

# V

**VACHELL**, H(orace) A(nnesley) (1861-1955), prolific novelist and playwright, educated at Harrow and Sandhurst. He is best remembered for *The Hill: A Romance of Friendship* (1905), a story of an intense schoolboy relationship between young Harrovian John Verney and Henry Desmond, who is later to die in the Boer War. Other titles include *Her Son* (1907), *The Fourth Dimension* (1920), and *The Fifth Commandment* (1932); *Distant Fields* (1937) is a memoir.

**Vainlove**, a character in Congreve's *\*The Old Bachelor*.  
**Vaia**, see FOUR ZOAS, THE.

**Valentine**, (1) one of *\*The Two Gentlemen of Verona* in Shakespeare's play; (2) one of *\*Orsino's* court in his *Twelfth Night*.

**Valentine and Orson**, the subject of an early French romance. Bellisant, sister of King Pepin, is married to Alexander, emperor of Constantinople. The archpriest treacherously accuses Bellisant to her husband and she is banished. A bear carries away one of her children (Orson), who is reared as a wild man. The other (Valentine) is found by Pepin and brought up as a knight. Valentine meets Orson, conquers him, brings him to the court, and tames him. Numerous adventures follow, the principal of which is the imprisonment of Valentine and Orson and their mother Bellisant in the castle of Clerimond, sister of the giant Ferragus, and

their rescue by Pacolet, the dwarf messenger of Ferragus, who has a little magic horse of wood which conveys him instantly wherever he wishes. The story appeared in English about 1510 translated by Henry Watson as the 'History of two Valyannte Brethren, Valentyne and Orson'. A ballad in Percy's *\*Reliques* deals with it.

**Valentinian, The Tragedy of**, a play by J. \*Fletcher, performed between 1610 and 1614, published 1647.

A sensational drama with elements of \*revenge tragedy, it deals with the vengeance of Maximus, a general under Valentinian III, for the dishonour of his wife by the emperor, and her suicide. A dense web of intrigue and treachery results in the slow death of Valentinian by poisoning (to the accompaniment of the well-known lyric 'Care charming sleep'), and the subsequent death of Maximus, poisoned, again to musical accompaniment, by the widowed empress Eudoxa, as he is inaugurated as Valentinian's successor.

**Vale Press**, see PRIVATE PRESSES.

**Valerian**, the husband of St Cecilia, whose story is told in Chaucer's 'The Second Nun's Tale' (see CANTERBURY TALES, 21).

**VALÉRY**, Paul (1871-1945), French poet, essayist, and critic. As a young man he was deeply influenced by the \*symbolists and, in particular, by the work of \*Mallarmé. He became widely known for the poetry of *la Jeune Parque* (1917) and the collection *Charmes* (1922). The latter contains 'Le Cimetière marin' (English trans., 'The Graveyard by the Sea', 1932, and, by \*Day-Lewis, 1946). He wrote little poetry after 1922, but published essays on a variety of literary, philosophical,

and aesthetic subjects (*Variété*, 1924-44) and two Socratic dialogues, *Eupalinos ou l'architecte* and *L'Âme et la danse* (1923). His notebooks (*Cahiers*), covering the years 1894 to 1945, were published posthumously.

**Valley of Humiliation**, in Bunyan's *Pilgrim's Progress*, the place where \*Christian encounters \*Apollyon.

There is a beautiful description of it in Pt II, where Mr \*Great-heart explains its true character.

**Valley of the Shadow of Death**, see Psalm 23: 4. Christian, in Bunyan's *Pilgrim's Progress*, passes through it, 'a very solitary place', with a dangerous quag on one side and a deep ditch on the other, and the mouth of hell is close by one side of it, from which issue flames and fiends.

**VANBRUGH**, Sir John (1664-1726), dramatist and architect, son of a London tradesman, whose father, a merchant of Ghent, had fled to England from Alva's persecutions. He was imprisoned in France between 1688 and 1692 for spying. In 1696 he produced *The Relapse, or Virtue in Danger*, with immense success, and *The Provok'd Wife* in 1697. His other principal comedies are *The Confederacy* (1705) and *The Provok'd Husband*, which he left unfinished and C. \*Cibber completed and brought out in 1728. His collected dramatic works appeared in 1730. He, together with \*Congreve, was specially attacked by Jeremy \*Collier in his *Short View*.

Vanbrugh's first building was Castle Howard, 1699-1726. This already shows the grandeur and dramatic quality of his style, which reaches its climax in \*Blenheim Palace. \*Hawksmoor assisted him in

many of his projects. Vanbrugh was Clarenceux king-o farms and in 1714 was the first man knighted by George I. (See RESTORATION.)

**van der POST**, Sir Laurens Jan (1906-96), writer, soldier, farmer, and explorer, born in South Africa, whose many works of travel, anthropology, and ad1 0 5 3 VAN DYCK | VANITY OF HUMAN WISHES venture (much influenced by \*Jung) include *The Lost World of the Kalahari* (1958), *The Heart of the Hunter* (1961), *A Story Like the Wind* (1972), *A Far-Off Place* ( 1974), *A Mantis Carol* (1975), *Jung and the Story of Our Time* (1976), *Yet Being Someone Other* (1982), and *A Walk with a White Bushman* (1986). He was knighted in 1981.

**Van DYCK**, Sir Anthony (1599-1641), Flemish painter, born in Antwerp, who worked in \*Rubens's studio in his youth. In 1623 he came to England as court painter to Charles I. He was knighted and enjoyed great success, painting many portraits of the royal family and the court. He married a lady of the Scottish house of Ruthven in 1640. He died in England and was buried in Old St Paul's. Van Dyck's success lay in his ability to portray the poetic ideals that sustained the Caroline court. He painted the king both as warrior monarch and as perfect gentleman; his mythological portraits (Venetia, Lady Digby, as Prudence) and those which convey an Arcadian mood suggest the atmosphere of the \*masque. Van Dyck was the friend of men of letters and of the most cultivated patrons of his day; among others, he painted the earl of Arundel, \*Laud, E. \*Porter, and T. \*Killigrew the elder. \*Waller praised his portraits for showing 'Not the form alone, and grace I But art and power of a face'.

**VANE**, Frances Anne, Viscountess, née Hawes (1713-88), was the source of the notorious chapter 81 of \**Peregrine Pickle*, 'Memoirs of a Lady of Quality', in which the said lady relates her scandalous adventures to Peregrine. It is probable that \*Smollett compiled the memoirs for her, though whether from a written or verbal account remains uncertain. Horace \*Walpole referred to Lady Vane as 'that living academy of lovelife'.

**Vanessa**, \*Swift's name for Esther Vanhomrigh.

**VANHOMRIGH**, Esther, see SWIFT, J.

**Vanity Fair**, in Bunyan's \**Pilgrim's Progress*, a fair in the town of Vanity, on the way to the Celestial City: the 'Vanity' tradition begins in Eccles. 1: 2 ('Vanity of vanities, saith the preacher. . !'). Here Bunyan satirizes Restoration society in which all 'merchandise' is for sale, including houses, wives, souls, and precious stones, and which penalizes dissidents who only 'buy the truth'. The episode culminates in the trial and martyrdom of Faithful, who is burnt to death after being abused by Judge Hategood, a compound personification of Puritan-hounding judges such as Kellynge and Jeffreys.

**Vanity Fair**, a novel by \*Thackeray, published in numbers 1847-8, illustrated by the author.

The story is set at the time of the Napoleonic wars, and gives a satirical picture of a worldly society, which Thackeray intended to be applied also to his own times. It follows the fortunes of two sharply contrasted characters, Rebecca (Becky) Sharp, the penniless orphaned daughter of an artist and a French opera dancer, and Amelia Sedley, the sheltered child of a rich City merchant. The two girls, as unlike in character as

they are in fortune, have been educated at Miss Pinkerton's Academy for young ladies. Becky, having failed to force a proposal of marriage from Amelia's elephantine brother Jos, 'the Collector of Boggley Wallah', becomes governess to the children of Sir Pitt Crawley, a coarse, brutal old man who bullies his fading second wife. Becky manages to charm the Crawley family, and becomes a favourite of Miss Crawley, Sir Pitt's rich and capricious sister. When his wife dies Sir Pitt proposes to Becky, but she has to confess that she is already married, to his younger son Rawdon. The young couple abruptly fall from favour with Miss Crawley, and have to live on Becky's wits. Meanwhile Amelia's apparently secure life has been disrupted. Her father has lost all his money, and her engagement to George Osborne, the handsome but vain and shallow son of another City magnate, has been broken off in consequence. William Dobbin, George's awkward, loyal friend, who is secretly in love with Amelia, persuades George to defy his father and go on with the marriage, and Mr Osborne disinherits his son.

George, Rawdon, and Dobbin are all in the army, and Amelia and Becky accompany their husbands to Belgium, where Becky carries on an intrigue with George Osborne. George is killed at Waterloo, and Amelia, with her baby son Georgy, goes to live in poverty with her parents, while Becky and Rawdon manage to make a brilliant display in London society on 'nothing a year'. Amelia's devotion to her son is contrasted with Becky's neglect of hers, but she is finally forced by poverty to part with Georgy, who is

growing up to be much like his father, to his grandfather. Dobbin, despairing of ever winning Amelia's love, for she is dedicated to the memory of her husband, has spent ten years in India. Becky and Rawdon part, after Rawdon has discovered his wife in a compromising situation with Lord Steyne, who has, it turns out, been paying for Becky's extravagances. Becky leads an increasingly disreputable life on the Continent, and it is hinted that she may be responsible for the death of Jos Sedley, who has insured his life in her favour. Rawdon, who has become governor of Coventry Island, dies of fever. Amelia steadfastly refuses to marry Dobbin, until a chance meeting with Becky, who tells her of George Osborne's infidelity. Disillusioned, she marries Dobbin, but by then his love for her has lost much of its intensity.

**Vanity of Human Wishes, The**, a poem by Dr \*Johnson, published 1749, in imitation of the Tenth Satire of \*Juvenal. Less topical than his other long poem, \**London*, it owes its success to its moral seriousness and to its weighty but well-illustrated generalizations. Johnson comments on the vanities of various ambitions—for power, learning, military glory, and beauty—and cites the examples of Wolsey, Clarendon, \*Laud, and others: the passage on Charles XII of Sweden is perhaps the finest in the poem, 'quite perfect in form', according to T. S. \*Eliot. Johnson's deep religious faith transforms the \*Stoicism of the original's conclusion: 'Still raise for good the supplicating voice, I But leave to heav'n the measure and the choice.' This was the first complete work to which he put his

name.

**VANSITTART**, Peter (1920- ), educated at Haileybury and Worcester College, Oxford. He was a schoolteacher for 25 years before becoming a full-time writer for both adults and children. His many novels range from experimental historical narratives (*Pastimes of a Red Summer*, 1969; *Lancelot*, 1978) to portraits of contemporary life, such as *Landlord* (1970) and *Quintet* (1976). Other novels include *Aspects of Feeling* (1986) and *Parsifal* (1988). *A Safe Conduct* (1996), set in late 15thcent. Germany, interweaves historical and late 20thcent. millennial issues through the story of a Children's Revolt. An autobiography, *Paths from the White Horse*, was published in 1985.

**Van VOGT**, A. E., see SCIENCE FICTION.

**Varden**, Gabriel, a character in Dickens's \**Barnaby Rudge*, father of \*Dolly Varden.

**VARGAS LLOSA**, Mario (1936- ), novelist and playwright, who was born in Arequipa, Peru, and lives in London. His novel exposing a military academy, *La ciudad y los perros* ( 1962; *The Time of the Hero*, 1966), caused a scandal. Astute realist manipulations focus on Peru in *La casa verde* (1965; *The Green House*, 1968), *Conversación en la catedral* (1970; *Conversation in the Cathedral*, 1975), *Pantaleón y las visitadoras* (1973; *Captain Pantoja and the Special Service*, 1978), *La tía Julia y el escribidor* (1977; *Aunt Julia and the Script Writer*, 1982), *La historia de Mayta* (1984, *The Real Life of Alejandro Mayta*, 1986), and other titles. *La guerra del fin del mundo* (1981) is a study of fanaticism in Brazil. He has published a memoir (*A Fish in the Water*, 1994), plays, and criticism (*Making Waves*, 1996). He

stood for the presidency of Peru in 1990.

**VASARI**, Giorgio (1511-74), Italian painter, architect, and author of *The Lives of the Most Excellent Italian Architects, Painters and Sculptors* (1550 and 1568), for generations the main source for the history of Italian art. Selections translated by G. Bull appeared in 1965 and 1987.

*Vathek, an Arabian Tale*, by W. \*Beckford, published in English 1786. The book was written in French and translated into English, with the author's assistance, by Samuel Henley. It was one of the most successful of the \*Oriental tales then in fashion.

The cruel and sensual Caliph Vathek, whose eye can kill with a glance, is compelled, by the influence of his sorceress mother and by the unbridled pride of his own nature, to become a servant of Eblis, the Devil. He makes a sacrifice of 50 children, and sets off from his capital, Samarah, to the ruined city of Istakar, where he is promised the sight of the treasures of the pre-Adamite sultans. On the way he falls in love with Nouronihar, the exquisite daughter of one of his emirs, who accompanies him on his journey. After various exotic and terrifying incidents, he obtains admission to the great subterranean halls of Eblis, only to discover the sickening worthlessness of the riches that he sees there, and to receive the penalty of his sin, when his own heart and the hearts of all the damned burst into flame in their living bodies. The febrile excitement of the story is sustained by the use of rapid action, exotic locales, and exaggerated passions, often cruel or prurient. \*Hazlitt objected to 'the diabolical levity of its contempt for mankind', but critics disagree as to

whether the tale is related with a sly irony. Beckford wrote three further 'Episodes' (the last unfinished) for insertion in the story, and included them in his French version of 1815.

**Vatican II** (1962-5), the Council of the Roman Catholic Church which had an incalculable effect on world literature by reinvigorating local vernaculars through the medium of the mass, which no longer had to be celebrated in Latin.

**vaudeville**, a light popular song or a stage performance of a light and amusing character interspersed with songs, from *vau de vire*, in full *chanson du Vau de Vire*, a song of the Valley of the Vire (in Calvados, Normandy). The name is said to have been first given to songs composed by Olivier Basselin, a fuller of Vire (15th cent.).

**'Vaudracour and Julia'**, see WORDSWORTH, W  
**VAUGHAN**, Henry (1621-95), bom at Newton-upon-Usk, Breconshire, the eldest son of a Welsh gentleman, Thomas Vaughan of Tretower, and his wife Denise. Henry's twin brother Thomas (below) became a controversial 'natural magician'. Probably in 1628 a third brother William was born. Henry and Thomas were brought up bilingual in Welsh and English, tutored by Matthew Herbert, a noted schoolmaster at Llangattock. By May 1638 Thomas was at Jesus College, Oxford, and Henry almost certainly accompanied him, though his residence is not recorded. Around 1640 Henry probably went to London to study law, though it is not known which Inn admitted him. He may have come within the orbit of the literary set of which \*Jonson had been the leader. He returned to Breconshire, probably

at the outbreak of the Civil War, and after a spell as clerk to Sir Marmaduke Lloyd, chief justice of the sessions, he saw military service on the Royalist side. About 1646 he married Catherine Wise. They had a son, Thomas, and three daughters. His wooing of Catherine is apparently recalled in the poem 'Upon the Priory Grove' printed in *Poems with the Tenth Satire of Juvenal Englished* (1646), his first collection. His second, *Olor Iscanus* (The Swan of Usk), has a dedication 1055 VAUGHAN I VAUGHAN WILLIAMS bearing the date 1647, but was not published till 1651. The poems in these two volumes are almost wholly secular, including fashionable love verses and translations from \*Ovid, Ausonius, \*Boethius, and the Polish Jesuit Latin poet Casimir Sarbiewski (1595-1640). There is little in them that anticipates the great religious poetry of Vaughan's next volume, *Silex Scintillans* (Flashing Flint, 1650). The poems suggest that a profound spiritual experience, connected with the death of his brother William in 1648 and the defeat of the Royalist cause, accounted for the despair and renewal which inspired the composition of *Silex*. Further devotional works followed: *The Mount of Olives, or Solitary Devotions* (1652) and *Flores Solitudinis* (1654), which consists of three pious prose translations and a life of St Paulinus of Nola. In 1655 appeared the second edition of *Silex Scintillans*, with a second part added, and also a translation of the *Hermetical Physick* of Henry Nollius. A translation of *The Chymists Key* by the same author followed in 1657. Vaughan's first wife having died, he married her younger sister Elizabeth, probably in 1655. They

had a son, Henry, and three daughters. According to a letter he sent to \* Aubrey in 1673 he had by that date been practising physic 'for many years with good success'. There is no record of a medical degree. His brother Thomas died in 1666, and in 1678 *Thalia Rediviva*, containing poems by both twins, was published. His later life was marred by litigious feuds between his first and second families. Vaughan's religious poetry is uneven, but its best moments, like the start of 'The World' ('I saw Eternity the other night'), have a quality which is wholly distinctive, and which has prevailed with critics to class him as a 'mystic'; his lyrics ('The Bird', 'The Water-Fall', 'The Timber') show a sense of man's unity with and God's love of creaturely life, and he believed (with his brother) that nature would be resurrected at the end of time, and that even stones had feeling. He was seized with the idea of childish innocence, and the child's recollections of prenatal glory. He writes, in 'The Retreat', of his own 'Angel-infancy', when he would muse on clouds and flowers and see in them 'Some shadows of eternity'. He acknowledged, in the preface to the second part of *Silex Scintillans*, his great debt to G. ^Herbert, 'whose holy life and verse gained many pious Converts, (of whom I am the least)'. Vaughan's fascination with hermeticism, and particularly with the idea of sympathetic bonds uniting microcosm and macrocosm, is clear in his poems, many of which share ideas and even phrases with his brother Thomas's treatises. On the title-pages of *Olor Iscanus* and *Silex Scintillans* Vaughan calls himself a 'Silurist', presumably because his native Brecon was anciently inhabited

by the British tribe of Silures.

*Works*, ed. L. C. Martin (2nd edn, 1957); *Complete Poems*, ed. Alan Rudrum (1976); F. E. Hutchinson, *Henry Vaughan: A Life and Interpretation* (1947; corrected repr. 1971); S. Davies, *Henry Vaughan* (1995).

The Vaughan Society was founded in 1995 and its journal, *Scintilla*, is edited by Anne Cluysenaar.

**VAUGHAN**, Thomas (1621-66), twin brother of Henry Vaughan, whose entry gives details of his background. Thomas, an ordained Anglican minister, was evicted from his living at Llansantffraed in 1650 for misconduct ('for being a common drunkard, a common swearer . . . a whoremaster'). He was a disciple of Cornelius Agrippa, published various treatises on alchemy, magic, and mysticism, including *Anima Magia Abscondita; or A Discourse on the Universali Spirit of Nature* (1650) and *Magia Adámica; or The Antiquity of Magic* (1650); *Aula Lucis, or The House of Light* (1652); and a preface to a Rosicrucian work, *The Fame and Confession of the Fraternity of R.C. Commonly, of the Rosie Cross* (1652). Most of his works were published under the pseudonym of 'Eugenius Philalethes' ('Good Truth-Loving Man'). He engaged in furious controversy with the Platonist Henry More who had attacked his *Anthroposophia* (1650) as nonsense. After the Restoration, Thomas enjoyed the patronage of Sir Robert Moray, first president of the Royal Society. Moran and Vaughan accompanied the court to Oxford to flee the plague in 1665, and Vaughan died at Albury, according to A. Wood, of mercury poisoning. He was satirized by S. Butler in his 'Character of a Hermetic Philosopher' (published

posthumously) and is said to have suggested some aspects of Ralpho in *Hudibras*: Swift in *A Tale of a Tub* described him as a writer of the greatest gibberish 'ever published in any language'. *Works*, ed. A. Rudrum with J. Drake-Brockman (1984).

**VAUGHAN WILLIAMS**, Ralph (1872-1958), one of the central figures in the English musical renaissance of the first half of the 20th cent. His interest in folk song, amateur music-making, and the works of Byrd and Purcell enabled him to escape from the European Romantic inheritance of his predecessors and create a new and personal style. He made many English language settings, and his first published work, the song 'Linden Lea' (W. Barnes), achieved early popularity, as did 'Silent Noon' (D. G. Rossetti's 'The House of Life') and *Songs of Travel* (R. L. Stevenson). His Housman cycle *On Wenlock Edge* (1909) proved a landmark, and two years later his *Five Mystical Songs* (poems by G. Herbert) brought out the visionary quality characteristic of his later work. In the 1920s came settings of Chaucer, Shakespeare, Whitman, and another Housman cycle: then, after a long gap, *Ten Blake Songs* (1957) and *Four Last Songs* (1954-8), settings of words by his second wife Ursula Wood. On a larger scale, *Towards the Unknown Region* (choral, 1907) and *A Sea Symphony* (1909) are both from Whitman, as is the cantata *Dona Nobis Pacem* (1936). The *Five Tudor Portraits* (1935) are made up of extracts from Skelton, racy, boisterous, and delicate by turns. *Serenade to Music* (1938) is a setting of Lorenzo's speech from the last act of *The Merchant of Venice*.  
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*Oxford Elegy* (1949, from M. Arnold's \*The Scholar Gipsy' and \*Thyrsis') is an effective experiment with speaker, chorus, and orchestra. Vaughan Williams also contributed to the liberation of English opera. *Hugh the Drover* (1924) was a pioneering work, leaning heavily on folk song, and *Sir John in Love* (1929) counterposed an English \*Falstaff to \*Verdi's. *Riders to the Sea* (1937) is a highly successful, intense, and economical setting of \*Synge's tragedy. Vaughan Williams's last opera, *The Pilgrim's Progress* (1951), was based on \*Bunyan. **VAUVENARGUES**, Luc de Clapiers, marquis de (1715-47), French moralist. After serving as an army officer in the War of the Austrian Succession, he was forced by broken health into premature retirement. His *Introduction à la connaissance de l'esprit humain, suivie de réflexions et de maximes* (1746) put him in the literary tradition of \*Pascal and \*La Rochefoucauld. Less sceptical than the first and less cynical than the second, he sought in the natural feelings of men and women the source of their best thought and the springs of their moral energy.

**VAUX**, Thomas, second Baron Vaux of Harrowden (1509-56), educated at Cambridge and employed by Wolsey and Henry VIII until 1536, when he fell out of favour until Mary's accession. He was a contributor to \*Tottel's *Miscellany* and \**The Paradise of Dainty Devises*. He is chiefly remembered now as the author of 'The Aged Lover Renounceth Love', the song mumbled by the grave-digger in \**Hamlet*, V. i. His poems were edited by L. P. Vonalt (1960).

**Vauxhall**, or **Fox Hall** (originally 'Falkes Hall', said to be from Falkes de Breauté, captain of King John's mercenaries,

and lord of the manor in the early 13th cent.), famous for the gardens laid out there in the middle of the 17th cent., and at first called 'the New Spring Gardens', because they replaced the old Spring Gardens adjoining St James's Park. Vauxhall Gardens are frequently referred to from that time by dramatists and other writers, including \*Pepys. Sir Roger de Coverley visited them with Mr Spectator (he commented on the scarcity of nightingales in the gardens as compared with less desirable visitors—*Spectator*, No. 383). Thackeray in chapter vi of \**Vanity Fair* and Fanny Burney in \**Evelina* describe the visits to them of certain of their characters. The gardens were finally closed in 1859-

**Veal**, (1) Captain, the ship's captain in Fielding's \**Journal of a Voyage to Lisbon*; (2) Mrs, see DEFOE. **VEGA**, Garcilaso, see GARCILASO DE LA VEGA. **VEGA CARPIO**, Lope Felix de (1562-1635), Spanish poet and playwright, born in Madrid. He took part in the expedition to the Azores in 1582, and later sailed with the Armada in 1598, an experience which inspired one of his less-regarded works, an epic in ten cantos, *La Dragontea* (1598), which violently attacks England and \*Drake. His personal life was passionate and turbulent; his many love poems are addressed to several mistresses. He was immensely prolific and versatile in many genres, and is regarded as the founder of Spanish drama; he claimed to have written 1,500 plays, of which several hundred survive. These include dramas of intrigue and chivalry, historical dramas, sacred dramas, plays of peasant life, and plays on biblical subjects. His other works include pastoral



romances, imitations of \*Tasso, and a novel in dialogue called *La Dorotea* (1632). The immense energy and fecundity of his imagination made a profound impact not only in Spain, but on European literature in general, particularly that of France.

**Vendice**, or **Vindice**, see REVENGER'S TRAGEDY, THE.

**Veneering**, Mr and Mrs, in Dickens's *\*Our Mutual Friend*, types of flashy social parvenus.

**Venice Preserv'd**, or *A Plot Discovered*, a tragedy in blank verse by \*Otway, produced 1682.

Jaffeir, a noble Venetian youth, has secretly married Belvidera, daughter of a proud senator, Priuli, who has repudiated her. Jaffeir, reduced to poverty, begs Priuli for assistance, but is met with insults. Pierre, a foreign soldier with a grievance against the Venetian republic, stimulates Jaffeir's desire for revenge, confides to him a plot that is hatching against the state, and introduces him to the conspirators. As a pledge of his loyalty to them Jaffeir places Belvidera in the charge of their leader, Renault, but without explaining the reason. Renault tries to rape her in the night. She escapes to her husband, who, in spite of his pledge to the contrary, makes known to her the conspiracy. To save her father, who as one of the senators is to be killed, she persuades Jaffeir to reveal the plot to the Senate, but to claim as reward the lives of the conspirators. These are arrested. Jaffeir, loaded by them with insults, is overwhelmed with remorse. The senators, in spite of their promise, condemn the conspirators to death. Jaffeir threatens to kill Belvidera unless she secures their pardon from her father. She succeeds, but Priuli's intervention is too late. Belvidera goes mad. Jaffeir stabs his friend Pierre

on the scaffold and then himself, and Belvidera dies broken-hearted.

The play, with \*Betterton as Jaffeir and Mrs \*Barry as Belvidera, was very well received and frequently revived. It was popular throughout the 18th and early 19th cents, and is still occasionally performed. The bawdy comic scenes in which the masochistic senator Antonio is kicked and abused by his whore Aquilina ('Nicky-Nacky') are strikingly different in tone from the rest of the play, and were at first popular, though by 1750 it was customary to cut them. Antonio is a caricature of \*Shaftesbury.

**Venn**, Diggory, a character in Hardy's *\*The Return of the Native*.

**Ventidius**, (1) in Shakespeare's *\*Timon of Athens*, one of the faithless friends of Timon; (2) in his *\*Antony and Cleopatra* and in Dryden's *\*All for Love*, one of Antony's generals.

**Venus**, Mr, in Dickens's *\*Our Mutual Friend*, a preparer of anatomical specimens and for a time an ally of Silas Wegg.

**Venus and Adonis**, an Ovidian poem by \*Shakespeare, published 1593, the same year in which Marlowe's *\*Hero and Leander* was registered, and dedicated to Henry Wriothesley, earl of Southampton, who has been connected with the \*Sonnets. The poem is written in *sesta rima*, a quatrain followed by a couplet, which Spenser used in *\*Astrophel* (1595) and Lodge in *\*Scillaes Metamorphosis* (1589). Shakespeare's poem was probably his first publication, and was first printed by Richard Field, another

Stratford man, in 1593: it was extremely popular, being reprinted at least 15 times before 1640.

Venus, in love with the youth Adonis, detains him from the chase and woos him, but cannot win his love. She begs him to meet her the next day, but he is then to hunt the boar. She tries in vain to dissuade him. When the morning comes she hears his hounds at bay; filled with terror she goes to look for him and finds him killed by the boar.

**Vercelli Book, *The***, an Old English manuscript, made in England before the year 1000, now in the possession of the chapter of Vercelli in north Italy. It contains prose sermons and about 3,500 lines of Old English poetry; its most distinguished contents are the poems \**Dream of the Rood* and \**Andreas*, and two of the four signed poems of \*Cynewulf: *Elene* and *The Fates of the Apostles*.

ASPR 2. *The Vercelli Book Poems*, ed. F. P. Magoun (1960).

**Verdant Creen, *The Adventures of***, see BRADLEY, E.

**VERDI**, Giuseppe (1813-1901), Italian composer, mainly of operas, three of which are based on Shakespeare and two on \* Byron. / *duefoscari* (1844) and // *corsaro* (*The Corsair*, 1848) are relatively early works. *Macbeth* (1847), the most remarkable of the operas before *Rigoletto*, is in a different class. Verdi gave his librettist (Francesco Piave) a more than usually rough passage in his determination to get the text as he wanted it; he took immense pains over the first production, and subjected the opera to a thorough revision for Paris in 1865. The Paris version, in which the opera is now heard, betrays its dual origin, yet remains a work of

nobility, and Verdi was stung by Parisian criticism that he did not know his Shakespeare: 'Maybe I haven't done *Macbeth* justice', he wrote, 'but that I don't know, don't feel, don't understand Shakespeare—no, for God's sake no. I have had him in my hands from earliest youth, and I read and re-read him continually.'

This preoccupation continued throughout his life, although his next project, for a \**King Lear*, proved abortive, probably because of dissatisfaction with the text. It was the problem of the libretto that made Verdi hesitate to set Shakespeare. But at the end of his life, after he had apparently concluded his career with *Aida* and the *Requiem Mass*, he found in \*Boito a librettist who could give him what he needed. The story of their collaboration is touching, and its outcome the two greatest of all Shakespeare operas. *Otello* (1887) is perhaps the more remarkable achievement, particularly from a man in his seventies, yet the fleeting, boisterous tender wisdom of *Falstaff* (1893) and the technical perfection of its musical realization make this work Verdi's most personal expression of love for the English writer.

**VERGA**, Giovanni (1840-1922), Italian novelist, dramatist, and writer of short stories, born at Catania. His finest works portray life at the lower levels of society in his native Sicily. The novels / *malavoglia* (1881) and *Mastro-don Gesualdo* (1889) deal respectively with a family of poor Sicilian fisherfolk and an ambitious master stonemason in economic competition with the local gentry. The story 'Cavalleria rusticana' ('Rustic Chivalry', 1880), after being dramatized by the author, was adapted as a libretto for

Mascagni's opera. True to the principles of *\*verismo*, Verga sought to eliminate from his works all trace of his own personality and outlook, and perfected a unique narrative style, which combined the literary language with idioms and constructions from popular and dialect speech. His English translators include D. H. *\*Lawrence*, whose *Little Novels of Sicily* (1925) and *Cavalleria rusticana and Other Stories* (1928) contain the best of Verga's tales. Lawrence also translated the second of the great Sicilian novels under the title *Master don Gesualdo* (1923).

**Verges**, head borough or petty constable to *\*Dogberry's* constable in Shakespeare's *\*Much Ado about Nothing*; his name suggests a possible spelling of 'verjuice' and so his sourness.

**VERGIL**, the Roman poet, see VIRGIL.

**VERGIL**, Polydore (?i470-?i555), a native of Urbino, who came to England in 1502 as sub-collector of Peter's pence, and held various ecclesiastical preferments; he was archdeacon of Wells 1508-54. He was a friend of Sir T. *\*More* and other English humanists. He published his *Anglicae Historiae Libri XXVI* in 1534-55, a chronicle of special value for the reign of *\*Henry VII*. He was also author of a *Proverbiorum Libellus* (Venice, 1498) anticipating the *Adagia* of *\*Erasmus*.

**verismo**, a movement in 19th-cent. Italian literature akin to *\*Naturalism*, whose greatest writer was the Sicilian *\*Verga*. The affirmation of dialects, after the Unity of Italy (1870), ran counter both to state policies for linguistic unification and to *\*Manzoni's* literary programme for a standard language. Literature was to document social conditions—particularly the 'southern

question' which arose in the unified country  
VERISOPHT I VICAR OF BULLHAMPTON I O 5 8  
because of exploitation of southern resources by the industrializing north. *Verismo* influenced the early works of the southern writers *\*d'Annunzio* and *\*Pirandello*, and it relates to post-war *\*neo-realism*.

**Verisopht**, Lord Frederick, a character in Dickens's *\*Nicholas Nickleby*.

**VERLAINE**, Paul (1844-96), French poet. Some of his poems appeared in *Le Parnasse contemporain* of 1866; his *Poèmes saturniens* were published in the same year, and his *Fêtes galantes* in 1869. From the end of 1871 he came under the influence of *\*Rimbaud* and their violently emotional homosexual relationship culminated in Verlaine's arrest and imprisonment, in 1873, for wounding Rimbaud with a revolver. His most interesting work, characterized by an intense musicality and metrical inventiveness, appeared in *Romances sans paroles* in 1874. His influential 'Art poétique' ('De la musique avant toute chose') dates from the same time, but remained unpublished for ten years. *Sagesse* (a religious work, written after his conversion to Catholicism) appeared in 1881, *Jadis et naguère* in 1884, and in the same year he published a number of short studies of contemporary poets (including *\*Mallarmé*, and Rimbaud) under the title *Les Poètes maudits*. Verlaine's relationship with Rimbaud is the subject of a play by Christopher *\*Hampton*, *Total Eclipse* (perf. 1968, pub. 1969).

**Verloc**, a character in Conrad's *\*The Secret Agent*.

**VERNE**, Jules (1828-1905), French novelist, who achieved great popularity with a long series of

books combining adventure and popular science.

Among his most successful stories are: *Voyage au centre de la terre* (1864; *Journey to the Centre of the Earth*, 1871); *Vingt mille lieues sous les mers* (1870; *20,000 Leagues under the Sea*, 1872), the adventures of Captain Nemo and his crew aboard the submarine *Nautilus*; and *Le Tour du monde en quatre-vingts jours* (1873; *Around the World in Eighty Days*), recounting the travels of the Englishman Phileas Fogg and his valet Passepartout.

**vers de société**, a term applied to a form of light verse dealing with events in polite society, usually in a satiric or playful tone, sometimes conversational, sometimes employing intricate forms such as the Villanelle or the *\*rondeau*. English writers noted for their *vers de société* include *\*Prior*, *\*Goldsmith*, *\*Praed*, *\*Calverley*, *\*Dobson*, and *\*Locker-Lampson*.

**vers libre**, a term used to describe many forms of irregular, syllabic, or unrhymed verse, in which the ordinary rules of prosody are disregarded: *\*Whitman* pioneered a form of *vers libre* in America, and its independent evolution in France and Belgium (in the works of *\*Laforgue*, *\*Maeterlinck*, and others in the 1890s) had a great influence on the early *\*Modernists* such as T. S. *\*Eliot* and *\*Pound*.

**VERTUE**, George (1684-1756), engraver and antiquary, whose notes for a history of the arts in Britain are a major source of information. His notebooks were sold to Horace *\*Walpole*, who used them as a basis for his *\*Anecdotes of Painting in England*: they were published separately by the Walpole Society (6 vols, 1930-55).

**Verver**, Adam and his daughter Maggie, characters in

*\*The Golden Bowl* by H. James.

**Very Woman, A**, see MASSINGER.

**VESEY**, Mrs Elizabeth (71715-91), an Irishwoman, the first, and perhaps the most loved and successful, of the *\*Blue Stocking* hostesses. In the early 1750s she determined, with the support of her husband, who was an Irish MP, to open her doors to literary and fashionable society for an entirely new kind of evening party. Vivacious, intelligent, but always modest, she liked to break her parties into small, ever-changing groups; Horace *\*Walpole*, a devoted attender at all Blue Stocking functions, described her gatherings as 'Babels'. She set the pattern of Blue Stocking evenings for the next 50 years and, according to Hannah *\*More* in her poem *Bas Bleu*, shared with Mrs *\*Montague* and Mrs *\*Boscawen* 'the triple crown' among Blue Stocking hostesses.

**Vestiges of Creation**, see CHAMBERS, ROBERT.

**Vholes**, a lawyer in Dickens's *\*Bleak House*.

**VIAN**, Boris, see ABSURD, THEATRE OF THE.

**'Vicar of Bray, The'**, a well-known song of unknown authorship, dating from the 18th cent. The subject is a time-serving parson, who boasts that he has accommodated himself to the religious views of the reigns of Charles, James, William, Anne, and George, and that 'whatsoever king may reign' he will remain vicar of Bray.

Various suggestions have been made as to who this vicar was. Haydn (*Dictionary of Dates*) quotes *\*Fuller* as stating that Symon Symonds, vicar of Bray, Berkshire, in the reigns of Henry VIII, Edward VI, Mary, and Elizabeth, was twice a papist and twice a Protestant.

When charged with being a time-server he is said to have replied, 'Not so, neither, for if I changed my religion, I am sure I kept true to my principle, which is to live and die the vicar of Bray' (see D'ISRAELI, *Curiosities of Literature*, s.v. 'Vicar of Bray').

***Vicar of Bullhampton, The***, a novel by A. \*Trollope, published 1870.

Carry Brattle is a 'fallen woman', and her brother Sam is accused of the murder of a local farmer. A feud ensues between the arbitrary old marquis of Trowbridge and the vicar, Frank Fenwick, one of the best of Trollope's worldly and energetic clergymen, who takes the side of the Brattles. Sam's name is cleared and Carry is restored to her family at the mill. A sub-plot concerns the love of Fenwick's friend Harry Gilmore for Mary Lowther. Against her own better judgement and over 1059 VICAR OF WAKEFIELD | VICTORIA persuaded by the Fenwicks, she accepts him, but breaks her engagement when her previous suitor Walter Marrable unexpectedly comes into the family estate.

***Vicar of Wakefield, The***, a novel by \*Goldsmith, published 1766.

This minor classic was sold for £60 by Dr \*Johnson on Goldsmith's behalf, to prevent the author's arrest for debt. Dr Primrose and his wife Deborah live an idyllic life in a country parish with their six children, the most important of whom are George and Moses, Olivia and Sophia. On the eve of their son George's wedding to Arabella Wilmot, the vicar loses all his money through the bankruptcy of a merchant, and the young people cannot marry. George is sent away to

town, and the family move to a meagre living on the land of a Squire Thornhill. Many references are made to the reputed worthiness of the squire's uncle, Sir William Thornhill. A poor, eccentric friend, Mr Burchell, rescues Sophia from drowning, but her attraction to him is not encouraged by her ambitious mother. Another period of frugal happy family life is disrupted by the attentions of the dashing squire, who captivates Olivia and encourages the social pretensions of Mrs Primrose and her daughters to a ludicrous degree. Two fashionable ladies from London offer 'places' to Olivia and Sophia, and the girls angrily dismiss Burchell's warnings. Then the girls hear, to their indignation, that because of a letter of Burchell's the London offer has been withdrawn. Shortly, Olivia is reported as having fled, and Burchell is suspected. The vicar's anguished pursuit ends in three weeks of fever, after which he encounters Arabella, and falls in with a travelling theatre company. One of the players turns out to be his long-lost son George, who has been travelling abroad seeking a livelihood, and has recently returned. Thornhill reappears, now seriously courting Arabella, and obtains a commission in the army for his rival, George. Further along the road home Dr Primrose observes a young woman being ejected from an inn, and discovers she is his daughter Olivia. Thornhill had pretended to marry her, seduced her, and later cast her off, intending to add her to his other abandoned 'wives', now all prostitutes, but she had escaped. She exonerates Burchell, who had warned her against Thornhill. The vicar receives her with joy, and they proceed home, only to find a terrible

fire destroying their house.

A period of grim poverty follows: Thornhill reappears, unrepentant, and offers to find a husband for the ailing Olivia. When he is rejected he demands his rent, which the vicar cannot pay, so he takes all the family's cattle instead. He then has the vicar removed to the debtors' prison where Primrose encounters every degradation: he hears of Olivia's death, is told that Sophia has been abducted, and finds that George has been brought bleeding and half-dead into the prison, having been set upon by Thornhill's servants. At this point Sophia appears with Burchell. She explains how he rescued her from abduction by Thornhill, and in his gratitude the vicar offers her to Burchell as his wife. Meanwhile George has recognized Burchell as none other than the good Sir William Thornhill. The nephew is denounced as a scheming villain, and Arabella, disabused, is united with George. Olivia, who is not after all dead, was apparently legally wed to Thornhill after all, and he thus loses Arabella's fortune. All proceed home, where Sophia and Sir William, Arabella and George, are married at a double ceremony.

The well-known poems 'The Hermit', the 'Elegy on the Death of a Mad Dog', and 'When lovely woman stoops to folly' are placed at three turning points of the story.

**Vice, the**, a \*fool or buffoon introduced into some of the interludes and later moralities as a figure of evil. The descent of the figure from characters in \*mystery cycles and \*morality plays (such as 'The Vices', the \*Seven Deadly Sins) is likely, though they are related

too to the mischievous devil figure. See L. W. Cushman, *The Devil and the Vice in the English Dramatic Literature before Shakespeare* (1900; 1970); B. Spivack, *Shakespeare and the Allegory of Evil* (1958).

**VICO**, Giambattista (1668-1744), Italian philosopher and classical scholar. The son of a poor Neapolitan bookseller, he suffered penury until his appointment in 1734 as royal historian. His most important work is *Principii di una scienza nuova intorno alla natura delle nazioni* (*Principles of a New Science of Nations*, 1725, rev. 1729-30, 1744), in which he developed his theory of historical change as a redemptive design based on 'corsi' and 'ricorsi'—recurring cycles of barbarism, heroism, and reason. To each of these phases correspond cultural, linguistic, and political modes, and at the end of each cycle of phases there is a fall into disorder from which the next cycle is born. The language of poetry, being metaphoric and sensuous, flourishes in the heroic age. It is typified by the Homeric epics, for which Vico was first to postulate collective authorship. Prose enters with the age of reason. This scheme of cycles was put to artistic use by \*Joyce.

**VICTORIA** (1819-1901), queen of England from 1837. She wrote innumerable letters and accumulated over 100 volumes of diaries and journals, kept from the age of 13 until shortly before her death. Much was excised by her family, at her wish, but many selections have been published. They are factual and practical, but observant and often vivid in detail. Her only writings published in her lifetime were *Leaves from a journal of Our Life in the Highlands 1848-61*, which appeared in

1868. In spite of a limited vocabulary, the queen's love of Scotland comes clearly through her observations on the views, the weather, and the domestic events of her holidays. Expeditions, such as that up Lochnagar, are VIDAL I VILLEHARDOUIN 1060 undertaken in all weathers, by pony and on foot, with lengthy pauses for spartan picnics and to watch Prince Albert shoot. *More Leaves* covered the years 1862-3 and appeared in 1883. Apart from her huge official correspondence, the queen's lively and heavily underlined letters to her eldest daughter Vicky have been published, and also a selection of her daughter's replies.

In her diaries the queen notes her reading, which included many sermons; some Shakespeare; some \*Macaulay; F. \*Burney and J. \*Austen. She took an interest in the novelists of her own reign, including Sir W \*Scott, ^Dickens, the \*Brontës, Mrs \*Gaskell, G. \*Eliot, and \*Disraeli. But she preferred poetry ('in all shapes'), a preference which led to her friendship with \*Tennyson, whom she regarded as the perfect poet of 'love and loss'. Their correspondence has been published.

Among many biographical studies, mention may be made of L. \*Strachey's highly unauthorized life (1921) and E. Longford's authorized version (1964).

**VIDAL**, Gore (Eugene Luther Jr) (1925- ), American novelist and essayist, born at West Point, New York, where his father was an instructor at the US Military Academy. He saw army service during the Second World War, the experience of which was drawn on for his first novel, *Williwaw* ( 1946). *In a Yellow Wood* ( 1947) was the story of a Nonconformist army veteran, and

this was followed by *The City and the Pillar* (1948), a study of homosexuality, and *The Season of Comfort* (1949), about the conflict between a boy and his mother. In *A Search for the King* (1950), concerning the affection of a troubadour for Richard the Lionheart, he signalled his interest in the utilization of history, often as a means of analysing the present. Novels in this vein include *Julian* (1964), about the Roman emperor Julian the Apostate; *Two Sisters* (1970), which juxtaposes the Roman world of the 4th cent, with contemporary life; and *Creation* ( 1981), set in the 5th-cent. world of Darius, Xerxes, and Confucius. A sequence of 'Narratives of a Golden Age', chronicling the history of America from the mid-19th cent., includes *Washington, D.C.* (1967), *18/6* (1976), *Lincoln* (1984), *Empire* (1987), *Burr* (1973), and *Hollywood* (1990). His most celebrated novel, *Myra Breckenridge* (1968), wittily chronicled the adventures of a transsexual; its sequel, *Myron*, was published in 1974. Other works include *Dark Green, Bright Red* (1950), about an American army officer caught up in a Latin American revolution; *The Judgement of Paris* (1952), a contemporary version of the classic tale; *Kalki* ( 1978), a satire on feminism; and *Duluth* (1983), set in the late 20th cent. *Live from Golgotha* (1992) was a satirical fantasy on television culture. A collection of stories, *A Thirsty Evil*, was published in 1956. His essays—elegant and pungent in equal measure—on history, literature, culture, and politics have been collected in *Rocking the Boat* (1962), *Reflections upon a Sinking Ship* (1969), *Homage to Daniel Shays* ( 1973), *Matters of Fact and of Fiction* (1977), *The Second American Revolution* ( 1982),

*Armageddon* (1987), and *A View from the Diner's Club* (1991). He has also written plays for television and the stage, including *Visit to a Small Planet* (1956), and detective stories under the pseudonym Edgar Box. A candid memoir of Vidal's life up to the age of 40, *Palimpsest*, was published in 1995.

**vignette**, an ornamental design on a blank space in a book, especially at the beginning or end of a chapter, of small size, and unenclosed in a border. The word is a diminutive of the French *vigne*, a vine; originally meaning an ornament of leaves and tendrils. It is now, by extension, used for any miniature work, visual, verbal, or musical.

**VIGNY**, Alfred de (1797-1863), French poet. His ten-year career as an army officer was undistinguished, and he was discharged in 1827. His career as a poet, however, consistently upheld a basic romantic value: stoic pride as the only valid response to the inflexibility of Divine Justice. His historical novel *Cinq-Mars* (1826), based on a conspiracy against Cardinal \* Richelieu, his three tales *Servitude et grandeur militaires* (1835), illustrating the self-sacrifice of Napoleon's armies, and his play *Chatterton* (1835), on the fate of the solitary poet in the world, form part of what he called his 'epic of disillusionment' which argued in favour of a reasoned pessimism as a condition for survival. A number of powerful individual poems, such as 'La Mort du loup', 'Le Mont des oliviers', and 'La Bouteille à la mer' (collected posthumously in 1863), proclaim a more positive, though equally romantic, faith in 'man's unconquerable mind'.

**Village, The**, a poem by \*Crabbe, published 1783.

The poet contrasts the cruel realities of country life with the Arcadian pastoral favoured by poets. He was assisted in the writing of the work (which Dr \* Johnson found 'original, vigorous, and elegant') both by his patron \*Burke and by Johnson. The poem established Crabbe's reputation as a writer.

**villanelle**, a poem, usually of a pastoral or lyrical nature, consisting normally of five three-lined stanzas and a final quatrain, with only two rhymes throughout. The first and third lines of the first stanza are repeated alternately in the succeeding stanzas as a refrain, and form a final couplet in the quatrain [*OED*]. The form has been much employed in light verse and \**vers de société* by \*Lang, \*Dobson, and others, and in the 20th cent, was used to more serious purpose by \*Auden, \*Empson ('Slowly the poison the whole blood stream fills'), Dylan \*Thomas ('Do not go gentle into that good night'), and others.

**VILLEHARDOUIN**, Geoffroi de (c. 1152-1212), a member of a powerful French crusading family which ruled over a great court at Achaia, marshal of Champagne. He was an eyewitness of the events described in his *Conquête de Constantinople*, an account of the so-called i o 6 i **VILLETTE I VINDICATION OF THE RIGHTS OF WOMAN** Fourth Crusade, the first great literary work in French prose. Villehardouin relates with vigour and picturesqueness the negotiations with the doge of Venice, the departure of the crusading host, its diversion from its proper purpose to various more secular undertakings, including the capture of Constantinople, the subsequent dissensions and intrigues, culminating in the crowning of Baldwin of Flanders as emperor of the



East, and the grant of the kingdom of Macedonia to Boniface of Montferrat. See M. R. B. Shaw, *Chronicles of the Crusades: Joinville and Villehardouin* (1963).

**Villette**, a novel by C. \*Brontë, published 1853.

The novel, like its predecessor *\*The Professor* (then unpublished), is based on the author's experiences in Brussels, here renamed Villette, and also has as its centre a pupil-teacher relationship. The narrator, Lucy Snowe, poor, plain, and friendless, finds herself a post as teacher in a girls' school in Villette, where she wins the respect of the capable, if unscrupulous, headmistress, Mme Beck, and gains authority over the boisterous girls. She becomes deeply attached to the handsome John Bretton, the school's English doctor, in whom she recognizes an acquaintance from her childhood, the son of her own godmother; she watches his infatuation with the shallow and flirtatious Ginevra Fanshawe, followed by a happier love for his childhood friend Pauline Home, and represses her own strong feelings for him. These feelings gradually attach themselves to the waspish, despotic, but good-hearted little professor, M. Paul Emmanuel, Mme Beck's cousin, whose own response to her changes from asperity to esteem and affection, despite Mme Beck's attempts to discourage the friendship. His generosity leaves her mistress of her own school when he is called away on business to the West Indies; the ending is ambiguous, and the reader is left to decide whether he returns to marry her or is drowned on his way home. The novel combines a masterly portrayal of Belgian daily life with a highly personal use of the elements of \*Gothic fiction; Charlotte Brontë uses hints of the

supernatural (the story of a ghostly nun, a visit to the mysterious and deformed Mme Walravens) to heighten the impression of her heroine's nervous isolation and heroic fortitude; but all the apparitions are found to have realistic explanations, and in Paul Emmanuel she successfully creates an unromantic hero very far removed from the \*Byronic Rochester of *\*Jane Eyre*.

**VILLIERS DE LISLE-ADAM**, Philippe-Auguste (1838-89), French novelist, dramatist, and aesthete. His best-known work, the visionary drama *Axel* (1890, English trans. Fineberg, 1925), which first appeared in symbolist reviews, is a Wagnerian narrative of love and death set in an isolated German castle, which enshrines \*Rosicrucian mysteries. Its symbolic subtleties have exerted an influence on English writing which has only recently begun to be recognized; it provided a title for E. \*Wilson's study of symbolist writers, *Axel's Castle* (1931)-

**VILLON**, François (1431-after 1463), French poet. He studied at the University of Paris, gaining a master's degree in 1452. The little that is known of his life suggests nearly constant turmoil: he was imprisoned several times for violent crime and theft, and narrowly escaped death by hanging in 1463. His surviving work consists mainly of *Le Lais* (or *Petit Testament*) and *Le Testament* (or *Grand Testament*); the latter contains the famous 'Ballade des dames du temps jadis', with its refrain, 'Mais où sont les neiges d'antan?' In addition to these two works a number of short poems survive, including Villon's own epitaph, 'Frères humains qui après nous vivez', written under sentence of death. He is now recognized as pre-eminent among the poets of

medieval France. He has been frequently translated into English since the 19th cent.; there are versions of individual poems by \*Rossetti, \*Swinburne, and R. \*Lowell, among others.

**VINCENT OF BEAUVAIS**, the Dominican author of *Speculum Naturale, Historiale, Doctrinale* (c. 1250), an enormous compilation of all the knowledge known at the time. He is mentioned by Chaucer in one version of the prologue to *\*The Legend of Good Women* (G 307).

**Vincenzio**, (1) Lucentio's father in Shakespeare's *\*The Taming of the Shrew*, (2) the duke in his *\*Measure for Measure*.

**Vincy**, Fred and Rosamond, characters in G. Eliot's *\*Middlemarch*.

***Vindication of a Natural Society, A***, a treatise by E.

\*Burke, published anonymously 1756, his first substantial work. It is an ironical answer to \*Bolingbroke's indictment of revealed religion, in imitation of his style and in the form of a *reductio ad absurdum*; it was so successful a parody that even \*Warburton was deceived by it, and in 1765 Burke published another edition with a preface explaining his ironical stance.

Bolingbroke had exalted the claims of natural religion by pointing to the unfortunate results of religious creeds; Burke points to the evil results of artificial society and the artificial division of rich and poor, but expects his exposition to reinforce 'the necessity of political institutions, weak and wicked as they are'.

***Vindication of the Rights of Woman, A, by M.***

\*Wollstonecraft, published 1792.

In this work the author attacks the educational restrictions and 'mistaken notions of female excellence'

that keep women in a state of 'ignorance and slavish dependence'. She argues that girls are forced into passivity, vanity, and credulity by lack of physical and mental stimulus, and by a constant insistence on the need to please; she attacks the educational theories of the 'unmanly, immoral' \*Chesterfield, of \*Rousseau (who in her view made false and discriminatory distinctions in his approach to the sexes in *Emile*), and of other writers, concluding that 'From the tyranny of man . . . the greater number of female follies  
VINDICE I VIRGINIA 1062

proceed.' The work was much acclaimed, but also inevitably attracted hostility; Horace \*Walpole referred to its author as 'a hyena in petticoats'.

**Vindice**, see REVENGER'S TRAGEDY, THE.

**VINE**, Barbara, see RENDELL.

**Violenta**, one of the dramatis personae of Shakespeare's *\*All's Well that Ends Well* who appears only once (in. v) in the play and does not speak; sometimes referred to as a typical nonentity.

**Virago Press**, see CALLIL.

**virelay**, a song or short lyric piece, of a type originating in France in the 14th cent., usually consisting of short lines arranged in stanzas with only two rhymes, the end-rhyme of one stanza being the chief one of the next [*OED*].

***Virgidemiarum, Sex Libri***, by J. \*Hall, two volumes of English satires, 1597 and 1598. The first volume, called 'Toothless', satirizes certain literary conventions in the spirit of \*Martial and \*Horace; the second volume, Juvenalian in character, 'bites' fiercely into such ills as sexual promiscuity, ostentatious piety, impostures in

astrology and genealogy, economic injustices, etc. The title means 'a sheaf of rods', with which the satirist delivers his blows. The books were condemned by the high commission in 1599, along with satires by \*Marston, \*Nashe, and others; but Hall's books were reprieved.

**VIRGIL** (Publius Vergilius Maro) (70-19 BC), the greatest of Roman poets, valued particularly for his craftsmanship, love of nature, and sense of pathos. Maturing at a time when the Romans were struggling to produce a literature that would match the Greek, he imitated successively the pastorals of \*Theocritus, the didactic poems of \*Hesiod and Aratus, and the epics of \*Homer, making original contributions to all three genres. In his *Eclogues* he added a new level of meaning to the pastoral's idealization of country life by alluding to topics of contemporary interest; in the *Georgics* he transformed the bald didacticism of his models into a panegyric of Italy and the traditional ways of rural life; and in the *Aeneid* he committed the epic to the presentation of a major patriotic theme. He began like most poets of his generation by working within the conventions of \*Hellenistic poetry, but later, when he came to enjoy the patronage of Augustus, he widened his stylistic range and, drawing also on earlier and more naïve authors, created a diction and a manner of presentation that were all his own.

Everyone who could read Latin (and until the latter half of the 19th cent, that covered all educated persons) read Virgil; and although it is easy to trace borrowings from his works, these fall far short of representing the totality of his influence, which was pervasive rather

than specific. Many generations found in him their main gateway to the \*sublime. In the Middle Ages he was regarded as a seer and a magician, and the 'Messianic Eclogue' (below) led \*Dante to choose him as a guide through hell and purgatory. His *Aeneid* served as a model for all the Latin epics of the medieval period and then for the new classical epic of the Renaissance. There are Virgilian similes in \*Spenser, Virgilian motifs in Shakespeare's *Rape of Lucrece* and Milton's *Paradise Lost*. The *Georgics*, comparatively neglected earlier, came into their own in the 18th cent., when they provided a model for descriptive poets like J. \*Thomson and were seriously discussed by writers on agriculture. In the 19th cent, came \* Wordsworth's 'Laodamia' and \*Tennyson's avowal in 'To Virgil' of an indebtedness beyond the obvious.

A legion of translators was attracted to Virgil.

\*Dryden's version of his works (1697) remains probably the finest in spite of its occasional defects. Gavin \*Douglas, writing in Scots, produced a vivid *Aeneid* (1513) and W. \* Morris a ponderously medieval one (1885). There have been interesting translations by C. \*Day-Lewis of the *Georgics* (1940) and the *Aeneid* (1952)-

**Virgilia**, in Shakespeare's *Coriolanus*, the wife of Coriolanus.

'**Virgil's Fourth or Messianic Eclogue**', written 40 BC, celebrated the coming birth of a child who would bring back the Golden Age and preside over a world at peace. Christian scholars from \* Augustine to the present have read the poem as a prophecy of the birth of Christ, an interpretation that appeared the more plausible

because of similarities to passages in Isaiah believed by Christians to be Messianic prophecies. It is possible that Virgil was familiar with the Septuagint text of Isaiah 7: 14 which predicts that a virgin will conceive, but it is more likely that he was drawing on Sibylline writings originating in a south Italian culture that had come under Phoenician influence.

'**Virgils Gnaf**, a poem by \*Spenser, published 1591, and adapted from the *Culex* attributed to \*Virgil. A shepherd sleeping in the shade is about to be attacked by a serpent, when a gnat, to warn him, stings him on the eyelid. The shepherd crushes the gnat, and sees and kills the serpent. The next night the ghost of the gnat reproaches him for his cruelty. The shepherd, filled with remorse, raises a monument to the gnat. In what way the poem reflects Spenser's relations with the earl of Leicester, to whom it was dedicated 'Long since', will probably never be known.

**Virginia**, a daughter of the centurion Lucius Virginius. Appius Claudius, the decemvir, became enamoured of her and sought to get possession of her. For this purpose she was claimed by one of his favourites as daughter of a slave, and Appius in the capacity of a judge gave sentence in his favour and delivered her into the hands of his friend. Virginius, informed of these proceedings, arrived from the camp, and plunged a dagger into his daughter's breast to save her from the  
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tyrant. He then rushed to the camp with the bloody knife in his hand. The soldiers, incensed against Appius Claudius, marched to Rome and seized him. But he destroyed himself in prison and averted the

execution of the law. This story (which is in \*Livy, 3.44 *et seq.*) is the basis of two plays called \**Appius and Virginia*, one by \*Webster and/or \*Heywood, one by \*Dennis; of \*Knowles's tragedy *Virginius*; and one of Macaulay's \**Lays of Ancient Rome*.

**Virginians, The**, a \*historical novel of the American Revolution by \*Thackeray, published in numbers, Nov. 1857-Oct. 1859, and illustrated by the author. George Washington plays a prominent part in the narrative, a fact which offended some American readers. The novel takes up the story of the Esmond family a generation after the events of \**The History of Henry Esmond*, and mainly concerns the fortunes of Esmond's twin grandsons, George and Harry Warrington, in America and England. Their mother, Esmond's only daughter Rachel, favours her younger son Harry, and is capricious and autocratic in her treatment of George. The boys are alike in appearance, but totally different in character, George being serious and scholarly, Harry cheerful, volatile, and attractive. However, they always remain close friends. When George disappears in a military expedition against the French and is presumed dead, Harry, now the heir, visits England, and meets his Castlewood relations, whose corrupt behaviour is in marked contrast to Harry's New World innocence. Under their influence Harry plunges into gambling and dissipation, and is inveigled into an engagement to his much older cousin Maria. He is arrested for debt and imprisoned in a sponging-house. He is rescued by the sudden reappearance of George, who has escaped from the French and come to England. Maria releases Harry from his engagement,

since he is no longer heir to a fortune. But when George falls in love with and marries Theo, the daughter of a poor soldier, General Lambert, rather than an American heiress, his mother cuts off his allowance, and he is only saved from penury by becoming the heir of Sir Miles Warrington, of the English branch of the family. Harry has become a favourite of the rakish old Baroness Bernstein, the former Beatrix Esmond, and she leaves money to him in her will. Harry joins the army, and is with Wolfe at the capture of Quebec. He falls in love with Fanny Mountain, the daughter of his mother's housekeeper, and marries her rather than Hetty Lambert, Theo's sister, who is in love with him. When the War of Independence breaks out, Harry joins Washington, and George, who is in the British army, resigns his commission rather than run the risk of fighting against his brother. He settles on the Warrington estates in England, and gives up the Virginian property to Harry. George Warrington in \* *Pendennis* is a descendant of the Warrington family of this novel.

***Virgin Martyr, The***, a tragedy by \*Massinger and \*Dekker, printed 1622.

The Emperor Diocletian bids his daughter Artemia choose whom she will marry. She chooses Antoninus, a brave soldier, son of Sapritius, governor of Caesarea. He declines the dangerous honour, being moreover devoted to Dorothea, a maid of the Christian sect, which is at the time subject to persecution. Theophilus, a zealous persecutor, and his secretary Harpax, 'an evil spirit', betray Antoninus and Dorothea to Artemia, who finds them together, and at once orders them to

execution, but presently allows Theophilus to send his daughters to Dorothea to convert her to the pagan religion. The daughters, instead, are converted by Dorothea to Christianity, and on their boldly professing it are killed by their own father. Dorothea, attended by her 'good spirit' Angelo, is subjected to extremes of torture and indignity and finally executed, Antoninus dying by her side. In the last act, Angelo and Harpax, the good and evil spirits, contend for the soul of Theophilus. Theophilus, summoned before Diocletian, proclaims his conversion to Christianity, courageously suffers torture, and dies. The same story has been treated in poems by \*Swinburne and G. M. \*Hopkins. **virtuosi**, see LITERATI.

***Vision of Judgement, A***, a poem in hexameters by R. \*Southey, published 1821, at the time when he was \*poet laureate.

The preface, written in defence of this metrical innovation, contains, in a digression, a violent attack on the works of \*Byron, 'those monstrous combinations of horrors and mockery, lewdness and impiety'. Byron retorted with his parody *The Vision of Judgement* (below).

The poet in a trance sees George III (who had died in 1820) rise from the tomb and, after receiving from the shade of Perceval news of affairs in England, proceed to the gates of heaven. The devil, accompanied by \*Wilkes, comes forward to arraign him, but retires discomfited, and the king, after receiving a eulogy from Washington, is admitted to Paradise, where he is greeted by previous English sovereigns, the worthies of England, and finally by his family.

**'Vision of Judgment, The'**, a satirical poem in *ottava rima* by \* Byron, published in the \* *Liberal*, 1822. In 1821 appeared \**A Vision of Judgement* by \*Southey (see above), which in its preface described Byron as the leader of the 'Satanic school' of poetry. Byron replied with an exuberant travesty of Southey's poem. George III, at the celestial gate, is claimed by Satan, who catalogues his crimes against freedom and the national and individual woes that he condoned: Satan then calls a crowd of witnesses, including the 'merry, cock-eyed', and forgiving sprite of \* Wilkes and the unforgiving \*Junius, to testify to the king's disastrous reign. Southey is swept up from the Lake

District by a devil, and is mocked by Byron for his  
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'spavin'd dactyls' and derided as a political renegade, a time-server, and a hack—Southey demonstrates his venality by offering to add Satan's biography to his life of Wesley. The poem ends as Southey attempts to read from his own manuscript; this causes such distress to the assembled spirits that he is knocked back down to his own lake by St Peter, and in the confusion King George is allowed to slip into heaven. The work is a tour de force of mock-heroic wit, savage in its attack, yet buoyant with its own inventiveness, and the indictment of the king himself is lightened by references to his dull domestic virtues—

A better farmer ne'er brushed dew from lawn,  
A worse king never left a realm undone!

**'Vision of Mirzah, The'**, an allegory by \* Addison, published in the *Spectator* (No. 159). Mirzah has a vision of human life as a bridge over which multitudes

are passing, some dropping through concealed trapdoors into the flood beneath; he also sees the happy islands of the virtuous dead.

**Vita nuova**, see DANTE.

**VITRUVIUS POLLIO** (fl. 40 BC), Roman architect and author of *De Architecture!*, the only surviving classical treatise on architecture. It was much studied by Renaissance and later architects; the first printed edition was published in 1486.

**Vittoria Corombona**, see WHITE DEVIL, THE.

**Vivian Grey**, a novel by B. \*Disraeli, published 1826, with a continuation in 1827.

This was the first of Disraeli's novels, published anonymously when he was 22 and written, as he later observed, 'with imagination acting upon knowledge not acquired by experience'. The first of a group of three novels (the others were *Alroy* and *\*Contarini Fleming*), it represented, in its author's words, 'my active and real ambition'. Vivian, a brilliant and difficult boy, is expelled from school, and discovers that by clever manipulation of his charm and social skills he can advance himself in the world of politics. He becomes the protégé of the marquis of Carabas, a powerful but disappointed politician, and by cynically playing on the follies of various discontented peers and MPs builds a faction round the marquis. His secret efforts to create a new party are exposed by the tempestuous Mrs Lorraine (a reminiscence of Lady Caroline \*Lamb). Vivian is challenged to a duel by the outraged Cleveland, leader-designate of the party, whom Vivian kills. All hopes destroyed, the young man leaves England and begins a desultory life of

intrigue, adventure, and lost love among German princelings and principalities. The last four books were added by popular demand in 1827. Disraeli came to dislike the novel, and the character of the unprincipled Vivian dogged him for many years: he tried to suppress the book, but pirated editions abroad forced him to reprint, and in 1853 he drastically revised the work. Among various identifications, the kindly, scholarly Mr Grey represents Disraeli's father, Isaac \*D'Israeli, the dashing Lord Alhambra has something of \*Byron, the marquis of Carabas of John \*Murray (who was extremely angry), and Cleveland of \*Lockhart.

**Vivieni, Emilia**, see EPIPSYCHIDION.

**Vivien**, see LADY OF THE LAKE.

**VIZETELLY**, Henry (1820-94), son of a publisher and engraver, of a family Italian in origin, but long settled in England; he became an engraver, publisher, journalist, and editor, whose defiance of censorship and policy of issuing cheap reprints had a considerable impact on the literary scene. In 1885 he joined forces with G. A. \* Moore to publish a cheap one-volume edition of *A Mummer's Wife*, an act which did much to break the power of the circulating libraries and the three-decker novel; in 1886 with H. \*Ellis he founded the \* Mermaid Series of unexpurgated reprints of 'Best Plays of the Old Dramatists'. He also published translations of \*Flaubert, \*Gogol, Tolstoy, the \*Goncourts, etc., and 17 novels by \*Zola; it was his publication of Zola's *La Terre* that led to his three-month imprisonment in 1888 on an obscenity charge, despite the protests of \*Bradlaugh, \*Gosse, Ellis, and others. This

bankrupted his publishing company. Vizetelly had many friends in the artistic and literary world, including \*Thackeray, \*Doré, and \*Sala, and his memoirs, *Glances back through Seventy Years* ( 1893), give a lively portrait of bohemian society.

**VOLNEY**, Constantin François de Chasseboeuf, comte de (1757-1820), French historian, travel writer, and *philosophe*, author of *Les Ruines, ou méditation sur les révolutions des empires* ( 1791 ), in which contemplation of the ruins of Palmyra becomes the occasion for reflections on the rise, progress, and decline of ancient civilizations and the prospect for modern ones. The soul of the narrator, enlightened by a spirit, the Genius of Tombs and Ruins, comprehends through a conspectus of human history that man's miseries have at all times been the result of his ignorance, greed, and neglect of natural law; but that, guided by Nature and Reason, he will at last come to know his own best interest. Putting aside the dual tyranny of religious superstition and political despotism, he will perfect his nature and establish freedom, equality, and justice. *Les Ruines* was translated into English in 1795 and (generally known as *Ruins of Empire*) had a certain currency in England through the early 19th cent., especially among rationalists and freethinkers. It was a favourite book of \* Shelley's, providing the plan for his \* *Queen Mab*; in Mary Shelley's *Frankenstein* it is one of four books by means of which the monster receives his education.

**Volpone**, or *The Fox*, a comedy by \*Jonson, performed by the King's Men in 1605-6, printed 1607.

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Volpone, a rich Venetian without children, feigns that he is dying, in order to draw gifts from his wouldbe heirs. Mosca, his parasite and confederate, persuades each of these in turn that he is to be the heir, and thus extracts costly presents from them. One of them, Corvino, even attempts to sacrifice his wife to Volpone in hope of the inheritance. Finally Volpone overreaches himself. To enjoy the discomfiture of the vultures who are awaiting his death, he makes over his property by will to Mosca and pretends to be dead. Mosca takes advantage of the situation to blackmail Volpone, but rather than be thus defeated Volpone chooses to reveal all to the authorities. They direct that Volpone shall be cast in irons until he is as infirm as he pretended to be, Mosca whipped and confined to the galleys, Corvino made to parade in ass's ears, and his wife be returned to her family with a trebled dowry. A secondary plot involves Sir Politic Would-be, an English traveller who has absurd schemes for improving trade and curing diseases, and his Lady, a loquacious, hectoring pedant. Sir Politic is chastened when Peregrine, a wiser English traveller, pretends to have him arrested for treason. The names of the principal characters, Volpone (the fox), Mosca (the fly), Voltore (the vulture), Corbaccio (the crow), Corvino (the raven), indicate their roles and natures.

**Volscius**, Prince, a character in Buckingham's *\*The Rehearsal*. He is torn between love and honour, and comes on the stage with one boot on and one off, his legs illustrating his distraction.

**Vǫlsunga saga**, a prose version of a lost cycle of heroic songs of which fragments survive in the poetic *\*Edda*,

dealing with the families of the Volsungs and the Niblungs. It has been translated by W. *\* Morris* and E. Magnusson (1888). For the treatment in it of the story of Sigurd and Brunhild, see **SIGURD THE VOLSUNG**.

**VOLTAIRE**, pseudonym of François-Marie Arouet (1694-1778), French satirist, novelist, historian, poet, dramatist, polemicist, moralist, critic, and correspondent.

Voltaire was the universal genius of the *\*Enlightenment*. Welcomed in the free-thinking circles of Parisian society, he was committed to the Bastille for his satires in 1717-18, and again exiled to England in 1726-9. The remainder of his life was divided between long periods of retreat in the provinces (first in Champagne with Mme du Châtelet, finally at Ferney near Geneva) and brief returns to metropolitan centres (Paris, Versailles, Berlin). His literary principles were fundamentally neo-classical: his epic poem *La Henriade* (1723 and 1728), on the career of Henry of Navarre, and his heroic tragedies, notably *Zaire* (1732), a Turkish tale of fated love, exhibit all the formality, decorum, artificiality, and lucidity of the mode. His political principles were essentially liberal. The *Lettres philosophiques* (1734, English version 1733), inspired by his residence in England, which mention *\*Congreve* and *\* Addison*, attack the abuses of the *ancien régime* in the name of tolerance and liberty, while his history *Le Siècle de Louis XIV* (1751) disregards providence as an explanatory principle, seeking instead evidence of social and moral progress. His most characteristic works, however, were his philosophical tales, notably *Zadig* (1747) and *\*Candide* (1759) in which the rapidity, cleverness, and precision of his mind are put to



the service of elaborating a rational protection against the basic evils of life. His relentless mockery of the cruelty and obscurantism of the civil and ecclesiastical establishments was the source of both his persecution and his immense prestige.

**Volumnia**, in Shakespeare's *\*Coriolanus*, the mother of Coriolanus. A proud, imperious Roman matron, she rejoices in her son's exploits; but it is her eloquence that saves Rome from the Volscians, at her son's expense.

**von ARNIM**, Elizabeth (1866-1941), novelist and cousin of K. ^Mansfield, born Mary Annette Beauchamp in Sydney, Australia. In 1890 she married Count Henning August von Arnim-Schlagenthin, who appears as 'the Man of Wrath' in her best-known work, *Elizabeth and Her German Garden*, published anonymously in 1898; it describes her family life and the garden she created at Nassenheide in Pomerania. E. M. ^Forster and Hugh ^Walpole were tutors to her children there. After von Arnim's death she was married in 1916 to Bertrand ^Russell's brother, the second Earl Russell. She published many novels, including *Pastor's Wife* (1914), *Vera* (1921), and *The Enchanted April* (1922, adapted for film in 1992), and a quirky autobiography, *All the Dogs of My Life* (1936). Noted for its descriptive power and irreverent wit, her work reveals a keen sense of women's struggle for autonomy within marriage.

**von HÜGEL**, Friedrich, baron of the Holy Roman Empire (1852-1925), Roman Catholic theologian and philosopher. He was born in Florence and after a cosmopolitan education settled in England in 1867. He studied natural science, philosophy, and religious

history, adopting the critical views of the Old Testament. In 1905 he founded the London Society for the Study of Religion, which brought him into touch with thinkers and scholars of the most diverse views. His works include *The Mystical Element of Religion* (1908), *Eternal Life* (1912), and *The Reality of God* (published posthumously, 1931).

**VONNEGUT**, Kurt (1922- ), American novelist and short story writer who attended Cornell before serving in the air force in the Second World War. Captured by the Germans, he survived the bombing of Dresden in 1945, an experience that he would later use in his most famous novel, *Slaughterhouse-Five; or The Children's Crusade* (1969). His earlier works drew on ^science fiction and fantasy to satirize the increasing mechanization and dehumanization of the post-war world. His first novel, *Player Piano* (1952), envisages a New York factory town whose automated structure turns its

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workers and scientists into virtual robots. In *The Sirens of Titan* (1959) the human race is stumbled upon by aliens searching for a new spaceship; whilst *Cat's Cradle* (1963) imagines how a scientific discovery threatens to destroy the planet. He has also written plays, of which *Happy Birthday Wanda June* (1970) is the best known, and collections of stories, chief among which is *Welcome to the Monkey House* (1968). Other novels include *Breakfast of Champions* (1973), *Slapstick* (1976), *Jailbird* (1979), and *Deadeye Dick* (1983).

**VORAGINE**, Jacobus de, see GOLDEN LEGEND.

**Vortkism**, an aggressive literary and artistic movement that flourished 1912-15; it attacked the sentimentality

of 19th-cent. art and celebrated violence, energy, and the machine. The Vorticists, dominated by W. \*Lewis, included \*Pound, \*Gaudier-Brzeska, the painters C. R. Nevinson and Edward Wadsworth; they were associated with T. E. \*Hulme, F. M. \*Ford, and the sculptor Jacob Epstein (*Rock Drill*, 1913, Tate Gallery, London). In the visual arts this revolutionary fervour was expressed in abstract compositions of bold lines, sharp angles, and planes; the Vorticist style was indebted to Cubism and \*Futurism, although Lewis mocked the Futurist obsession with speed (E. Wadsworth, *Abstract Composition*, 1915, Tate Gallery, London; Wyndham Lewis, *Composition*, 1913, Tate Gallery, London). *Blast: The Review of the Great English Vortex*, published in June 1914 and edited by Lewis, was an ambitious attempt to establish in England a magazine dedicated to the modern movement and to draw together artists and writers of the avant-garde. Its long lists of the blasted and blessed, its mixture of flippancy and rhetoric, and its provocative title and typography were designed to jolt the English out of their complacent insularity. Several artists adapted the Vorticist style to First World War subjects, but the real impetus petered out after the Vorticist Exhibition held at the Doré Gallery in 1915.

**Vortigern**, a legendary 5th-cent. king of Britain who is reputed to have enlisted Hengist and Horsa against his former allies the Picts, thus causing the transfer of Britain to the Anglo-Saxons. He marries Renwein (Rowena), the daughter of Hengist. After a lifetime of feuds and alliances with the Germanic invaders, in the course of which he meets Merlin and is astonished by

his prophecies, he is burnt alive in the tower in Wales to which he had retired. The story is told in \*Geoffrey of Monmouth's *History* (vi. 6-viii. 2) and \*La3amon's *Brut*, 14,255-396.

**Vortigern and Rowena**, see IRELAND, W H.

**VOSSIUS**, Gerhard Jan (1577-1649), and Isaac (1618-89), his son, eminent Dutch scholars. The father, who was invited to England and made a canon of Canterbury, was professor of history at Amsterdam and author of *Historia Pelagiana*. The son came to England and was a canon of Windsor 1673-89. He published editions of \*Catullus and \*Juvenal and *Observations* on classical subjects.

**Vox Clamantis**, see GOWER, J.

**VOYNICH**, Ethel Lillian, née Boole (1864-1960), novelist, born in Cork, remembered for her revolutionary novel *The Gadfly* (1897), set in pre-1848 Italy, which sold in vast quantities in translation in the Soviet Union. She married a Polish revolutionary, and worked in London for the periodical *Free Russia*.

**VOZNESENSKY**, Andrey ( 1933- ), Russian poet, born in Moscow and trained as an architect at the Moscow Institute of Architecture. His first successful volume, *Mosaika* (1960), was followed by others including *Antimiri* (trans. as *Antiworlds* 1963, by Max Hayward, R. \*Wilbur, \*Auden, and others) and *On the Edge: Poems and Essays from Russia* (trans. R. McKane, 1991). His poems are lyrics of contemporary life: he is a defender of \*Modernism, with a strong visual sense and an interest in the visual arts, culminating in his development of the genre of the 'video-poem' in the 1990s.

**Vulgar Errors**, see PSEUDODOXIA EPIDEMICA.

**Vulgate, the**, from the Latin *vulgatus*, 'made public or common', a term applied more particularly to St \*Jerome's Latin version of the Bible completed in C.404. The Clementine text of this, a recension made by order of Clement VIII (1592-1605), is the authorized Latin text of the Roman Catholic Church. See BIBLE.

**Vulgate Cycle, the**, a very important group of Arthurian romances in French prose, dating from 1215-30. It comprises the three romances which make up the Prose *Lancelot* (*Lancelot* itself, the *Queste del Saint Graal*, and *Mort Artu*) and two others: the *Estoire del Saint Graal*, and a version of Robert de \*Boron's partially surviving *Merlin*. The group is the most influential version of the Arthurian legends between \*Geoffrey of Monmouth and \*Malory. Ed. H. O. Sommer (7 vols, 1908-13); see chs. 22-3 by J. Frappier and H. Micha in *Arthurian Literature in the Middle Ages* (1959)-

**VYAZEMSKY**, Prince Pyotr Andreevich (1792-1878), Russian poet and intimate friend of \*Pushkin. His poetry is elegant, polished, and witty; as a critic he is one of the main theorists of Russian Romanticism. His use of the term in an article of 1817 is considered to be the first mention of it in Russia. He was a great admirer of \*Byron and Sir W \*Scott, and did much to advance their reputation in Russia. In 1838 Vyazemsky visited England, taking a cure of sea-bathing at Brighton, spending time in the circle of Lady \*Morgan, and meeting Horace \*Smith. He visited the Royal Pavilion, discussed the woman question with Lady Morgan in the light of her book *The Woman and Her Master*,

listened to the Chartist O'Connor, visited the duke of Norfolk's estate at Arundel and the Isle of Wight, read 1 0 6 7 VYAZEMSKY | VYE

the *Spectator*, and discussed the Irish question (Vyazemsky's mother was an Irishwoman by the name of O'Reilly, and he made vague attempts to trace his ancestors). He then spent some time in London, visiting Westminster, Newgate Prison, and Drury Lane. His impressions of England are contained in the thirteenth of his 'Notebooks'. His conclusion is uncannily like that of \*Zamyatin 80 years later: 'In English life there is nothing unexpected, *imprévu*, and therefore the general result must be boredom.'

**Vye**, Eustacia, a character in Hardy's *The Return of the Native*.

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