher of T. *Reid. He was an early member of the *Rankenian Club, and his published lectures (*Principles of Moral and Christian Philosophy*, 2 vols, 1740) and surviving correspondence show him as an ardent follower of *Shaftesbury in his advocacy of civic virtue and educational reform, and the prominence he attached to the sense of beauty. He sought to turn natural science to the service of religion, and to construct a moral science based on experimental laws of human nature, in which the association of ideas had a central role. His *Treatise on Ancient Painting* (1739), which figures in a caricature by *Hogarth, discusses the place of the fine arts in education. Turnbull stresses the links between the sense of beauty and the moral sense, and between beauty and truth, and sees a close parallel between the didactic moral function of good painting and good poetry.

TURNER, J(oseph) M(allord) W(illiam) (1775-1851), English landscape painter, whose mature works convey a Romantic vision of the violence of the elements. He travelled in England and in France, Switzerland, and Italy, and his subjects and styles are astonishingly varied. He moved from conventional topographical watercolours of *picturesque subjects to historical landscapes which vie with the grandeur of *Poussin and *Claude; in his late, increasingly violent, and almost abstract works (*Snowstorm at Sea*, 1842; *Rain, Steam and Speed*, 1844, both London, National Gallery) forms are dissolved in the sweep of light and brilliant colour patterning the surface of the canvas. Turner was

devoted to the 18th-cent. doctrine of *Ut Pictura Poesis* ('as is painting, so is poetry': *Horace, *Ars Poetica*, 361) and was often inspired by contemporary poetry. He was committed to the values of the *Royal Academy, where he was appointed professor of perspective in 1807 and lectured in 1811, and sought to ennoble the genre of landscape painting by suggesting that it could attain the imaginative power and complexity of poetry. From 1798 many of his pictures exhibited at the Royal Academy were accompanied by verses printed in the catalogue; from 1800 he added lines composed by himself. His quotations are frequently from James *Thomson (1700-48), who influenced his literary style, and in 1811 his picture *Thomson's Aeolian Harp* was accompanied by 32 lines honouring the poet. *Snowstorm; Hannibal and His Army Crossing the Alps* (1812, London, Tate Gallery) was exhibited with the first quotation taken from his gloomy 'M. S. P. Fallacies of Hope'. There is no trace of this projected epic poem beyond excerpts in Royal Academy catalogues; it was influenced by Akenside's *Pleasures of Imagination* and Campbell's *Pleasures of Hope*. Between 1806 and 1815 Turner frequently wrote poems beside the drawings in his sketchbooks; they have been transcribed by Jack Lindsay in *The Sunset Ship* (1968). In the 1830s Turner did many designs for book illustrations, amongst them charming vignettes for *Rogers's *Italy* (1830) and *Poems* (1834). He also illustrated works by *Milton, *Byron, Sir W. *Scott, and T. *Campbell. Turner endured much ridicule, including *Hazlitt's famous description of his work as 'pictures of nothing and very like', but *Ruskin became his passionate admirer and the first volume of *Modern Painters*

(1843) was written in his defence.

TURNER, Sharon (1768-1847), a lawyer who became an enthusiastic student of Icelandic and Anglo-Saxon literature, and found much new material, especially among the unexplored Cottonian manuscripts (see COTTON, R. B.). His interest was, however, more historical than literary. Between 1799 and 1805 he published his *History of the Anglo-Saxons from the Earliest Period to the Norman Conquests*, which was greatly admired, by H. *Hallam, *Southey, and Sir W. *Scott, among others. He continued his histories up to the death of Queen Elizabeth I. His insistence on the use of original first sources was important to the future writing of history. He has a place in literary history as the legal adviser to J. *Murray and was much embroiled in the controversies surrounding the publication of Byron's **Don Juan*. He was also legal adviser to the **Quarterly Review*.

TURNER, Walter James Redfern (1884-1946), born in Melbourne. He came to London in 1907. He was music critic of the **New Statesman*, drama critic of the *TURN OF THE SCREW* | TWAIN 1040 **London Mercury*, and literary editor of the **Spectator*. He wrote novels, including *The Aesthetes* (1927, with a portrait of Ottoline *Morrell), *Blow for Balloons* (1935), and *The Duchess of Popocatepetl* (1939); an Expressionist drama, *The Man Who Ate the Popomack* (1922); and several volumes of verse. He was associated with *Yeats's enthusiasm for the chanting and singing of poetry, and his work is generously represented by Yeats in his *Oxford Book of Modern Verse* (1936). Turner's well-known poem 'Romance', with the lines 'Chimborazo, Cotopaxi, I They have stolen my heart

away!' I was published in his first collection, *The Hunter and Other Poems* (1916). With Sheila Shannon he edited a book, *Exmoor Village* (1947), based on Mass-Observation (see MADGE) reports.

Turn of the Screw, The, a *ghost story by H. *James, published 1898.

The narrator is a young governess, sent off to a country house, Bly, to take charge of two orphaned children. She has been engaged by their uncle, a handsome man to whom she feels attracted, on the understanding that she takes all responsibility for the children and the entire household. She finds a pleasant house and a comfortable housekeeper, Mrs Grose, while the children, Miles and Flora, are unusually beautiful and charming. But she soon begins to feel the presence of intense evil, and sees the figure of the exvalet Peter Quint and that of her own predecessor Miss Jessel. In fact they are both dead, and she learns of the guilty liaison that existed between them. For the young woman these apparitions emanate a fearful wickedness and she becomes convinced that, despite their denials, Miles and Flora are communicating with them. These terrible figures have returned to claim the children, to draw them into their web of sin and evil, and the governess is determined to exorcize them. After a dramatic scene by the pond, where the narrator believes that Flora is meeting Miss Jessel, the little girl is taken off to safety by the housekeeper, and Miles, left with the governess, dies in her arms as she battles for his soul with the apparition of Peter Quint. It is left to the reader to decide whether these ghosts and their designs exist for anyone else in the story, or whether they are simply the hysterical fantasies of the young

governess. James himself described this story as 'a trap for the unwary'. B. *Britten wrote a chamber opera (1954) based on this tale.

Turveydrop, father and son, characters in Dickens's **Bleak House*.

TUSSER, Thomas (1524-80), agricultural writer and poet, educated at St Paul's School, Eton, King's College and Trinity Hall, Cambridge. He farmed at Cattawade, Suffolk, and introduced the culture of barley to England. He published his *Hundreth Good Pointes of Husbandrie* in 1557 (amplified in later editions) in verse of quaint and pointed expression, many proverbs being traceable to this work. It is a collection of instructions on farming, gardening, and housekeeping, together with humorous and wise maxims on conduct in general.

TWAIN, Mark, pseudonym of Samuel Langhorne Clemens (1835-1910), American writer, born in Florida, Missouri, of a Virginian family, and brought up in Hannibal, Missouri. After his father's death in 1847 he was apprenticed to a printer, and wrote for his brother's newspaper; from 1857 to 1861 he was a pilot on the Mississippi, and from 1862 worked as a newspaper correspondent for various Nevada and Californian magazines, adopting the pseudonym 'Mark Twain', familiar to him as the leadsmen's call on the Mississippi. Under this name he published his first successful story, 'Jim Smiley and his Jumping Frog', in 1865 in the New York *Saturday Press*. This comic version of an old folk tale became the title story of *The Celebrated Jumping Frog of Calaveras County, and Other Sketches* (1867), which established him as a leading humorist, a reputation consolidated by **The*

Innocents Abroad (1869), an account of a voyage through the Mediterranean. *Roughing It* (1872), an account of his adventures as miner and journalist in Nevada, appeared in the year of his first English lecture tour; England provided the background for his democratic historical fantasy *The Prince and the Pauper* (1882), in which Edward VI as a boy changes places with Tom Canty, a beggar, and for *A Connecticut Yankee in King Arthur's Court* (1889), a disturbing and not wholly amiable fantasy that satirizes both past and present. Meanwhile appeared his most famous works, both deeply rooted in his own childhood, *The Adventures of *Tom Sawyer* (1876) and its sequel *The Adventures of *Huckleberry Finn* (1884), which paint an unforgettable picture of Mississippi frontier life, and combine picaresque adventure with challenging satire and great technical innovative power. *Life on the Mississippi* (1883), an autobiographical account of his life as a river pilot, contains a notable attack on the influence of Sir W. *Scott, whose romanticism ('silliness and emptinesses, sham grandeurs, sham gauds and sham chivalries') did 'measureless harm' to progressive ideas and progressive works, creating, Twain alleges, the myth of the southern gentleman that did much to precipitate the Civil War.

In the last two decades of his life Clemens was beset with financial anxieties and dissipated time and money on chimerical business enterprises, trying to recoup by lecture tours (in 1895-6 he toured New Zealand, Australia, India, and South Africa) and by writing potboilers; his pessimism and bitterness were increased by the death of his wife in 1904, of two of his three daughters, and by other family troubles. In these

last years, however, he wrote some memorable if sombre works, including *The Man that Corrupted Hadleyburg* (1900), a fable about the venality of a smug small town, and *The Mysterious Stranger* (published posthumously in 1916, in a much-edited version), an extraordinary tale set in 16th-cent. Austria, in which Satan appears as a morally indifferent but life-enhancing visitor, to reveal the hypocrisies and stupidities of the village of Eseldorf. He dictated his autobiography during his last years to his secretary A. B. Paine, and various versions of it have appeared. *Twelfth Night or What You Will*, a comedy by Shakespeare probably written 1601. John Manningham saw a performance of it in the Middle Temple in February 1602; it was first printed in the Folio of 1623. Shakespeare's immediate source for the main plot was 'The History of Apolonius and Silla' in B. Rich's *Riche His Farewell to Militane Profession* (1581). This is derived from Belleforest's version, which by way of Bandello can be traced back to a Sienese comedy *Gl'ingannati (The Deceived)*, written and performed 1531.

Sebastian and Viola, twin brother and sister and closely resembling one another, are separated in a shipwreck off the coast of Illyria. Viola, brought to shore in a boat, disguises herself as a youth, Cesario, and takes service as page with Duke Orsino, who is in love with the lady Olivia. She rejects the duke's suit and will not meet him. Orsino makes a confidant of Cesario and sends her to press his suit on Olivia, much to the distress of Cesario, who has fallen in love with Orsino. Olivia in turn falls in love with Cesario. Sebastian and

Antonio, captain of the ship that had rescued Sebastian, now arrive in Illyria. Cesario, challenged to a duel by Sir Andrew Aguecheek, a rejected suitor of Olivia, is rescued from her predicament by Antonio, who takes her for Sebastian. Antonio, being arrested at that moment for an old offence, claims from Cesario a purse that he had entrusted to Sebastian, is denied it, and hauled off to prison. Olivia coming upon the true Sebastian, takes him for Cesario, invites him to her house, and marries him out of hand. Orsino comes to visit Olivia. Antonio, brought before him, claims Cesario as the youth he has rescued from the sea; while Olivia claims Cesario as her husband. The duke, deeply wounded, is bidding farewell to Olivia and the 'dissembling cub' Cesario, when the arrival of the true Sebastian clears up the confusion. The duke, having lost Olivia, and becoming conscious of the love that Viola has betrayed, turns his affection to her, and they are married.

Much of the play's comedy comes from the sub-plot dealing with the members of Olivia's household: Sir Toby Belch, her uncle, Sir Andrew Aguecheek, his friend, Malvolio, her pompous steward, Maria, her waiting-gentlewoman, and her clown Feste. Exasperated by Malvolio's officiousness, the other members of the household make him believe that Olivia is in love with him and that he must return her affection. In courting her he behaves so outrageously that he is imprisoned as a madman. Olivia has him released and the joke against him is explained, but he is not amused by it, threatening, 'I'll be reveng'd on the whole pack of you.'

The play's gentle melancholy and lyrical atmosphere

is captured in two of Feste's beautiful songs 'Come away, come away, death' and 'When that I was and a little tiny boy, I With hey, ho, the wind and the rain'.

Twentieth Century, see NINETEENTH CENTURY.

Twitcher, Jemmy, in Gay's **The Beggar's Opera*, one of Captain Macheath's associates, who betrays him. The nickname was given to the fourth earl of Sandwich (1718-92), who had been associated with *Wilkes in the *Medmenham 'brotherhood' and yet, when Wilkes's papers were seized, was active in collecting evidence against him. The allusion is to a line in the play: 'That Jemmy Twitcher should peach me, I own surprised me.'

Two Cultures and the Scientific Revolution, The. The

Two Cultures' is a phrase coined by C. P. *Snow in the Rede Lecture delivered at Cambridge in 1959 and published the same year. In it, he contrasts the culture of 'literary intellectuals' and that of 'scientists, and as the most representative, physical scientists'. He describes the increasing gulf between them, claiming that 30 years earlier the two sides could at least manage 'a frozen smile' but are now incapable of communication. His analysis of the educational attitudes that produced this situation and his recommendations for change were strongly attacked by *Leavis in his Richmond Lecture *Two Cultures? The Significance of C. P. Snow* (1962). (See also THOMSON, SIR W, and second law of thermodynamics.)

Two Drovers, The', a short story by Sir W *Scott, one of the **Chronicles of the Canongate*, published 1827. One of the most perfect of Scott's shorter tales, the tragedy is constructed round an opposition of racial types, Highland and Lowland. A trivial quarrel occurs

between Robin Oig M'Combich and Harry Wakefield, long-standing companions on the drove-roads. Wakefield wants to settle it with his fists, English fashion; Robin Oig rejects this as beneath the dignity of a Highland gentleman. He is knocked down by his friend and in revenge kills him with his dirk. 'I give a life for the life I took,' he says, when he is arrested, 'and what can I do more?'

Two Foscari, The, a poetic drama by * Byron, published 1821.

Jacopo, son of the doge of Venice, Francesco Foscari, has twice been exiled, once for venality and once for complicity in murder. He has been brought back from exile on a charge of treasonable correspondence, and the play opens with his examination on the rack. The doge, his father, broken-hearted at his disgrace, signs the sentence for his third perpetual exile. But Jacopo's love for Venice is so intense that he dies with horror at the prospect of yet another banishment. The Council of Ten meanwhile decide to require the abdication of the
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old doge. He at once leaves the palace, and as he descends the steps he falls and dies.

Two Gentlemen of Verona, The, a comedy by *Shakespeare, probably written about 1592-3.

Some scholars, however, regard it as Shakespeare's first play, or at least his earliest comedy. There is no record of a performance before the Restoration. It was first printed in the * Folio of 1623, where it is the second play in the section of comedies. The play's main source is the story of Felix and Felismena in the *Diana* of

*Montemayor.

The two gentlemen of Verona are the friends Valentine and Proteus. Proteus is in love with Julia, who returns his affection. Valentine leaves Verona for Milan 'to see the wonders of the world abroad', and there falls in love with Silvia, the duke of Milan's daughter. Presently Proteus is sent also on his travels, and exchanges vows of constancy with Julia before starting. But arriving at Milan, Proteus is at once captivated by Silvia, and, betraying both his friend and his former love, reveals to the duke the intention of Valentine to carry off Silvia. Valentine is banished and becomes a captain of outlaws and Proteus continues his courting of Silvia. Meanwhile Julia, pining for Proteus, comes to Milan dressed as a boy and takes service as Proteus' page, unrecognized by him. Silvia, to escape marriage with Thurio, her father's choice, leaves Milan to rejoin Valentine, is captured by outlaws and rescued from them by Proteus. Proteus is violently pressing his suit on Silvia when Valentine comes on the scene. Proteus is struck with remorse, and his contrition is such that Valentine is impelled to surrender Silvia to him, to the dismay of Proteus' page, the disguised Julia. She swoons, and is then recognized by Proteus, and the discovery of her constancy wins back his love. The duke and Thurio arrive. Thurio shows cowardice in face of Valentine's determined attitude, and the duke, approving Valentine's spirit, accords him Silvia and pardons the outlaws. Launce, the clownish servant of Proteus, and his dog Crab, 'the sourest-natured dog that lives', provide much humour. *Two Nations, The*, see Disraeli's *Sybil*. *Two Noble Kinsmen, The*, a tragicomedy attributed to

J. *Fletcher and Shakespeare, published 1634. In spite of its absence from the First *Folio (1623), recent studies of the play suggest that it is probably a genuine work of collaboration between Fletcher and Shakespeare, taking more or less equal shares, written in about 1613.

The play is closely based on Chaucer's 'Knight's Tale' (see CANTERBURY TALES, 1), which Shakespeare had drawn on before in *A Midsummer Night's Dream*. The main addition to the plot is the jailer's daughter who falls in love with Palamon, runs melancholy mad, and is cured by a lower-class wooer pretending to be Palamon. The overall tone is considerably lighter than in Chaucer's poem, the play being diversified with songs and lyrical passages such as Emilia's reminiscence of her friendship with Flavina (i. iii. 55-82); there is also a country festival with morris dancing, presided over by a pedantic schoolmaster (ill. v). Theseus is a much less weighty and ominous figure than in Chaucer, and Arcite's death is rapid and dignified. The play is not often performed.

Two on a Tower, a novel by T *Hardy, published 1882. Lady Constantine, whose disagreeable husband is away, falls in love with Swithin St Cleeve, an astronomer, younger than herself, who works at the top of a tower, where many of the scenes of the novel occur. Hearing her husband has died, Lady Constantine secretly marries Swithin, but later learns, first, that by so doing she had deprived him of a legacy; and, second, that her husband, though now dead, was alive when she married Swithin. Thus her marriage to Swithin is void, and she nobly insists on his leaving her, to take up employment abroad. She then finds she

is pregnant by him; under pressure from her brother she accepts an offer of marriage from Bishop Helmsdale and a son is born. Swithin returns after the bishop's death, and is appalled that she is no longer a young woman. Eventually he offers to marry her, but the joy is too great and she falls dead in his arms.

Hardy's object was 'to set the history of two infinitesimal lives against the tremendous background of the stellar universe' and to show 'that of these contrasting magnitudes the smaller might be the greater to them as men'. But, as he acknowledged, the effect of the novel falls far short of his ambitions.

Two Years Ago, a novel by C. *Kingsley, published 1857.

In the last of his reforming novels, Kingsley describes the descent of cholera upon the little West Country fishing village of Aberalva, attacks the poor sanitary conditions and public apathy that allowed it to take hold, and praises the gallantry and dedication of various of the inhabitants. These include the muchtravelled doctor, Tom Thurnall, rescued from shipwreck in the second chapter by the noble Nonconformist schoolmistress Grace Harvey, who converts him to Christianity and whose love he wins by the end of the novel, and Frank Headley, the High Church curate, also redeemed by the love of a good woman, who finally wins the confidence of his Dissenting flock. A secondary plot involves a denunciation of slavery in the United States, influenced by H. B. *Stowe's *Uncle Tom's Cabin*, and there are also many references to the Crimean War, which brings about a crisis in Thurnall's spiritual life. Contrasted with the practical Thurnall is Elsley Vavasour (once an apothecary's assistant under

his real name, John Briggs), an opium-taking poet evidently of the *Spasmodic school, who is condemned for preferring Art to Action, and who demonstrates the dangers of unleashed emotion by running wild on Snowdon in the aptly titled chapter XXI, 'Nature's Melodrama', before a deathbed scene in which he

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desires that his poetry be burned and his children be prevented ever from writing verse. This portrait caused a temporary rift with *Tennyson, who wrongly took it to be aimed at him.

Tybalt, a Capulet in Shakespeare's * *Romeo and Juliet* who is killed by Romeo. For the allusion in the play to cats in connection with his name, see TIBERT.

TYLER, Anne (1941-), American novelist, who grew up in North Carolina but has spent most of her adult life in Baltimore, Maryland. Her novels are people-centred, using anecdote and badinage, and she was early inspired by E. *Welty. Her presentations of a stratified Baltimore and of contemporary cultural shifts make her the first urban southern novelist. Her fiction reveals the necessity for individuals, however isolated, to receive recognition, however tenuous, if society is to be healthily pluralist. *A Slipping Down Life* (1970), a tender portrait of a fat young rock-music groupie, is in Tyler's view her first successful novel. *Searching for Caleb* (1976) has the generous canvas now associated with her. Outstanding novels, each offsetting a character in crisis against the demands of others, include *Dinner at the Homesick Restaurant* (1982), *The Accidental Tourist* (1985), *Breathing Lessons* (1989), *Saint Maybe* (1991, movingly charting guilt and awkward

expiation), *Ladder of Years* (1995), and *Patchwork Planet* (1998), a fine example of Tyler's empathy with the late 20th-cent. male.

TYLER, Wat (d. 1381), the leader of the Peasants' Revolt of 1381, who with *Jack Straw led the peasants of Kent and Essex to London. He was killed by William Walworth, the lord mayor of London, in the course of a discussion with Richard II at Smithfield. He is the subject of a drama by *Southey.

TYNAN, Katharine (1859-1931), poet and novelist, born in Dublin, now remembered principally for her association with the *Irish Revival and as a friend of *Yeats. Her first volume of verse, *Louise de La Vallière and Other Poems* (1885), was followed by many volumes of poems, fiction, and autobiography; Yeats's *Letters to Katharine Tynan*, ed. R. McHugh, was published in 1953.

TYNAN, Kenneth Peacock (1927-80), dramatic critic, educated at Magdalen College, Oxford. He wrote for various papers, most influentially for the **Observer* (1954-63), and championed the plays of *Osborne, *Wesker, S. *Delaney, N. F. *Simpson, *Beckett, and others, playing a leading role in the shift of taste from drawing-room comedy and the poetic drama of T. S. *Eliot and C. *Fry (which he disliked) to naturalism and 'working class drama'. (See KITCHEN SINK DRAMA.) He also vigorously attacked theatre censorship and the lord chamberlain ('The Royal Smut-Hound', 1965). His various collections of reviews and essays include *Curtains* (1967), *The Sound of Two Hands Clapping* (1975), and *A View of the English Stage* (1976), which pay tribute to the role of the *English Stage Company in the development of British theatre. Tynan was also a

moving force in the creation of the *National Theatre, and its literary manager from 1963 to 1969. There is a life by his widow Kathleen Tynan (1987) who also edited his *Letters* (1994). See also THEATRE CRITICISM.

TYNDALE, William (c. 1495-1536), the translator of the *Bible. He studied at Oxford and Cambridge. About 1522 he formed the project of translating the Scriptures into the vernacular, but finding difficulties in England went to Hamburg for the purpose. He visited *Luther at Wittenberg, and commenced printing his translation of the New Testament at Cologne in 1525. He completed the work at Worms and introduced copies into England, which were denounced by the bishops and destroyed. He eventually settled at Antwerp, became a Zwinglian and an active pamphleteer, and engaged in controversy with Sir T *More, writing *An Answer unto Sir Thomas Mores Dialogue* in 1531. He was betrayed to imperial officers and arrested for heresy, imprisoned at Vilvorde in 1535, and strangled and burnt at the stake there, in spite of Cromwell's intercession. Tyndale was one of the most remarkable of the *Reformation leaders; his original writings show sound scholarship, but his translation of the Bible—consisting of the New Testament (1525), Pentateuch (1530), and Jonah (? 1531)—the accuracy of which has been endorsed by the translators of the Authorized Version, is his surest title to fame. See David Danieli, *William Tyndale: A Biography* (1994).

TYNDALL, John (1820-93), professor of natural history at the Royal Institution in 1853, and later superintendent there, who did much in his writings and lectures to popularize science. He had many friends in literary and scientific circles, including Tennyson, C.

*Darwin, H. *Spencer, and L. *Stephen. His famous address to the British Association in Belfast in 1874, on the relation between science and theology, gave rise to acute controversy.

Typee or *A Peep at Polynesian Life*, a novel by H. *Melville, published 1846, first in Britain by John *Murray, under the non-fiction title *Narrative of a Four Months Residence among the Natives of a Valley of the Marquesas Islands*, and shortly after by Harpers in New York, who censored some 'sea freedoms' and satirical attacks on imperialism and missionaries. It was Melville's first book, and his most popular during his lifetime.

Like Melville himself, *Typee*'s hero Tommo and his friend Toby jump ship in the Marquesas, but the * Defoe-like factual account masks a symbolic tale of the ambiguity of innocence. Hoping to find the Johnsonian 'Happy Valley' (see RASSELAS) of the peaceful Happers, Toby and the injured Tommo stumble instead upon the cannibalistic Typees, who live in an apparent Eden of sensuous plenty yet lack respect for life.

TYPHOON I TYUTCHEV I O 4 4

'Typhoon', a story by J. *Conrad, published 1903. The unimaginative and imperturbable Captain MacWhirr pilots his steamer *Nan-Shan* through a typhoon of such violence that even he is moved to doubt the possibility of survival. Nevertheless, to avoid trouble between decks, he sends his appalled chief mate Mr Jukes down to confiscate the money of his 200 Chinese passengers. Later, the money redistributed and the ship safe in Fuchau harbour, Jukes is forced to conclude that MacWhirr 'got out of it very well for a

stupid man'.

Tyrannipocrit*Discovered*, one of the best written of the radical pamphlets of the Commonwealth, published anonymously in Rotterdam, 1649. The writer attacks the 'White Devil' of hypocrisy, which cloaks tyrannical power, idleness, and greed with Christian piety, finding it yet more pernicious than the 'Black Devil' of undisguised oppression, or the petty crimes of the poor. It is an eloquent plea for equality: 'O to give unto everyone with discretion, as near as may be, an equal portion of earthly goods, to maintain him in this life, that is the greatest actual justice that man can doe.' Extracts are printed in Orwell and Reynolds, *British Pamphleteers* (1948).

Tyrannick Love, or *The Royal Martyr*, a heroic play by *Dryden, produced and published 1669.

Based on the legend of the martyrdom of St Catherine by the Roman emperor Maximin, it contains some of Dryden's most extravagant heroic verse. Possibly deliberately comic at times, it is also seriously concerned with contrasting Lucretian and Christian conceptions of God. It was ridiculed in **The Rehearsal*, and by *Shadwell. Dryden himself satirizes its excesses in **Mac Flecknoe*.

TYRWHITT, Thomas (1730-86), scholar and editor. He had an early career in politics (clerk of the House of Commons, 1762-8), but is remembered partly for his edition and exposure of *Chatterton's Rowley poems; he published them in 1777, then in an appendix in 1778 stated authoritatively that they were modern, not ancient, a view he elaborated in his *Vindication* (1782). His *Observations and Conjectures upon Some Passages of Shakespeare* (1765, dated 1766) insisted on the

importance of careful collation, and criticized Dr *Johnson's edition for its lack of attention to the early texts. His greatest contribution was his edition of Chaucer's *Canterbury Tales* (4 vols, 1775, vol. v with Glossary, 1778), which expounded *Chaucer's versification and helped to establish the canon.

TYUTCHEV, Fedor Ivanovich (1803-73), Russian lyric poet, who served as a diplomat in Munich (1822-37), where he was a friend of *Heine. From 1858 until his death he worked as president of the committee of foreign censorship. His first poetry appeared in 1819 and throughout the 1820s and 1830s he was widely published; he was praised by *Nekrasov and *Turgenev in the 1850s, and his first volume of poetry appeared in 1854. His poetry is notable for the delicacy and profundity of its analysis of often paradoxical or overtly tragic human feeling, and for its analysis of man's position in nature. Tyutchev's reputation waned in the period 1860-90, only to rise again in the early 20th cent, when the Russian symbolists, including *Blok, acknowledged him as a significant influence.

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