

# U

*Ubi sunt*, derived from the opening words of a type of Medieval Latin poem ('Where are they?'), taken up in Old English poems such as \* *Beowulf* and particularly \* *The Wanderer* (ll. 92-3) and in many Middle English lyrics (especially the one beginning 'Where beth they, beforen us weren', c.1300). Many later medieval French poems use the theme, most famously \*Villon's 'Ballade des dames du temps jadis' with its refrain, 'Mais où sont les neiges d'antan?'—'Where are the snows of yesteryear?'

**UDALL**, or **UVEDALE**, Nicholas (c. 1505-56), dramatist and scholar, educated at Winchester and Corpus Christi College, Oxford, successively headmaster of Eton and Westminster. He was author of \* *Ralph Roister Doister*, the earliest known English comedy. He translated selections from \*Terence and other works, and wrote Latin plays on sacred subjects. \*Tusser (*Five Hundreth Points*) complains of having been severely flogged by Udall 'For fault but small, or none at all'. Udall got into grave trouble at Eton and was sent to the Marshalsea by the Privy Council. He figures in F. M. \*Ford's novel *The Fifth Queen* (1906).

*Udolpho*, *The Mysteries of* see MYSTERIES OF UDOLPHO, THE.

**UGOLINO DELLA GHERARDESCA** (d. 1289), an Italian

Guelf leader who twice made himself master of Pisa by treachery, in 1284 and 1288, by forming an intrigue with the Ghibelline leader Ruggieri degli Ubaldini. But Ruggieri betrayed him in turn, and he was locked with his two sons and two of his grandsons in a tower and starved to death. The story is told by Ugolino himself in \*Dante's *Inferno*, xxxiii, and it is told among the tragedies of Fortune in Chaucer's 'The Monk's Tale' (see CANTERBURY TALES, 19; Vii. 2407-62); though he knew the source was Dante, Chaucer tells of three sons and says the youngest was 5 years old, although three of the four in Dante were grown men. The story was used again as the basis for a poem in \*Heaney's *Field Work* (1981).

**ULFILAS**, or **WULFILA** (AD 311-81), a Christian of Cappadocian origin, was consecrated bishop of the Arian Visigoths in 341, and subsequently migrated with them to the neighbourhood of Nicopolis in Moesia. He translated the Bible into Gothic from the Greek, inventing, it is said, an alphabet for the purpose. Fragments of this translation, chiefly of the NT, survive (e.g. the Codex Argenteus at Uppsala), and are of great value to the philological science of the Germanic languages.

**Ulysses**, a Greek commander in Shakespeare's \* *Troilus and Cressida*. His speech on order and 'degree' occurs in I. iii.

'**Ulysses**', a poem by \*Tennyson, composed 1833, published 1842. In a dramatic monologue Ulysses describes how he plans to set forth again from Ithaca after his safe return from his wanderings after the Trojan War, 'to sail beyond the sunset'. The episode is

based not on \*Homer but on \*Dante (*Inferno*, xxvi), which Tennyson probably read in the translation of \*Cary, and expresses the poet's sense of 'the need of going forward and braving the struggle of life' after the death of A. H. \*Hallam.

*Ulysses*, a novel by J. \*Joyce, serialized in the \**Little Review* from 1918. The editors of the *Little Review* were prosecuted and found guilty of publishing obscenity, which led to the novel's publication in a non-Englishspeaking country: it was published in Paris by Sylvia \*Beach in 1922. Copies of the first English edition were burned by the New York post office authorities, and the Folkestone customs authorities seized the second edition in 1923. Various later editions appeared abroad, and, after the United States District Court found the book not obscene in 1933, the first English edition appeared in 1936, and the first unlimited edition in America and England in 1937.

The novel deals with the events of one day in Dublin, 16 June 1904 (the anniversary of Joyce's first walk with Nora Barnacle, who became his wife), now known as 'Bloomsday'.

The principal characters are Stephen Dedalus (the hero of Joyce's earlier, largely autobiographical, \**A Portrait of the Artist as a Young Man*); Leopold Bloom, a Jewish advertisement canvasser; and his wife Molly. The plot follows the wanderings of Stephen and Bloom through Dublin, and their eventual meeting. The last chapter is a monologue by Molly Bloom. The various chapters roughly correspond to the episodes of Homer's \**Odyssey*, Stephen representing Telemachus, Bloom Odysseus, and Molly Penelope. In the course of

the story a public bath, a funeral, a newspaper office, a library, public houses, a maternity hospital, and a brothel are visited. A number of other Dublin scenes and characters are introduced. The style is highly allusive and employs a variety of techniques, especially those of interior monologue and of \*parody, and ranges from extreme realism to fantasy.

Joyce described the theme of the *Odyssey* to one of his students in 1917 as 'the most beautiful, all-embracing theme . . . greater, more human, than that of *Hamlet*, *Don Quixote*, *Dante*, *Faust*', and refers to UMBRIEL I UNDER MILK WOOD I O 46

Ulysses himself as pacifist, father, wanderer, musician, and artist: 'I am almost afraid to treat such a theme; it's overwhelming.'

**Umbriel**, 'a dusky melancholy sprite' in Pope's \**The Rape of the Lock*.

**Una**, in Bk I of Spenser's \**Faerie Queene*, typifies singleness of the true religion. She is separated from the \*Redcrosse Knight of Holiness (the Anglican Church) by the wiles of \*Archimago, but meets and is protected by a lion, until the latter is killed by \*Sansloy, who carries Una off to a forest. She is rescued by fauns and satyrs, and is finally united to the Redcrosse Knight.

**UNAMUNOYJUCO**, Miguel de (1864-1936), Spanish writer and philosopher, born into a Basque family at Bilbao, and educated at the University of Madrid. He became professor of Greek at the University of Salamanca in 1892 and later became rector. A fierce and often eccentric critic of Spanish intellectual, social, and political life, who was at one point exiled for his

views, he nevertheless opposed thoughtless 'Europeanization'. He wrote plays, poems, novels, travel books, and short stories, but is perhaps best known in English-speaking countries for his philosophical essays, which show the influence of ^Kierkegaard, W. \*James, and \*Bergson. *La vida de Don Quijote y Sancho* (1905 ) is, in his own words, 'a free and personal exegesis' which perceives \*Don Quixote as the embodiment of the Spanish genius; *Del sentimiento trágico de la vida* (1912; *The Tragic Sense of Life*, 1921) is a deeply unorthodox meditation on man's religious aspirations, which suggests that 'God is not the cause, but the consequence of man's longing for immortality', and concludes that all dogma, religious or anti-religious, is false: the only tenable philosophical position is that of doubt and wonder.

*Uncle Remus*, see HARRIS, J. C.

*Uncle Silas*, a novel by J. S. \*Le Fanu, published 1864. Maud Ruthyn, aged 17, is the only child of Austin Ruthyn, an elderly recluse of considerable wealth. Her mother, whom he married late in life, is dead. Austin has a younger brother Silas, suspected by many of the murder of a wealthy gambler who, years before, was found with his throat cut in mysterious circumstances at Bartram-Haugh, Silas's Derbyshire home. Believing in Silas's innocence, Austin at his death leaves a will designed to demonstrate his confidence in his brother: Silas is made Maud's guardian, and her entire fortune is to go to him if she dies under age. Uncle Silas, who has been involved in many scandals and is heavily in debt, loses no time in summoning Maud to Bartram-Haugh, where he attempts to marry her to his boorish

son Dudley, who is in fact already secretly married. When she refuses, he pretends that he is sending her to school in France; but when, after two days' travel, she wakes up believing she is in Dover, she finds herself a prisoner back at Bartram-Haugh, where Silas and Dudley, aided by a grotesque and sinister French governess, Mme de la Rougierre, attempt to murder her. The plot miscarries and the governess is horribly murdered by Dudley in mistake for Maud, who escapes. The tale is one of suspense, without any supernatural element; but Maud's mounting terror at these events, seen through her eyes, is conveyed to the reader in a masterly manner. Uncle Silas himself is a fearful figure, tall, marble-faced, with black eyebrows and long silver hair, a laudanum-taker prone to strange cataleptic trances.

*Uncle Tom's Cabin*, a novel by Mrs H. E. B. \*Stowe. UNDERDOWNE, Thomas (fl. 1566-87). He translated the \**Aethiopica* of Heliodorus under the title *An Aethiopian Historie* (71569).

**Underground, Poems on the**, a scheme launched in Jan. 1986 to display poster-poems on the London Underground, on the initiative of American-born London-based novelist Judith Chernaik, and supported by London Transport, the \*Arts Council, and other bodies. Short poems, including some newly commissioned translations, are selected by Chernaik and poets Cicely Herbert and Gerard Benson, and displayed for a limited period: they are sold to the public both in poster and volume form.

**underground poetry**, a phrase used to describe the work of a number of writer-performers active in

Britain between the late 1950s and mid-1970s, including A. \*Mitchell, Jeff Nuttall ( 1933- ), Tom \*Pickard, Alexander \*Trocchi, Heathcote \*Williams, Michael \*Horovitz, and the \*Liverpool poets.

**UNDERHILL**, Evelyn (1875-1941), writer on religious subjects, and notably on the mystics; she was much influenced by F. \*von Hügel, whom she met after the publication of her study *Mysticism* (1911); she became a practising Anglican in 1921. She produced editions of \**The Cloud of Unknowing* (1912) and W. \*Hilton's *The Scale of Perfection* (1923), and wrote many books, meditations, and pamphlets on the spiritual life.

***Under Milk Wood***, a radio drama by Dylan \*Thomas, first broadcast by the BBC on 25 Jan. 1954 and subsequently adapted for the stage; the published version was completed shortly before his death, although he was still at work on the text.

Set in the small Welsh seaside town of Llaregyb, it evokes the lives of the inhabitants—Myfanwy Price the dressmaker, and her lover Mog Edwards the draper; twice-widowed Mrs Ogmores-Pritchard; Butcher Beynon and his daughter Gossamer; the Reverend Eli Jenkins; the romantic and prolific Polly Garter; nostalgic Captain Cat, dreaming of lost loves; and many others. The poetic, alliterative prose is interspersed with songs and ballads. An earlier version of the first part of this play appeared in \**Botteghe oscure* in 1952 under the title 'Llaregyb'.

1 0 4 7 UNDER THE GREENWOOD TREE | UNITARIANISM

***Under the Greenwood Tree***, a novel by T. \* Hardy, published 1872.

This is a gentle, humorous novel, skilfully interweaving

the love story of Dick Dewy and Fancy Day with the fortunes and misfortunes of a group of villagers, many of whom are musicians and singers in Mellstock church. Dick Dewy, the son of the local 'tranter', or carrier, falls in love with the new schoolmistress, the pretty and capricious Fancy Day. Her other two suitors (Shiner, a rich local farmer, and Maybold, the vicar in charge of the school) are rejected, after a series of vicissitudes, and in spite of the opposition of Fancy's father, in favour of Dick. Dick and his father are among the small band of musicians who have always sung and played the music in the gallery of Mellstock church, and who find themselves ousted by the new-fangled organ. This story of the displaced musicians reflected the true story of the Hardys' own church at Stinsford, and Hardy originally wished to call his book 'The Mellstock Choir'. The novel marks the first appearance of Hardy's village rustics, who drew much critical comment, both favourable and unfavourable, and who were to reappear frequently in later novels.

***Under the Volcano***, a novel by M. \*Lowry, published 1947, considered his masterpiece.

It opens in Quauhahuac, Mexico, on the Day of the Dead, Nov. 1939, as film-maker Jacques Lamelle looks back on the dramatic events of the same day in the preceding year, which occupy with many flashbacks and shifts of time sequence the main action of the book. The characters are the British ex-consul Geoffrey Firmin, an alcoholic, his wife Yvonne, an ex-film star who has returned after a year's estrangement, Laruelle, with whom she has had an affair, and the

consul's half-brother Hugh, an anti-Fascist journalist much preoccupied by the Spanish Civil War. The theme of self-destruction is linked with the menace to Western civilization, and the mood grows increasingly sombre, ending with the consul's death. The narrative technique is complex, showing debts to \*Gonrad, \*Joyce, and \*Faulkner, and the text is packed with allusions to classical, Elizabethan, and Jacobean tragedy and to 'poètes maudits' such as \*Swinburne and \*Baudelaire. The Mexican landscape, over which brood the two volcanoes Popocatepetl and Ixtaccihuatl, is described with much vividness. Half-way through the book the consul reflects that 'It was already the longest day in his entire experience, a lifetime', and Lowry's control over the consul's confused and alcoholic sense of time and memory is remarkable. Like most of his work, the novel is highly autobiographical.

***Underwood, The, or Underwoods***, a collection of poems by \*Jonson, printed in the folio of 1640. It includes 'A Celebration of Chans', 'An Ode to Himself', 'An Execration upon Vulcan' (concerning the fire in Jonson's library in 1623), 'An Epigram on the Court Pucelle', and the ode to Sir Lucius Cary and Sir Henry Morison. Like Jonson's \**The Forest* and \**Timber*, the title was suggested by Latin *silva*, which meant both 'collection' and 'wood'.

*Underwoods* (1887) is also the name (confessedly adopted from Jonson) of a book of poems by R. L. \*Stevenson.

***Unfortunate Traveller, The, or The Life of Jacke Wilton***, a prose tale of adventure by T \*Nashe, published 1594, the earliest \*picaresque romance in English, and the

most remarkable work of the kind before \*Defoe. It is dedicated to the earl of Southampton.

Jack Wilton is 'a certain kind of an appendix or page' attending on the court of Henry VIII at the time of the siege of Tournay. He lives by his wits, playing tricks on a niggardly old victualler and other gullible occupants of the camp, and gets whipped for his pains. He goes to Münster, which the Anabaptists are holding against the emperor, and sees John of Leyden hanged. The earl of Surrey, the lover of the Fair Géraldine, takes him to Italy as his page. During their travels they meet Erasmus, Sir Thomas More, Cornelius Agrippa, and Aretino. They hear Luther disputing at Wittenberg. Wilton passes himself off as the earl of Surrey and runs away with an Italian courtesan. There is a pleasant scene where the true earl discovers them and treats the escapade with singular good humour. After a tourney at Florence, where the earl defeats all comers in honour of the Fair Géraldine, Wilton leaves him, and is at Rome during an outbreak of the plague. Here, turning from lighter themes, he depicts scenes of violence and tragedy, rapes, murders, tortures, and executions. Depressed by what he has seen, he is converted to a better way of life, marries his courtesan, and is last seen at the Field of the Cloth of Gold, in the king of England's camp. The book includes much literary parody and pastiche.

**UNGARETTI**, Giuseppe (1888-1970), Italian poet. He founded \*hermeticism with his first two collections of poems *L'allegria di naufragi* (*Gaiety of Shipwrecks*, written 1914-15) and *Il porto sepolto* (*The Buried Port*, 1916), in which he used neither rhyme nor punctuation.

His later poems, of which the best are in *77 dolore* (*Sorrow*, 1947) and *Sentimento del tempo* (1933: *The Feeling of Time*, 1950), depart from hermeticism by reviving the tradition of \*Leopardi and \*Petrarch. He translated \*Blake's visionary poems (*Visioni di William Blake*, 1965) and has himself been translated by R. \*Lowell.

**Unitarianism**, a Christian body which rejects the Trinity and the divinity of Christ in favour of the single personality of the Godhead. As an organized community it became established in Poland, Hungary, and England in the 16th-17th cents. In England John Biddle (1615-62) published Unitarian tracts in 1652-4 and from 1652 his followers (Biddelians, \*Socinians, or 'Unitarians') began regular Sunday worship. More than 100 years later Joseph \*Priestley in his *Appeal to* UNITIES I UNIVERSITY PRESSES IO48 *the Serious and Candid Professors of Christianity* (1770) defended Unitarian principles, and in 1773 Theophilus Lindsey (1723-1808) formed the first Unitarian denomination, opening in 1774 Essex Chapel in London. Both Priestley and his friend R. \*Price became original members of the Unitarian Society in 1791. In the 18th cent. Dissenting congregations, including the English Presbyterians, turned to Unitarian views. Later in the 19th cent. J. \*Martineau influenced the organization of the Unitarian body in England and Ireland and led the advance from biblical to rational Unitarianism.

**unities, the**, principles of dramatic composition supposedly derived from Aristotle's \**Poetics*. Recording the practice of the tragedians whose works he knew,

Aristotle states that a play should have the unity of a living organism, and that the action it represents should last, if possible, no longer than a single revolution of the sun. It was from these hints that 16th-cent. critics developed the rule of the three unities: action, time, and place. The most influential of these critics, \*Castelvetro, had a low opinion of the imaginative powers of the average audience and held that they would be upset by the time of the action lasting longer than the time of its performance and that they could not be made to accept changes of scene. Castelvetro's ideas left their mark on neo-classical drama, especially in France, but they did not go unchallenged. The exclusion of sub-plots became the rule in France only after the controversy over \*Corneille's *Le Cid* (1637). The time allowed for the action of a tragedy was extended by common consent to 24 hours. The place the stage represented was allowed to shift from one point to another within a larger area: a palace or even a city. Moreover, dramatists learnt to circumvent the limitations of the unities by avoiding the mention of specific times and places. The impact of \*neo-classicism on English tragedy was delayed by the disturbances connected with the Civil War and was weakened by the taste for exciting action that was a legacy from the Jacobean stage. Dryden's essay \**Of Dramatick Poesy* (1668) offers the unities only half-hearted support, and in spite of the efforts of French-inspired critics like \*Rymer and \*Dennis, and the success of Addison's \**Cato* (1713), neo-classical drama never took firm root in England.

**University of East Anglia (UEA)**, noted in a literary

context for its creative writing programme, founded in 1970 through the joint efforts of A. \*Wilson and M. \*Bradbury and in its early days supported financially by Joe McCrindle, editor of the *Transatlantic Review*. Its first student was Ian \*McEwan, and later graduates include C. \*Sinclair, R. \*Tremain, and K. \*Ishiguro. See *Class Work* (1995), a collection of short fiction by UEA graduates edited by M. Bradbury. UEA also houses the British Centre for Literary Translation.

**university presses.** The appointment of printers by European academies to produce learned books under some control and protection was common by the end of the 16th cent. As early as 1470 Jean Heynlin, prior of the Sorbonne, brought printers from Germany to work in the college; but his press had no sanction from the University of Paris and lasted only two years. A printer worked at Oxford from c.1478 until 1486, but his relation to the university is not known. With the advent of the 'new learning' universities needed new texts and printers needed help and protection for issuing them. The University of Leipzig, devoted to humane studies since 1502, took the lead in attracting printers, directing them to Greek and elegant Latin, and defending their books from attack by conservative authorities. The advantages of printing in a university were exemplified in the polyglot Bible produced in 1502-22 at Alcalá de Henares. The modern conception of a university press owes much to Leiden. The academy founded there in 1575 appointed an official printer from the first, and was served in that capacity by Christophe Plantin (in 1584-5), by the erudite Raphelengius (d. 1595), and three

generations of Elzeviers. Their books, edited or approved by the resident professors and well corrected at the press, established the benefits of authority, continuity, and universality that a university can bestow in publishing.

In England the University of Cambridge had power by royal charter to appoint printers to work in its precinct and sell books anywhere from 1534, mainly, no doubt, with a view to propagating defence against heresy (see CAMBRIDGE UNIVERSITY PRESS). It exercised the power from 1583, and Oxford followed the year after (see OXFORD UNIVERSITY PRESS), apparently with only oral warrant from the queen. Costly conflicts with vested interests contesting the universities' right to override private monopolies in such lucrative works as the \*Bible in English, the Book of \*Common Prayer, and the Metrical Psalms induced both universities to forgo this privilege in return for money during most of two centuries and to sponsor only works of scholarship. The press owned, financed, and conducted by a university, as distinct from one censored and protected by it but privately financed and managed, had its origin in England and is still confined to English-speaking countries. Oxford acquired such a press in 1690, when the printing equipment and rights in copy of \*Fell came to it by bequest from him. Cambridge took immediate control of its printing in 1698 and exercises it through a board of syndics.

The style of 'university press' is used by many publishing firms, particularly in Great Britain, the USA, and Canada, some of which also print. They are variously related to the academies from which they

take their names. In the USA Cornell opened a small press in 1869, which lasted until 1894, and Johns Hopkins established an agency for publishing in 1875.  
1049 UNIVERSITY WITS | URIZEN

The University of Chicago has owned its printing and publishing office since 1894. Harvard, Yale, Princeton, Columbia, California, Toronto, among other North American universities, are equipped to print at least some of their publications.

**University Wits**, name given by \*Saintsbury to a group of Elizabethan playwrights and pamphleteers, of whom \*Nashe, R. \*Greene, \*Lyly, and T. \*Lodge were the chief.

**Unquiet Crave, The**, (1) a ballad included in \*Child's collection, in which a lover laments his dead love for a twelvemonth and a day, at the end of which time she speaks to him from the grave, telling him to content himself and let her sleep; (2) see CONNOLLY.

**Unreason**, Abbot of, see MISRULE.

**UNSWORTH**, Barry (1930- ), novelist, son of a mining family, born and brought up in Durham, and educated at the University of Manchester. The wide range of his subsequent travels and his interest in history are reflected in his work: his novels include *The Partnership* ( 1966), *Mooncranker's Gift* (1973), *Pascali's Island* (1980), and *Stone Virgin* (1985). *Sacred Hunger* (\*Booker Prize, 1992) is a powerful and carefully researched narrative set in the mid-17th cent, describing the voyage (and appalling conditions on board) of a slave ship, the *Liverpool Merchant*, from England to Africa to America, where, after the death of Captain Thurso, some of the crew and the surviving slaves set

up a commune under the influence of the principles of \*Rousseau. The ship's doctor, freethinking Matthew Paris, becomes a leader in this new world, but is pursued by his cousin Erasmus Kemp, son of the doomed ship's bankrupt owner, motivated by vengeance and the 'sacred hunger' for profit. *Morality Play* (1995) is a detective story set amidst a troupe of medieval travelling players, and *After Hannibal* ( 1996) a fable of greed and exploitation set in modern summer-home Umbria which incidentally foresees the earthquake that devastated Assisi in 1997.

**UPDIKE**, John Hoyer (1932- ), American novelist, short story writer, and poet, born in Pennsylvania (where his early works are set) and educated at Harvard. His novels include the tetralogy *Rabbit, Run* (1960), *Rabbit Redux* (1971), *Rabbit is Rich* (1981), and *Rabbit at Rest* (1990), a small-town domestic tragicomedy which traces the career of exbasketball champion Harry Angstrom from the early days of his precarious (but, as it turns out, lasting) marriage to alcoholic Janice, through the social and sexual upheavals of the 1960s, to the compromises of middle age. *The Centaur* (1963) uses a mythological framework to explore the relationship of a schoolmaster father and his teenage son and *Couples* (1968) is a portrait of sexual passion and realignment amongst a group of young suburban married couples in Tarbox, Massachusetts, a town which in this and succeeding works takes on an archetypal quality. Updike's characteristic preoccupations are with the erotic, with the pain and striving implicit in human relationships, and with the sacred (at times explicitly religious) in daily



life; these are conveyed in an ornate, highly charged prose which reaches its most flamboyant in an atypical work, *The Coup* (1979), an exotic first-person narration by the ex-dictator of a fictitious African state. Other novels include *The Witches of Eastwick* (1984, subsequently filmed), *Memoirs of the Ford Administration* (1993), and *Brazil* (1994). *A Month of Sundays* (1975), *Roger's Version* (1986), and *S* (1988) form a linked sequence based on reworkings of Hawthorne's *The Scarlet Letter*. His volumes of short stories (many of which were first published in the *New Yorker*, and several of which feature the representative and recurring marital crises of a couple called the Maples) include *Pigeon Feathers and Other Stories* (1962), *Museums and Women* (1972), *Problems and Other Stories* (1979), *Trust Me* (1987), and *The Afterlife and Other Stories* (1995). His reviews and essays have been collected in *Assorted Prose* (1965), *Picked-up Pieces* (1978), *Hugging the Shore* (1983), *Just Looking: Essays on Art* (1990), and *Odd Jobs: Essays and Criticism* (1991). His *Collected Poems 1953-1992* were published in 1993.

**UPWARD**, Edward Falaise (1903- ), novelist, born in Essex, and educated at Repton and Corpus Christi College, Cambridge, with Isherwood, whose lifelong friend he became; at Cambridge they both wrote *Barbellion*-inspired diaries, and invented the surreal imaginary world of 'Mortmere'. A long Mortmere fragment appeared in Upward's *The Railway Accident and Other Stories* (1969) and its fantasies are described in Isherwood's *Lions and Shadows* (1938), in which Upward appears as Allen Chalmers. Upward's *Journey*

*to the Border* (1938) describes the progress of a neurotic tutor in an upper-middle-class household towards commitment to the workers' movement (Upward was for some years a member of the Communist Party); his trilogy *In the Thirties* (1962), *The Rotten Elements* (1969), and *No Home but the Struggle* (1977), published together in 1977 as *The Spiral Ascent*, describes the alternating political and artistic conflicts, over some decades, in the life of Marxist poet and schoolmaster Alan Sebrill. The last, and most introspective, volume affirms the narrator's need for a union of personal and political commitment in his work.

**URBAN**, Sylvanus, the pseudonym of E. Cave and, by succession, of the later editors of the *Gentleman's Magazine*.

**URFÉ**, Honoré d', see D'URFÉ.

**Urizen**, a principal character in the symbolic books of Blake, represented as god of reason and law-maker, to some extent to be identified with the Hebrew Jehovah; Dorothy Plowman (facsimile edn, *The Book of Urizen*, URN BURIAL | UTOPIA IO 5 0 1929) suggests his name is taken from the Greek *ovpi[,€Lv* to limit. *The Book of Urizen* (1794) is Blake's version of the myth of Genesis, describing the creation of the material world by Urizen from the 'abominable void', from which is engendered Urizen's opponent, Los, and Pity, the first female form, who is named Enitharmon. The spirit of the book is of anguish, revolt, and suffering, and Urizen, after long struggles with Los, surveys his creation in a sorrow that engenders a web, 'The Net of Religion'. In the first plate of

\**Europe*, Urizen is portrayed majestically as an aged, Newtonian figure leaning down from the sun with a great pair of compasses to create the world.

**Urn Burial**, see HYDRITOTAPHIA.

**URQUHART**, Sir Thomas (1611-60), of Cromarty, educated at King's College, Aberdeen. He fought at Turriff against the Covenanters, withdrew to London, and was knighted in 1641. He followed Prince Charles to Worcester, where many of his manuscripts were lost, was imprisoned 1651-2, and died abroad. His best-known work is a translation of the first three books of \*Rabelais, the first two 1653, the third 1693 (completed by \*Motteux). He wrote a number of curious treatises on mathematics, linguistics, etc., with strange Greek titles, collected in 1774 and 1834; among them is *Ekskubalauron* (1651, known as 'The Jewel'), which contains in his 'Vindication of the Honour of Scotland' the story of the 'Admirable' \*Crichton. A modern edition, *The Jewel*, ed. R. D. S. Jack and R. J. Lyall, was published in 1984.

**Ursula**, (1) Hero's maidservant in Shakespeare's \**Much Ado about Nothing*; (2) the pig-woman in Jonson's \**Bartholomew Fair*, (3) one of the Brangwen sisters in D. H. Lawrence's \**The Rainbow* and \**Women in Love*.

**USK**, Thomas (d. 1388), the author of *The Testament of Love*, formerly ascribed to \*Chaucer and included in Skeat's *Chaucerian and Other Pieces* appended to his edition of Chaucer as vol. vii. He was under-sheriff of London in 1387, by the mandate of Richard II, and he was proceeded against and executed by the 'Merciless Parliament' in 1388. *The Testament of Love* is an

allegorical prose work perhaps written by Usk in prison to elicit sympathy; it is sometimes dated in 1385, though this seems too early for the borrowings from \**Troilus and Criseyde* which it contains (as well as from \**Piers Plowman*). Skeat noticed that the first letters of the sections formed an acrostic reading 'Margaret of vertu have merci on TSKNVI', and Henry Bradley rearranged the text so that the last letters read THINUSK, i.e. 'thine Usk'. This cryptogram is typical of the allusiveness of the poem, part of which is now impenetrable. C. S. \*Lewis (*The Allegory of Love*, 1936, 222-31) regards the way Margarete is at once real and symbolic as the great interest of the work, while attributing its flaws in style to the excessive influence of Chaucer's *Boece* from which the work borrows its form as instructive debate.

**Usnach**, the Sons of, see DEIRDRE.

**USSHER**, James (1581-1656), educated at the newly founded Trinity College, Dublin. He became archbishop of Armagh in 1625 and came to London in 1640. He wrote much on theological subjects, and was learned in patristic literature and ancient Irish history. His chief work is the *Annales Veteris et Novi Testamenti*, a chronological summary in Latin of the history of the world from the Creation to the dispersion of the Jews under Vespasian, said to be the source of the dates later inserted in the margins of the Authorized Version of the Bible, which fix the Creation at 23 Oct. 4004 BC. He bequeathed his collection of books and manuscripts to Trinity College, Dublin.

**Uther Pendragon**, in the Arthurian legend, king of the Britons and father of \* Arthur. Pendragon means 'chief

dragon', and Uther has been variously explained; it may be a misreading as a proper name of the Welsh word *uthr*, 'terrible' (an interpretation that squares with \*Geoffrey of Monmouth's calling him 'Utherpendragon', undivided). After he became king of the Britons, he lusted after \*Igraine, wife of Gorlois, duke of Cornwall. He picked a quarrel with Gorlois and was transformed by Merlin's magic into his shape, whereupon he slept with Igraine. After the death of Gorlois he married Igraine who bore him two children, Arthur and Anna. See Geoffrey of Monmouth, *The History of the Kings of Britain*, trans. L. Thorpe (1966), 151-211 (summary 368-9).

**Utilitarianism**, an essay by J. S. \*Mill, first published in a series of articles in \**Fraser's Magazine* in 1861, in book form 1863. The term 'utilitarian' was first adopted by Mill in 1823, from Gait's \**Annals of the Parish*. In this work, Mill, while accepting the Benthamite principle (see BENTHAM) that Utility, or the greatest happiness of the greatest number, is the foundation of morals, departs from it by maintaining that pleasures differ in kind or quality as well as in quantity, 'that some *kinds* of pleasure are more desirable and more valuable than others'; also by recognizing in 'the conscientious feelings of mankind' an 'internal sanction' to be added to Bentham's 'external sanctions'. 'The social feelings of mankind, the desire to be in unity with our fellow creatures' constitute 'the ultimate sanction of the greatest happiness, morality'. **Utopia**, the principal literary work of Sir T \*More, is a speculative political essay written in Latin. The work was published in 1516 at Louvain, \*Erasmus supervising

the printing. The form was probably suggested by the narrative of the voyages of Vespucci, printed 1507. The subject is the search for the best possible form of government. More meets at Antwerp a traveller, one Raphael \*Hythloday, who has discovered 'Utopia', 'Nowhere land'. Communism is there the general law, a national system of education is extended to men and women alike, and the freest toleration of religion is recognized. The work at once became popular, and was translated by Ralph Robinson into English in 1551, and into French (in 1550), German, Italian, and Spanish. The rapid fame of the book is shown by the reference to Utopians by \*Rabelais (ill. i, pub. 1546).

The name 'Utopia' ('no place'), coined by More, passed into general usage, and has been used to describe, retrospectively, Plato's \**Republic*, and many subsequent fictions, fantasies, and blueprints for the future, including Bacon's \**New Atlantis*, Harrington's \**The Commonwealth of Oceana*, Morris's \**News from Nowhere*, and \*Bellamy's *Looking Backward*. Satirical utopias include Swift's \**Gulliver's Travels* and Samuel Butler's \**Erewhon*, and the word 'dystopia' ('bad place') has been coined to describe nightmare visions of the future, such as Huxley's \**Brave New World*, \*Zamyatin's *We*, and Orwell's \**Nineteen Eighty-Four*, in which present-day social, political, and technological tendencies are projected in an extreme and unpleasant form. Many works of \*science fiction use the Utopian and dystopian forms.

**UTTLEY**, Alison (1884-1976), born on a farm in rural Derbyshire. She published many popular children's books, and is best remembered for her 'Little Grey Rabbit' series (of which the first was published in 1929) and for her 'Sam Pig' series (1940 onwards). *The Country Child* (1931) is a vivid and largely autobiographical account of a country childhood. (See also CHILDREN'S LITERATURE.)

**11**

