



Merriam-Webster's  
Encyclopedia  
of  
Literature



Merriam-Webster, Incorporated, Publishers  
Springfield, Massachusetts



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Library of Congress Cataloging-in-Publication Data

Main entry under title:

Merriam-Webster's encyclopedia of literature.

p. cm.

ISBN 0-87779-042-6

I. Literature—Dictionaries. I. Merriam-Webster, Inc.

PN41.M42 1995

803—dc20

94-42741

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12345HC979695

# Preface

It is through the naming of objects, the telling of stories, and the singing of songs that we know ourselves and others. Whether trickster tales or nursery rhymes are the first things we remember hearing, we have learned how to live our lives by means of narrative—the stories our mothers told us, the books our brothers and sisters read to us (and the volumes we chose to read to them), the holy books and textbooks we memorized as children and still recall with perfect clarity. By these means we develop—however weakly or strongly—our moral natures; we discover who we are and who we are not, what we would give anything to be and precisely what we would be willing to sacrifice to gain that prize. We need stories and songs to live fully.

Reference books are one of the most efficient means we have of organizing what we know. The most useful reference book on literature will help us find biographical data on the greatest writers of all places and all periods and on less-well-known contemporary writers, too. It will remind us of the plots of favorite folktales as well as inform us of the significance of an epic novel. It will introduce us to major literary characters, explain the meaning of a literary term, and describe the significance of a literary style or movement. It will permit us to quickly review a mode of criticism and tell us precisely what the adjectival form of an author's name is meant to convey. If, in addition, it includes an etymology and gives us a clue about how to pronounce the subject at hand, then we have a satisfying book, a true companion.

It is at this sort of comprehensive coverage of the literatures of the world that the present work aims. *Merriam-Webster's Encyclopedia of Literature* merges the lexical work for which Merriam-Webster dictionaries have long been known—defining, pronunciation, and etymology—with the extensive and varied yet rigorously edited and verified information that typifies *Encyclopædia Britannica*. The editorial staff of this volume includes members of both organizations. Together they have created a singular—and they hope singularly useful—product.

Those Merriam-Webster editors who helped produce this volume include James L. Rader, who prepared the etymologies; Brian M. Sietsema, who prepared the pronunciations; Joanne M. Despres, Madeline L. Novak, and Stephen J. Perrault, who reviewed the final copy; and Gloria J. Afflitto, Jennifer

N. Cislo, Ruth W. Gaines, Jennifer S. Goss, Maria A. Sansalone, and Katherine C. Sietsema, who provided production assistance. *Encyclopædia Britannica* staff members who were instrumental in the project include editors Mary Rose McCudden and Anita Wolff; members of the *Encyclopædia Britannica* production staff, particularly Ellen Finkelstein, Ann Belaski, and Maria Ottolino; picture editor Amy G. Segelbaum; page makeup operator Griselda Cháidez; and Marilyn Barton and Stephanie Green of production control. Additional services were provided by Vincent Star and Stephen Bosco in computer services; Melvin Stagner, Mimi Srodon, Sylvia Wallace, and Marsha Mackenzie, who helped in production planning; Terry Passaro and Shantha Uddin, who provided library assistance; and Velia Palomar and Sandra Langeneckert, who helped with administrative details.

Many others helped in writing, compiling, editing, copyediting, proofreading, and other stages of production. Their additional support was invaluable. They are (in alphabetical order): Zachary M. Baker, Michael Born, Jr., James P. Carnes, Mary W. Cornog, Dennis Flaherty, David W. Foster, Amanda E. Fuller, Lisa Grayson, Dale H. Hoiberg, Lisa Jacobson, Sharon Johnson, Graziano E. Krätli, John Krom, Jr., Robert Lewis, John Litweiler, the late Adam G. Liu, John Mathews, Tom Michael, Frederick C. Mish, Stephanie Motz, Frank Nipp, Fukiko Ogisu, Paula Peterson, Diana M. Pitstick, Kenneth Pletcher, Naomi Polonsky, Robert Rauch, Cindy Rutz, Marco Sampalo, Fran Sherman, Beverly Sorkin, Christine Sullivan, Amy Tikkanen, Judith West, Lee Anne Wiggins, and Janice M. Wolff.

The plan for this book was conceived by Robert McHenry, Editor in Chief of *Encyclopædia Britannica*, and John M. Morse, Executive Editor of Merriam-Webster. The plan was refined and improved through the review and comments of Mark A. Stevens, Senior Editor, General Reference of Merriam-Webster, and Joseph J. Esposito, President and Publisher of *Encyclopædia Britannica North America*, who provided generous support and guidance throughout the project.

Kathleen Kuiper  
Editor

# Explanatory Notes

This book contains entries for authors, works, literary landmarks, literary and critical terms, mythological and folkloric figures, fictional characters, literary movements and prizes, and other miscellaneous matters. For the most part the presentation of information in these entries requires little explanation, but the following notes will assist the reader.

## Entry names.

1. *Boldface entry selection.* In general, biographical entries are listed under the family name, when there is one. Exceptions to the family-name rule are pseudonyms, some non-English-language names, and subjects lacking family names or better known by what we would now call their prenames. Writers who are better known to readers by the pseudonym under which they published are found at the pseudonym. Thus, the writer Eric Blair, better known to readers by his pseudonym, is listed under **Orwell**, George. Writers who are better known by prename are so listed. Dante Alighieri and Michelangelo di Buonarroti Simoni, for example, are listed at **Dante** and **Michelangelo**, respectively. Subjects lacking family names, including those whose surnames are not family names, are generally entered at the given names by which they are known in English. Christine de Pisan is entered at **Christine**.

2. *Non-English-language names.* In virtually all cases, vernacular usage has governed spelling. For languages not written in the Roman alphabet, the following conventions have been adopted:

Russian and other nonromanized languages have been transcribed using the systems followed in the *Encyclopædia Britannica*.

Chinese names (except for persons identified with the Nationalist movement or regime) are romanized and alphabetized under the Pinyin rather than Wades-Giles system, but cross-references are consistently provided at the Wade-Giles version.

In Japanese and Korean names, with few exceptions, the distinction between family and personal names is observed. (Note that in those languages normal name order places the family name first; hence in this dictionary no comma appears between family and personal name as it does in an inverted English name—as, for example, **Ōe Kenzaburō**). Hungarian names, which also follow family-personal name order, are, on the other hand, treated as English names and the comma is used.

## Alphabetization.

Alphabetization is letter-by-letter, not word-by-word. Thus **belles lettres** falls between **Bellerophon** and **Bell** for **Adano**. The order of entries is determined by ordinary rules of alphabetization applied to the boldface entry names and by the following additional rules:

Diacritical marks, marks of punctuation, and spaces within the boldface names are ignored, as are roman numerals.

Names beginning with M', Mac, or Mc are alphabetized according to their spelling.

## Titles of works.

For ease of use, titles of works that are given individual treatment are usually entered at a conventional shortened form of the title, often a character's name (as **Humphry Clinker**), with the full title following in parentheses (*in full* The Expedition of Humphry Clinker). In general, non-English-language works are entered at their English-language titles (as in **Human Comedy** rather than **Comédie humaine**). In virtually all cases, titles are not inverted. **Book of the Dun Cow** is entered at **Book**.

## Cross-references.

Cross-references are indicated by small capitals. Because a one-volume work of this type affords the reader easy access to any entry, cross-references have been used sparingly—except for Wades-Giles transliterations of Chinese names (which in this book have been entered at their Pinyin spelling). Biographies of writers known for their participation in a particular movement or their use of a particular style will mention those details, but often will not contain a cross-reference to the movement or style. It is assumed that the reader who desires more information about the movement or style will look at that entry without the editor's direction. Cross-references in this book are employed chiefly to lead the reader to further information on his or her subject of immediate inquiry. Although the book enters the article **Harlem Renaissance** and the movement is mentioned in the **Zora Neale Hurston** entry, **Harlem Renaissance**—because it gives no new information on Hurston—is not mentioned in small capitals in the Hurston entry.

## Dates in text.

In general, dates following the titles of works indicate the date of first publication. The date following mention of a foreign-language title is the year in which the book was first published in the original language. The dates following play titles should be assumed to refer to the dates of original publication unless otherwise indicated. The **Edward Albee** entry, for example, lists *Who's Afraid of Virginia Woolf?* (1962) and *Three Tall Women* (produced 1991).

## Translations in text.

For non-English-language works, the date of publication is usually followed by a translation (if the title is not an obvious cognate or a proper name) in roman type. Translations that appear within quotation marks are approximate renderings. Italicized titles within parentheses indicate that the work has been published in English. In the **Czesław Miłosz** entry, for example, one of his untranslated volumes is treated in this manner: *Poemat o czasie zastygłym* ("Poem of Frozen Time"). A collection of Miłosz's essays that has been translated into English is treated in the following manner: *Zniewolony umysł* (1953; *The Captive Mind*). In this example, 1953 indicates the date of publication of the original Polish text and *The Captive Mind* is the English-language version. Of course, the title of the English-language version may not be a literal rendering of the original title.

## Etymologies.

Etymologies in this book are meant to provide historical and philological background for the terminology of literary studies. The book provides etymologies for common nouns, such as names of genres, verse forms, and movements, and for some proper nouns, such as schools of criticism. However, for most proper nouns, such as personal or geographical names or titles of works, etymologies have not been given. Etymologies are also not provided for terms whose literary significance depends on a more general sense of a word (for example, *icon*), or for terms that are obviously compounds or derivatives of words or word-forming elements with unspecialized senses (for example, *flashback* and *naturalism*). Ordinarily, etymologies are enclosed in square brackets and placed after the pronunciation and before the body of the entry. In some entries the origin of the word is discussed in the text, and there a bracketed etymology will be lacking unless it provides additional data. In general, intermediate languages, remoter ancestors, and the philological detail appropriate to a dictionary of etymology have been omitted in this book, unless such information is relevant to the literary use of a term.

## Pronunciation.

This book provides pronunciation respellings for most entry words. All personal and geographical names are given phonetic transcriptions when they constitute an entry or occur in a title; respellings are given also for literary terms that appear in boldface entries. The only entry words without respellings are familiar words and connectives which appear in compounds or titles, such as the “and” in *Pelléas and Mélisande*, the first two words of the entry *Waiting for Godot*, or the title of the play *Peace*. The pronunciation for these words may be found in *Merriam-Webster's Collegiate Dictionary, Tenth Edition*. Common nouns which do not have entries in the latter dictionary are given pronunciations here, as at the entry for *The Deer-slayer*. Names that appear in titles in the genitive case are respelled in pronunciation in the nominative case, as at *Grimm's Fairy Tales*, unless the proper name is always found in the genitive, as is the case for the entry *Harper's Magazine*.

Pronunciation respellings are also included for most pseudonyms, original names, alternative spellings, irregular plurals, and for some unusual first names, as for Ayn *Rand*. These sorts of names are not given pronunciations, however, when they are simple transpositions of the elements of the entry name:

**Ngugi wa Thiong'o** \ŋ-'gū-gē-wā-'t̥h̥yòŋ-gō\, *original name*  
James Thiong'o Ngugi

When two or more variant spellings of a name have the same pronunciation, the respelling is placed after the last spelling with that pronunciation:

**Frigg** \'fr̥ig\, *also called* Friia, Frija \'fr̥ē-ə\, or Frea \'fr̥ā-ə\

Prefixes like *d'*, *de*, *van*, and *von* are included in pronunciation respellings only if the surname is typically cited with the prefix,

as for Joost van den **Vondel**, but not for Eduard von **Bauernfeld**. Arabic names are transcribed only in their shorter, familiar form, not in the full patronymic form:

**Ibn Jubayr** \,ib-ən-zhū-'bīr\, *in full* Abū al-Ḥusayn Muḥammad ibn Aḥmad ibn Jubayr

Names of fictional characters, such as **Tom Sawyer**, are transcribed in full; unlike real people they are more likely to be referred to by their first or full name.

Names from English literature are transcribed in a composite dialect which approximates the speech of the majority of Americans. British names are shown with variants from the Received Pronunciation of British English where this dialect differs noticeably from American speech. Names from ancient and classical literature are sometimes fully anglicized and other times are transcribed in a reconstructed classical pronunciation, according to the prevailing usage in modern English. Foreign language names are respelled in their native pronunciation and are generally rendered in the standard dialect of the language in question with allowances made for regional variation, as between Castilian and Latin-American Spanish. A variant labeled *Angl* is added for names with familiar anglicizations, as for Friedrich **Nietzsche**, and for exceptionally difficult foreign names. Additional notes on anglicized pronunciation are found in the following Guide to Pronunciation.

For the names of living authors, every effort has been made to secure the author's own pronunciation. When our research shows that an author's pronunciation of his or her name differs from common usage, the author's pronunciation is listed first, and the descriptor *commonly* precedes the more familiar pronunciation:

**Brontë** \'br̥än-tē, *commonly* 'br̥än-tā\, Charlotte

The pronunciations in this book are informed by the scholarship of many people. James L. Rader provided information for Russian and Polish names, as did Karen L. Wilkinson for Spanish names, Amy West for Old Norse names, and Jill J. Cooney and Joanne M. Despres for French names. Katherine C. Sietsema gave assistance with names from classical literature. Ralph Emerson contributed significantly for names of British and American authors. A scholarly debt is owed also to the following consultants (in alphabetical order):

Mansur G. Abdullah, Dina Amin, Sujata Banerjee, Kim Bechari, Elie Birnbaum, Ahmed Birsal, Henri Boyi, Karen Cunliffe, Vincent Dowling, John Fox, Amelia R. Gintautas, Sylvia Gon, Bernadette Goovaerts, Thomas Hagrup, David Hasenfratz, Donald Herdeck, Carmen-Maria Hetrea, Dale H. Hoiberg, John Huehnergard, Lloyd Hustvedt, Richard Impola, Kyria Kalavratsou, Marita Karlische, Graziano E. Krätli, Joan Mandry, Nouran Menugian, Fred Mudawwer, Fukiko Ogisu, Ruth Ohayan, Graham Pointon, Kathy Prisender, Gerald Rasmussen, Fred C. Robinson, Leo Schelbert, George Schoolfield, Adam Stern, Ryo Suganame, Paul Nadim Tarazi, Naomi Tutu, Maria Tymoczko, Shantha Uddin, Jurgen Van de Leur, Aleksandar Vlajkovic.

# Guide to Pronunciation

The following paragraphs set out the value of the pronunciation symbols in English and other languages. Symbols which are not letters of the English alphabet are listed first. Sounds discussed in the following paragraphs are also rendered in symbols from the International Phonetic Alphabet (IPA) where appropriate.

- \\ Pronunciation respellings are printed between reversed virgules. Pronunciation symbols are printed in roman type, and language labels, descriptors, and remarks are printed in italics.
- ˈ, ˌ A high-set stress mark precedes a syllable with primary (strongest) stress; a low-set mark precedes a syllable with secondary (medium) stress. Stress in English words is manifested especially as a change in intonation; in other languages stress may be realized as a marked jump in pitch (up or down), increased energy, or lengthening of syllables. Some languages, such as French, show few distinctions between stressed and unstressed syllables except in phrases. Chinese, Vietnamese, and to a lesser extent Swedish and Norwegian distinguish words by differing pitches of syllables. Japanese words are spoken with intonational contours that are very unlike English stress. These various prosodic features are approximated by renderings in terms of English stress. A respelling system that could precisely encode prosody in these languages would exceed the needs of most English-speaking readers of a reference book of this nature.
- \ Hyphens are used in respellings to separate syllables. The placement of these hyphens is based on phonetic and orthographic criteria and may not match the phonological syllabication of a given language.
- , ; \ Pronunciation variants are separated by commas; groups of related variants are separated by semicolons.
- ʕ \ is a sound of Arabic and Persian that is pronounced much like \h \ with simultaneous vibration of the vocal cords (IPA [ʕ]). It may be omitted in anglicized pronunciations of these names.
- ə \ is a neutral vowel found in unstressed syllables in English as in *anoint*, *collide*, *data* (IPA [ə]).
- ˘ə, ə \ as in *cut*, *conundrum* (IPA [ʌ]). In English such syllables have some degree of stress; in respellings of Russian names \˘ə \ denotes this vowel with no stress.
- ɘ \ is a high, unrounded, centralized vowel as in Russian *bylo* 'was (neut.)', Turkish *kız* 'girl', Chinese *shih* 'lion,' and Japanese *netsuke* 'netsuke' (IPA [i, ɪ, u]). This is not a distinctive vowel of English, but it may be heard as a variant of the unstressed vowels \i \ and \ə \, as in the last syllables of *biologist* and *matches*. In anglicized pronunciations \ɘ \ may be replaced in Turkish names by \i \, and in Chinese and Russian names by \i \ or \e \; the vowel may be dropped entirely in anglicizations of Japanese names.
- \æ \ as in *rap*, *cat*, *sand*, *lamb* (IPA [æ]). This vowel may be reduced to \ə \ in unstressed syllables.
- \eɪ \ as in *way*, *paid*, *late*, *eight*. In English pronunciation this symbol stands for a diphthong (IPA [ei, eɪ]), whereas in most other languages this symbol should be understood as a short or long monophthong of the front mid-high vowel (IPA [e, e:]). In anglicized pronunciations the English diphthong may be substituted.
- \ɑ \ as in *opt*, *cod*, *mach* (IPA [ɑ]). The low, back, unrounded vowel of American English is often pronounced with some lip-rounding in British English when the vowel is spelled with the letter *o* (IPA [ɔ]). This vowel may be reduced to \ə \ in unstressed syllables, but only \ɑ \ is shown in this book.
- \ɑ̃ \ as in French *chat* 'cat,' *table* 'table' (IPA [ɑ̃]). This sound is found in some Eastern dialects of American English, as in the pronunciation of *car* in the speech of some Bostonians; it is also the initial element of the diphthong \i \ in words like *wide* or *tribe*. The sound \ɑ̃ \ can be characterized as a vowel produced with the tongue in a position midway between that of \a \ and \ã \, or as the vowel \ə \ produced with the jaws somewhat further apart. In Arabic the vowel \ɑ̃ \ may be fronted somewhat to \a \ or even \e \ when it occurs as a short vowel in closed syllables. In anglicized pronunciations of Scandinavian names \ɑ̃ \ may be replaced by \ã \; in French names it may be anglicized as \ã \ or \a \; in Arabic names it may be replaced by \a \.
- \ær \ as in *air*, *care*, *laird* (IPA [æɪ]). In some American dialects this may also be pronounced with a mid-low initial element as \er \ (IPA [ɛɪ]).
- \aʊ \ as in *out*, *loud*, *tout*, *cow* (IPA [aʊ, au]).
- \b \ as in *bat*, *able*, *rib* (IPA [b]). This symbol is also used to transcribe a sound in names from India which appears in English spelling as *bh* and which in the original language is a voiced aspirate (IPA [bʰ]).
- \β \ as in the "soft" *b* or *v* of Spanish *hablar* 'speak' or *Avila* 'Avila' (IPA [β]). This sound is a voiced bilabial fricative, formed by setting the mouth in the position for \b \ but separating the lips just enough to allow the passage of breath as with \v \. The sound \β \ may be anglicized as \v \.
- \tʃ \ as in *chair*, *reach*, *catcher* (IPA [tʃ]).
- \d \ as in *day*, *red*, *ladder* (IPA [d]). This symbol is also used to transcribe a sound in names from India which appears in English spelling as *dh* and which in the original language is a voiced aspirate (IPA [dʰ]). (See also the section on \t \ below.)
- \ɛ \ as in *egg*, *bed*, *bet* (IPA [ɛ]). This symbol is also used sometimes to transcribe the short monophthongal front mid-high vowel found in some European lan-

- guages (IPA [e]). This vowel may be reduced to ə in unstressed syllables, but only e is shown in this book.
- ɛ̃, ẽ as in *eat, reed, fleet, pea* (IPA [i, i:]). This sound may be diphthongized in some dialects of English, but it is always a monophthong in other European languages.
- ɛ̃ as in *penny, genie* (IPA [i, i]). In some dialects of American and British English the unstressed ɛ̃ is pronounced as a vowel similar to ĩ.
- ei as in Dutch *eieren* ‘eggs,’ *dijk* ‘dike’ (IPA [ɛi]). This sound is a diphthong formed of a sequence of the vowels e and ɛ̃. It may be anglicized as ă or as ĩ.
- f as in *fine, chaff, office* (IPA [f]).
- g as in *gate, rag, eagle* (IPA [g]). This symbol is also used to transcribe a sound in names from India which appears in English spelling as *gh* and which in the original language is a voiced aspirate (IPA [gʰ]).
- ḡ as in Spanish *lago* ‘lake’ (IPA [ɣ]). This sound is a voiced velar fricative, produced by setting the mouth in the position for g but separating the tongue from the hard palate just enough to allow the passage of breath as with the sound k̄. The sound ḡ may be anglicized as g̃.
- h as in *hot, ahoy* (IPA [h]). This sound appears only at the beginning of syllables in English; in Arabic and Persian names this sound may also be found at the end of a syllable.
- hl as in Welsh *llaw* ‘hand’ or Icelandic *hlaup* ‘slide’ (IPA [ɬ]). This sound is a voiceless l̥: it can be approximated by producing h while holding the mouth in the position for l. The sound hl may be anglicized as l̥.
- hr as in Welsh *rhad* ‘free’ or Icelandic *hraun* ‘lava’ (IPA [ɣ]). This sound is a voiceless consonantal r̥: it can be approximated by producing h while holding the mouth in the position for r. The sound hr may be anglicized as r̥.
- hw as in *wheat, when* (IPA [w]). In some dialects of English this sound is replaced by w.
- ĩ as in *ill, hip, bid* (IPA [ɪ]). This vowel may be reduced to ə in unstressed syllables, but only ĩ is shown in this book.
- ĩ as in *aisle, fry, white, wide* (IPA [ai, ai, ai, ai]).
- j as in *jump, fudge, budget* (IPA [dʒ]).
- k as in *kick, baker, scam, ask* (IPA [k]). This symbol is used also to respell the voiceless uvular stop of Arabic and Persian (IPA [q]) which appears in English spellings as the letter *q*. For the latter sound the tongue is brought in contact with the soft palate rather than the hard palate.
- k̄ as in *loch, Bach, German Buch* (IPA [x]), and German *ich* ‘I’ (IPA [ç]). This sound is a voiceless velar or palatal fricative, produced by setting the mouth in the position for k but separating the tongue from the hard palate just enough to allow the passage of breath. Some English speakers produce this sound in imitation of a cat’s hissing or of static over a radio set. The symbol k̄ is used also to respell the voiceless pharyngeal fricative of Arabic and Persian (IPA [ħ]) which appears in English spellings as the letter *h*. In European names k̄ may be anglicized as k; in Arabic and Persian names it may be anglicized as h.
- l̥ as in *lap, pal, alley* (IPA [l, ɫ]). In some contexts this sound may be heard as a syllabic consonant (IPA [l]), which in this book is respelled as the syllable əl, as at the *Tower of Babel* ‘bāb-əl, ‘bab-. When this sound falls at the end of a syllable in French pronunciations it is heard as a voiceless l̥ (IPA [l̥]), as in *cénacle* sə-‘nāk̄l̥. The latter sound often disappears entirely in French pronunciations, and it may be anglicized as the syllable əl̥ or by omitting the l̥ sound entirely.
- m̥ as in *make, jam, hammer* (IPA [m]). In some contexts this sound may be heard as a syllabic consonant (IPA [m̥]), which in this book is respelled as the syllable əm̥, as at *Bottom* ‘bāt-əm̥.
- n̥ as in *now, win, banner* (IPA [n]). In some contexts this sound may be heard as a syllabic consonant (IPA [n̥]), which in this book is respelled as the syllable ən̥, as at *Bruce Catton* ‘kat-ən̥. In Japanese names this symbol is used at the end of syllables to represent the uvular nasal sound in that language.
- ̃ is used to show nasalization of the preceding vowel, as in French *en* ə̃ ‘in’.
- ŋ as in *ring, singer, gong* (IPA [ŋ]). In English this sound appears only at the end of a syllable, but in non-European languages it may occur at the beginning of a syllable followed either by a vowel or another consonant. In these contexts ŋ may be anglicized as əŋg.
- ō as in *oak, boat, toe, go* (IPA [o, o:, ou]). This sound is a diphthong in most dialects of English, but it is always a monophthong in other European languages. In the Received Pronunciation of British English the diphthong is əu (IPA [əu]), where the initial element is a central mid vowel. The symbol ō is used also to respell the low or low-mid, back, rounded vowel of Greek (IPA [ɒ, ɔ]) which appears in English spelling as the letter *o* or *ō*.
- ō as in *hawk, bawl, caught, ought, Utah* (IPA [ɔ]). In some dialects of American English this sound is replaced by ă. The symbol ō is used to respell the low, back, rounded vowel of Hungarian (IPA [ɔ̄]) which is spelled as the letter *a* without an acute accent. The vowel ō may be reduced to ə in unstressed syllables, but only ō is shown in this book.
- œ as in French *neuf* ‘new’ and German *Köpfe* ‘heads’ (IPA [œ]). This vowel can be approximated by producing the vowel e while rounding the lips as if pronouncing the vowel ō. The sound œ may be anglicized as ər̥.
- œ̃ as in French *deux* ‘two’ and German *Löhne* ‘wages’ (IPA [ø]). This vowel can be approximated by producing the vowel ă while rounding the lips as if pronouncing the vowel ō. The sound œ̃ may be anglicized as őr̥ with a very light r̥ sound.
- œ̃̃ as in Dutch *tuin* ‘yard’ (IPA [œy, øy]). This vowel can be approximated by producing the vowel ĩ while rounding the lips as if pronouncing the vowel ũ. The sound œ̃̃ may be anglicized as ĩ.
- oĩ as in *oyster, toy, foil* (IPA [ɔi, ɔi]).



- \ɔr\ as in **core, born, oar** (IPA [ɔr]). In some American dialects this may also be pronounced with a mid-high initial element \ɔr\ (IPA [ɔr]) in many words.
- \p\ as in **pet, tip, upper** (IPA [p]).
- \r\ as in **rut, tar, error, cart**. What is transcribed here as \r\ in reality represents several distinct sounds. As an English consonant \r\ is produced with the tongue tip slightly behind the teethridge (IPA [ɹ]). As a semivowel in words like *cart* and *fore* \r\ appears as retroflexion of the tongue tip in some dialects and as a transitional vowel like \ə\ in the so-called “R-dropping” dialects of American and British English.  
In other languages \r\ represents a stronger consonant, such as a trill or tap of the tongue tip against the teethridge (IPA [r, ɾ]) or a trill of the back of the tongue against the soft palate (IPA [ʀ]). When \r\ falls at the end of a syllable in French pronunciations it is sometimes heard as a devoiced uvular fricative (IPA [χ]), as in **belles lettres** \bel-'letr\. The latter sound often disappears entirely in French pronunciations, and it may be anglicized as the syllable \-rə\ or by omitting the \r\ sound entirely. The \r\ sounds of Danish, German, Portuguese, and Spanish also vary according to phonetic context, but all may be anglicized with the \r\ of English.
- \s\ as in **sink, bass, lasso, city** (IPA [s]).
- \sh\ as in **shin, lash, pressure** (IPA [ʃ]).
- \t\ as in **top, pat, later** (IPA [t]). In some contexts, as when a stressed or unstressed vowel precedes and an unstressed vowel follows, the sound represented in English spelling by *t* or *tt* is pronounced in most American speech as a voiced flap produced by tapping the tongue tip against the teethridge (IPA [ɾ]). In similar contexts the sound represented by *d* or *dd* has the same pronunciation.
- \th\ as in **third, bath, Kathy** (IPA [θ]).
- \th\ as in **this, other, bathe** (IPA [ð]).
- \ū\ as in **ooze, blue, noon** (IPA [u, u:, uu]). This sound is a diphthong in most dialects of English, but it is always a monophthong in other European languages.
- \ū\ as in **wool, took, should, put** (IPA [u]).
- \y\ as in German *Bünde* ‘unions,’ *füllen* ‘to fill’ (IPA [ʏ]). This vowel can be approximated by producing the vowel \i\ while rounding the lips as if pronouncing the vowel \ü\. The sound \y\ may be anglicized as \yü\ or \ü\.
- \ī\ as in German *kühl* ‘cool’ and French *vue* ‘view’ (IPA [y]). This vowel can be approximated by producing the vowel \ē\ while rounding the lips as if pronouncing the vowel \ū\. The sound \ī\ may be anglicized as \yü\ or \ü\.
- \üy\ as in Welsh *gwyl* ‘festival’ (IPA [ui]). This diphthong does not occur in English. It is produced as a sequence of the vowels \ū\ and \i\. This vowel may be anglicized as \di\.
- \v\ as in **veer, rove, ever** (IPA [v]).
- \w\ as in **well, awash** (IPA [w]).
- \y\ as in **youth, yet, lawyer** (IPA [j]). In some languages the consonant \y\ may occur after a vowel in the same syllable, as in French *famille* \fā-'mēy\ ‘family.’ The pronunciation of \y\ in these contexts is the same as at the beginning of a syllable in English.
- \ʹ\ is used to show palatalization of a preceding consonant, as in French *campagne* \kã-'pãn'\ ‘country’ and Russian *perestroika* \pʹi-rʹi-'strôi-kə\ ‘restructuring’ (IPA [i]). A palatalized consonant is produced with the body of the tongue raised as if in the position to pronounce \y\. In anglicized pronunciations \ʹ\ may be sounded as the consonantal \y\ of English when it falls in the middle of a syllable or as \-yə\ at the end of French words. In anglicizations of Russian and other Slavic names it may be omitted entirely.
- \z\ as in **zoo, haze, razor** (IPA [z]).
- \zh\ as in **pleasure, decision** (IPA [ʒ]).

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# Pronunciation Symbols

For more information see Guide to Pronunciation

- ə . . . . in anoint, collide, data  
'ə, ə . . . . cut, conundrum  
á . . . . biologist, matches  
a . . . . rap, cat, sand, lamb  
ā . . . . way, paid, late, eight  
ä . . . . opt, cod, mach  
â . . . . French *chat*, *table*  
ar . . . . air, care, laird  
aù . . . . out, loud, tout, cow  
b . . . . bat, able, rib  
b . . . . Spanish *hablar*, *Avila*  
ch . . . . chair, reach, catcher  
d . . . . day, red, ladder  
e . . . . egg, bed, bet  
'ē, ē . . . . eat, reed, fleet, pea  
ē . . . . penny, genie  
ei . . . . Dutch *eieren*, *dijk*  
f . . . . fine, chaff, office  
g . . . . gate, rag, eagle  
g̃ . . . . Spanish *lago*  
h . . . . hot, ahoy  
hl . . . . Welsh *llaw*, Icelandic *hlaup*  
hr . . . . Welsh *rhad*, Icelandic *hraun*  
hw . . . . wheat, when  
i . . . . ill, hip, bid  
ī . . . . aisle, fry, white, wide  
j . . . . jump, fudge, budget  
k . . . . kick, baker, scam, ask  
k̄ . . . . loch, Bach, German *Buch*  
l . . . . lap, pal, alley  
m . . . . make, jam, hammer  
n . . . . now, win, banner  
" . . . . shows that a preceding vowel  
          is nasalized, as in French *en* \ä"\  
ŋ . . . . ring, singer, gong  
ō . . . . oak, boat, toe, go  
ó . . . . hawk, bawl, caught, ought, Utah  
œ . . . . French *neuf*, German *Köpfe*  
œ̄ . . . . French *deux*, German *Löhne*  
œ̄ē . . . . Dutch *tuin*  
ôi . . . . oyster, toy, foil  
ór . . . . core, born, oar  
p . . . . pet, tip, upper  
r . . . . rut, tar, error, cart  
s . . . . sink, bass, lasso  
sh . . . . shin, lash, pressure  
t . . . . top, pat, later  
th . . . . third, bath, Kathy  
th̄ . . . . this, other, bathe  
ü . . . . ooze, blue, noon  
ù . . . . wool, took, should  
ue . . . . German *Bünde*, *füllen*  
ūē . . . . German *kühl*, French *vue*  
üy . . . . Welsh *gwyl*  
v . . . . veer, rove, ever  
w . . . . well, awash  
y . . . . youth, yet, lawyer  
y' . . . . shows palatalization of a preceding  
          consonant, as in French *campagne*  
          \kä"-'pán'y\  
z . . . . zoo, haze, razor  
zh . . . . pleasure, decision  
' . . . . indicates a consonant that is pro-  
          nounced like \h\ with vibration  
          of the vocal cords  
\\ . . . . reversed virgules used to mark the  
          beginning and end of a phonetic  
          respelling  
' . . . . mark preceding a syllable with  
          primary stress: *boa* \'bō-ə\  
, . . . . mark preceding a syllable with  
          secondary stress: *beeline* \'bē-,līn\  
- . . . . mark indicating syllable divisions



**Aakjær** \ˈɑːker\, Jeppe (b. Sept. 10, 1866, Aakjær, Den.—d. April 22, 1930, Jenle) Poet and novelist, leading exponent of Danish regional literature and of the literature of social consciousness.

Aakjær grew up in the Jutland farming area and so was well aware of the harsh conditions endured by farm laborers. His early novels deal primarily with this theme. As a young man he went to study in Copenhagen, earning his living as a proofreader and later as a journalist. *Vredens børn, et tyendes saga* (1904; "Children of Wrath: A Hired Man's Saga"), which is considered to be his most powerful novel, was a strong plea for the betterment of the farm laborer's lot. It initiated much public discussion and helped bring about some minimal reforms. He is best-known, however, for his poems, especially those collected in *Fri felt* (1905; "Free Fields") and *Rugens sange* (1906; "Songs of the Rye").

**Aaron** \ˈar-ən\ (fl. c. 14th century BC) The traditional founder and head of the Jewish priesthood, who, with his brother Moses, led the Israelites out of Egypt. The figure of Aaron is built up from several sources of tradition. In the Talmud and Midrash he is seen as the leading personality at the side of Moses. The sign that he was God's choice for high priest was the blossoming of his walking stick, or rod.

**Aaron's Rod** Novel by D.H. LAWRENCE, published in 1922. Lawrence constructed a parallel between the power that was miraculously manifested in the blossoming rod wielded by the biblical figure Aaron and the effect of the flute played by the protagonist of the novel, Aaron Sisson.

Sisson is an amateur flutist who works in a coal mine. He abandons his wife and the life he has known to travel and seek new adventures, making his living as a flutist. While he is in Florence, Italy, his flute is shattered during political riots.

**Abaddon** \ə-ˈbɑd-ən\ The angel of the bottomless pit, referred to in the Book of Revelations. John Milton extended the meaning of the term to include the pit (*i.e.*, the abyss of hell) itself in his poem *Paradise Regained*.

**Abasiyanık** \äb-ä-sä-yän-äk\, Sait Faik (b. Nov. 23, 1906, Adapazarı, Ottoman Empire [now in Turkey]—d. May 11, 1954, Istanbul) Short-story writer, a major figure in modern Turkish literature.

Educated in Constantinople (now Istanbul) and Bursa, he lived in France from 1931 to 1935. On his return to Turkey, he began to publish his short stories in *Varlık* ("Existence"), the nation's leading avant-garde periodical. Abasiyanık's stories were written in a style new to Turkish literature. Despite their formlessness and lack of a conventional story line, they conveyed in a single, compelling episode a wide range of human emotions. In 1936 Abasiyanık published his first volume of short stories, *Semaver* ("The Samovar"). A dozen others followed, including *Lüzumsuz adam* (1948; "The Useless Man"), *Kumpanya* (1951; "The Company"), and *Alemdağda var bir yılan* (1953; "There's a Snake at Alem Mountain"). He also wrote an experimental novel.

**Abbaye group** \ä-ˈba\ A short-lived cooperative community of French writers and artists who promoted new works and who lived together in a house called L'Abbaye, in a Paris suburb, from 1906 to 1907. The group included the writers Charles Vildrac and Georges Duhamel. The house was a center of artistic activity, and other writers and artists, including Jules Romains, were associated with the group (though they were not inhabitants of the house). The Abbaye artists supported themselves by selling books that they printed on their own printing press. One of the works published by the group was the influential *La Vie unanime* (1908) by Romains. The Abbaye community was portrayed by Duhamel in his novel *Le Désert de Bièvres* (1937). See also UNANIMISME.

**Abbey** \ˈab-ē\, Edward (b. Jan. 29, 1927, Home, Pa., U.S.—d. March 14, 1989, Oracle, Ariz.) American writer whose works, set primarily in the southwestern United States, reflect an uncompromising environmentalist philosophy.

The son of a Pennsylvania farmer, Abbey earned bachelor's and master's degrees at the University of New Mexico in the 1950s. He subsequently worked as a park ranger and fire lookout for the National Park Service in the Southwest. Central to this experience was the perspective it afforded on the human presence in the environment. Abbey observed both the remnants of ancient Indian cultures and the encroachment of consumer civilization. His book *Desert Solitaire* (1968) is an extended meditation on the sublime and forbidding wilderness of southeastern Utah and the human incursions upon it. This work, along with the novel *The Monkey Wrench Gang* (1975), which recounts the exploits of a band of guerrilla environmentalists, became virtual handbooks of the environmental movement. The strain of cynicism that runs through much of Abbey's writing is leavened by a bracing prose style and mischievous wit. His numerous other works include *The Brave Cowboy* (1958), *Slickrock* (1971), *Abbey's Road* (1979), and *The Fool's Progress* (1988). *Hayduke Lives!*, a sequel to *The Monkey Wrench Gang*, was published posthumously in 1990.

**Abbey Theatre** \ˈab-ē\ Dublin theater that was established in 1904. It grew out of the Irish Literary Theatre, founded in 1899 by William Butler YEATS and Isabella Augusta, Lady GREGORY, and was devoted to fostering Irish poetic drama. In 1902 the Irish Literary Theatre was taken over by the Irish National Dramatic Society, which had been formed to present Irish actors in Irish plays. In 1903 this became the Irish National Theatre Society, with which many leading figures of the IRISH LITERARY RENAISSANCE were closely associated. The quality of its productions was quickly recognized, and in 1904 an Englishwoman, Annie Horniman, a friend of Yeats, paid for the conversion of an old theater in Abbey Street, Dublin, into the Abbey Theatre. The Abbey opened in December 1904 with a bill of plays by Yeats, Lady Gregory, and John Millington SYNGE (who joined the other two as codirector).

In 1924, the Abbey became the first state-subsidized theater in the English-speaking world. The emergence of playwright Sean O'CASEY also stimulated new interest in the theater. Although the Abbey has broadened its repertoire in recent decades, it continues to rely primarily on Irish plays.

**Abbott** \ˈab-ət\, Jacob (b. Nov. 14, 1803, Hallowell, Maine, U.S.—d. Oct. 31, 1879, Farmington, Maine) American clergyman, teacher, and writer, best known as a writer of children's books.

Abbott attended Bowdoin College and studied at Andover Newton Theological School. He taught at Amherst College, moving in 1829 to Boston, where he founded and was the first principal of the Mount Vernon School, a secondary school for girls. Abbott was sole author of 180 books and coauthor or editor of 31 others, notably the 28-volume, instructive "Rollo" series. Although now they are chiefly noted for their picture of 19th-century rural American life, Abbott intended them to entertain, to edify, to make children think, and to help them learn to read. Abbott also wrote 22 volumes of biographical histories and the *Franconia Stories* (10 vol.).

**Abdülhak Hamid Tarhan** see TARHAN.

**Abdulla** \ab-ˈdäl-ə\, Muhammed Said (b. April 25, 1918, Zanzibar, Tanz.) Tanzanian novelist generally regarded as the father of Swahili popular literature.

After completing his formal education, Abdulla worked as an inspector in the Colonial Health Department. A decade later, he took up journalism, and in 1948 he was made editor of the newspaper *Zanzibari*. For the next decade he also served as assistant editor on several magazines.

Abdulla's first success with fiction occurred when his "Mzimu wa Watu wa Kale" ("Shrine of the Ancestors") won a prize. It was published as a novel in 1960. In this work, Abdulla introduced his detective hero, Bwana Msa, and the other characters who recur in many of his subsequent novels, including *Kisima cha Giningi* (1968; "The Well of Giningi"); *Duniani Kuna Watu* (1973; "In the World There Are People"); *Siri ya Sifuri* (1974; "The Secret of the Zero"); *Mke Mmoja Waume Watatu* (1975; "One Wife, Three Husbands"); and *Mwana wa Yungi Hulewa* (1976; "The Devil's Child Grows Up").

**Abdullah bin Abdul Kadir** \äb-ˈdäl-ə-bin-ˈäb-ˈdäl-ˈkä-dir\ (b. 1796, Malacca, Malaya—d. 1854, Jiddah, Turkish Arabia [now in Saudi Arabia]) Malayan writer who transformed Malay literature by the introduction of realism. He is considered to be the father of modern Malay literature.

Of mixed Arab (Yemeni) and Tamil descent and Malayo-Muslim culture, Abdullah was born and grew up in a Malacca that was newly British, and he spent most of his life interpreting Malay society to Westerners and vice versa. Styled *munshi* (teacher) from an early age, in recognition of his teaching Malay to Indian soldiers of the Malacca garrison (and later to a whole generation of British and American missionaries, officials, and businessmen), he rapidly became an indispensable functionary in the fledgling Straits Settlements. He was copyist and Malay scribe for Sir Stamford Raffles and, from 1815, was translator of the Gospels and other texts into Malay for the London Missionary Society in Malacca.

*Hikayat Abdullah* (1849; "Abdullah's Story") is his much-translated autobiography. Its chief distinction—beyond the vivid picture it gives of his life and times—is its radical departure from traditional Malay literary style. In contrast to the largely court literature of the past, the *Hikayat Abdullah* provided a lively and colloquial descriptive account of events and people with a freshness and immediacy hitherto unknown.

**abecedarius** \ä-bē-sē-ˈdär-ē-əs\ [Late Latin, alphabetical, from the names of the letters *a, b, c, d*] A type of ACROSTIC in which the first letter of each line of a poem or the first letter of the first word of each stanza taken in order forms the alphabet. Examples of these are some of the Psalms (in Hebrew), such as Psalms 25 and 34, where successive verses begin with the letters of the Hebrew alphabet in order.

**Abe** \äb-ä\ Köbō, byname of Abe Kimifusa (b. March 7, 1924, Tokyo, Japan—d. Jan. 22, 1993, Tokyo) Japanese novelist and playwright noted for his avant-garde techniques and his use of bizarre and allegorical situations to examine the isolation of the individual.

Abe grew up in Mukden (now Shenyang) in Japanese-occupied Manchuria, where his father, a physician, taught medicine. In 1941 Abe went to Japan, and in 1943 he began studying medicine at the University of Tokyo but returned to Manchuria before the end of World War II. Repatriated to Japan, he graduated from medical school in 1948 but never practiced. In 1947 he published *Mumei shishū* ("Poems of an Unknown Poet") at his own expense. The critical acceptance of his novel *Owarishi michi no shirube ni* (1948; "The Road Sign at the End of the Street") established his reputation.

Among Abe's important novels are *Suna no onna* (1962; THE WOMAN IN THE DUNES), *Daiyon kamyōki* (1959; *Inter Ice Age 4*), *Tanin no kao* (1964; *The Face of Another*), *Moetsukita chizu* (1967; *The Ruined Map*), *Hako otoko* (1973; THE BOX MAN), and *Mikkai* (1977; *Secret Rendezvous*). Of his many plays, which met with great success in Japan, *Tomodachi* (1967; *Friends*) and a few others have been performed in English. He directed his own theater company in Tokyo.

**Abel** \ä-bəl\ In the Old Testament, second son of Adam and Eve, who was slain by his older brother, CAIN (Genesis 4:1–16). According to Genesis, Abel, a shepherd, offered the Lord the firstborn of his flock. The Lord respected Abel's sacrifice but did not respect that offered by Cain. In a jealous rage, Cain murdered Abel. Because his brother's innocent blood had put a curse on him, Cain then became a fugitive.

The characters of Cain and Abel appear in some form in several works of literature, including works by Samuel Taylor Coleridge, Lord Byron, William Blake, Miguel de Unamuno, and John Steinbeck.

**Abelard** \ä-bä-ˈlärd, Ängl ˈäb-ə-ˈlärd\, Peter, also called Pierre Abélard or Pierre Abailard, Latin Petrus Abaelardus or Petrus Abeilardus (b. 1079, Le Pallet, near Nantes, Brittany [now in France]—d. April 21, 1142, Priory of Saint-Marcel, near Chalon-sur-Saône, Burgundy [now in France]) French theologian and philosopher best known in literature for his poetry and for his celebrated love affair with HÉLOÏSE.

Hired to tutor the gifted Héloïse, Abelard fell in love with her. A child was born to them and they married secretly, but Héloïse's vengeful relatives had Abelard castrated and the couple took up separate religious lives. After Héloïse became head of a new foundation of nuns called the Paraclete, Abelard became abbot of the new community and provided it with a rule and with a justification of the nun's way of life; in this he emphasized the virtue of literary study. In the early 1130s he and Héloïse composed a collection of their own love letters and religious correspondence. In three of his most original literary works, his relationship with Héloïse is a prominent feature. The *Hymnarius Paraclitensis*, for example, features six *placitus* ("laments")—meditations on guilt and suffering—set in the mouths of biblical personages.

Of Abelard's philosophical works, *Sic et non* (completed c. 1136; "Yes and No") is the most notable. Abelard's autobiographical work, the *Historia calamitatum* (written c. 1136; *The Story of My Misfortunes*), recounts the story of his love affair and its theological consequences.

**Abe Lincoln in Illinois** \äb-ˈlīŋ-kən . . . il-ə-ˈnōi, -ˈnōiz\ Drama in 12 scenes by Robert E. SHERWOOD, produced in 1938 and published in 1939.

The play, which in 1939 was awarded the Pulitzer Prize for drama, concerns Lincoln's life and career—from his early, un-

successful days as a postmaster in New Salem, Ill., through his initial forays into local politics, his relationship with Mary Todd, and his debates with Stephen Douglas, and culminates with his election to the presidency and imminent departure for Washington, D.C., 30 years later.

**Abell** \ˈab-əl, ˈab-\, Kjeld (b. Aug. 25, 1901, Ribe, Den.—d. March 5, 1961, Copenhagen) Danish dramatist and social critic, best known outside Denmark for two plays, *Melodien der blev væk* (1935; English adaptation, *The Melody That Got Lost*) and *Anna Sophie Hedvig* (1939), which defends the use of force by the oppressed against the oppressor.

Abell studied political science but afterward began a career as a stage designer in Paris. He then went on to become Denmark's most unconventional man of the theater, not only as an original dramatist but also as a stage designer who made full use of the technical apparatus of the theater to achieve new and striking scenic effects, as in *Daga paa en Sky* (1947; "Days on a Cloud") and *Skrige* (1961; "The Scream").

**Abenteuerroman** \ˈä-ben-ˌtôi-ər-rō-män\ [German, literally, adventure novel] German form of the PICARESQUE NOVEL. The *Abenteuerroman* is an entertaining story of the adventures of the hero, but there is also often a serious aspect to the story. An example is the 17th-century *Der Abentheurliche Simplicissimus* (*Adventurous Simplicissimus*) by H.J.C. von Grimmelshausen. Compare BILDUNGSROMAN.

**Abercrombie** \ˈab-ər-krəm-bē, in U.S. commonly -kräm-\, Lascelles \ˈlas-əlz\ (b. Jan. 9, 1881, Ashton upon Mersey, Cheshire, Eng.—d. Oct. 27, 1938, London) Poet and critic associated with GEORGIAN POETRY.

Abercrombie was educated at Malvern College, Worcestershire, and Owens College, Manchester, and then became a journalist and began to write poetry. His first book, *Interludes and Poems* (1908), was followed by *Mary and the Bramble* (1910), a dramatic poem (*Deborah*), *Emblems of Love* (1912), and the prose work *Speculative Dialogues* (1913). These were marked by lyric power, lucidity, love of natural beauty, and mysticism. Abercrombie also contributed poetry to *Georgian Poetry*. After World War I, he was appointed to the first lectureship in poetry at the University of Liverpool. His critical works include *An Essay Towards a Theory of Art* (1922) and *Poetry, Its Music and Meaning* (1932).

**Abhijñānaśakuntala** \ə-ˌbi-ˈgyā-nə-ˈshā-kūn-təl-ə\ ("The Recognition of Śakuntalā") Drama by KĀLIDĀSA composed about the 5th century AD that is generally considered to be the greatest Indian literary work of any period.

Taken from legend, the work tells of the seduction of the nymph Śakuntalā by King Duśyanta, his rejection of the girl and his child, and their subsequent reunion in heaven. The epic myth is important because the child that is born is Bharata, eponymous ancestor of the Indian nation (Bhāratavaṛṣa, "Subcontinent of Bharata"). Kālidāsa remakes the story into a love idyll whose characters represent a pristine aristocratic ideal: the girl, sentimental, selfless, alive to little but the delicacies of nature, and the king, first servant of the dharma (religious and social law and duties), protector of the social order, resolute hero, yet tender and suffering agonies over his lost love. The plot and characters are made believable by a change Kālidāsa has wrought in the story: Duśyanta is not responsible for the lovers' separation; he acts only under a delusion caused by a sage's curse. As in all of Kālidāsa's works, the beauty of nature is depicted with a precise elegance of metaphor.

**Abish** \ˈab-ish\, Walter (b. Dec. 24, 1931, Vienna, Austria) American writer of experimental novels and short stories whose fiction took as its subject language itself.

Abish spent his childhood in Shanghai, China, where his family were refugees from Nazi-occupied Europe. In 1949 they moved to Israel, where Abish served in the army and developed strong interests in architecture and writing. He moved to the United States in 1957 and became a citizen in 1960. From 1975 Abish taught at several eastern colleges and universities.

In *Alphabetical Africa* (1974), the first of the 52 chapters (twice 26) consists solely of words beginning with "A," the second chapter adds words beginning with "B," and so forth through the alphabet and back again. *Minds Meet* (1975) contains short stories in which language is used symbolically rather than to relay specific information. In *the Future Perfect* (1977) features experimental short stories in which words are juxtaposed in unusual patterns. *How German Is It/Wie Deutsch ist es* (1980), often considered Abish's best work, is a multilayered novel about postwar Germany and its past. Other works include a collection of poems, *Duel Site* (1970); 99: *The New Meaning* (1990), a group of narratives; and the novel *Eclipse Fever* (1993).

**ab ovo** \ab-ˈō-vō\ A Latin phrase meaning literally "from the egg" that alludes to the practice of beginning a poetic narrative at the earliest possible chronological point. The Latin poet and critic Horace notes approvingly (in *Ars poetica*) that Homer does not begin a tale of the Trojan war with the twin egg from which Helen was born but rather in the middle of events. Compare IN MEDIAS RES.

**abbozzo** \ə-ˈbōt-sō\ [Italian] A rough sketch or draft (as of a poem).

**Abraham** \ˈä-brə-ham\ or **Avraham** \ˈäv-rə-häm\, also called **Abram** \ˈä-brəm\ or **Avram** \äv-räm\ (fl. early 2nd millennium BC) First of the Hebrew patriarchs and a figure revered by Judaism, Christianity, and Islām. According to the biblical book of Genesis, Abraham left Ur, in Mesopotamia, because God called him to found a new nation in an undesignated land that he later learned was Canaan. He obeyed unquestioningly the commands of God, from whom he received repeated promises and a covenant that his "seed" would inherit the land.

Abraham figures in several later works of literature, including *Piers Plowman*, many medieval religious dramas, and Margaret Laurence's *The Stone Angel*.

**Abraham** ben Meir ibn Ezra see Abraham ben Meir IBN EZRA.

**Abraham Lincoln: The War Years** \ˈä-brə-ham-ˈlīn-kən\ Four-volume biography by Carl SANDBURG, published in 1939. It was awarded the 1940 Pulitzer Prize for history.

After the success of his 1926 biography, *Abraham Lincoln: The Prairie Years*, Sandburg turned to Lincoln's life after 1861, devoting 11 years to research and writing. The biography is informed not only by the author's journalistic style but also by his unwavering admiration for Franklin D. Roosevelt's liberal New Deal politics. Sandburg believed that both presidents were representative of the voice of the American people, and in many respects the biography expresses his faith in the workings of democracy through the office of a compassionate, gifted leader.

**Abrahams** \ˈä-brə-hamz\, Peter (Henry) (b. March 19, 1919, Vrededorp, near Johannesburg, S.Af.) Expatriate South African writer noted for his eloquence in charting the complex issues of the nonwhites' struggle in his native land for a voice and for dignity.

Abrahams left South Africa at the age of 20, first settling in Britain and then in Jamaica. He became editor of the *West Indian Economist* and took charge of the daily radio news net-

work, *West Indian News*, until 1964, when he devoted himself full-time to writing.

Although he lived in Jamaica from 1956, most of his work remained rooted in his South African experiences. In one of his early novels, *Mine Boy* (1946), he tells of a country youth thrown into the alien and oppressive culture of a large South African industrial city, and his semiautobiographical *Tell Freedom: Memories of Africa* (1954; rev. ed., 1970) deals with his own struggles in the slums of Johannesburg. The widely translated novel *The Path of Thunder* (1948) depicts a young "mixed" couple who love under the menacing shadow of enforced segregation. *Wild Conquest* (1950) follows the great northern trek of the Boers, and *A Night of Their Own* (1965) sets forth the plight of the Indian in South Africa. Abrahams' other books include *A Wreath for Udomo* (1956; rev. ed., 1971), *This Island Now* (1966; rev. ed., 1971), and *The View from Coyaba* (1985).

**Abramov** \ə-ˈbrá-məf\, Fyodor (Aleksandrovich) (b. Feb. 29, 1920, Verkola, Russian S.F.S.R., U.S.S.R.—d. May 14, 1983, Leningrad [St. Petersburg]) Russian writer, academic, and literary critic whose work focused on the difficulties and discrimination faced by Russian peasants.

Of peasant ancestry, Abramov studied at Leningrad State University, interrupting his studies to serve as a soldier in World War II. In 1951 he finished his studies at the university, then taught there until 1960, when he became a full-time writer.

His essay *Lyudi kolkhoznoy derevni v poslevoyennoy proze* (1954; "People in the Kolkhoz Village in Postwar Prose"), which took issue with the official, idealized portrayal of life in communal Soviet villages, was condemned by the Writers Union. In a subsequent essay, which led to his expulsion from the editorial staff of the journal *Neva*, Abramov urged rescinding the law that denied peasants internal passports; he also favored allotting to the peasantry larger shares of the profits of their labors. His first novel, *Bratya i syostri* (1958; "Brothers and Sisters"), dealt with the deprivations and harsh life experienced by northern Russian villagers during World War II. Two sequels were *Dve zimy i tri leta* (1968; *Two Winters and Three Summers*) and *Puti—pereputya* (1973; "Paths and Crossroads"). This saga of peasant life was collected under the title *Pryasliny* (1974; "The Pryaslins"), concluding with a fourth novel, *Dom* (1978; "The House").

**Abrams** \ə-brəmz\, M.H., in full Meyer Howard (b. July 23, 1912, Long Branch, N.J., U.S.) American literary critic known for his analysis of the Romantic period in English literature.

Following his graduation from Harvard in 1934, Abrams studied for a year at the University of Cambridge before returning to his alma mater for master's and doctoral degrees. He joined the faculty of Cornell University, Ithaca, N.Y., in 1945, becoming professor emeritus in 1983.

Abrams wrote his first book, *The Milk of Paradise: The Effects of Opium Visions on the Works of De Quincey, Crabbe, Francis Thompson, and Coleridge* (1934), while an undergraduate. With his second work, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953), he joined the front rank of scholars of Romantic literature. The book's title denotes the two metaphors by which Abrams characterized 18th- and 19th-century English literature, respectively—the former as a cool, intellectual reflection of outward reality and the latter as an illumination shed by artists upon their inner and outer worlds. His later work *Natural Supernaturalism* (1971) explores a broader reach of the Romantic sensibility, including its religious implications and its influence on modern literature. Critical essays by Abrams were collected in *The Correspondent Breeze* (1984) and *Doing Things with Texts* (1989).

**Abrantès** see JUNOT.

**abridged edition** A version of a work that has been shortened or condensed by the omission of words, presumably without sacrifice of the principal meaning. When it is done for purposes of censorship, abridgment is known as bowdlerization (see BOWDLERIZE).

**Absalom** \ˈab-sə-ləm\ (fl. c. 1020 BC, Palestine) Third and favorite son of David, king of Israel and Judah. The picture of Absalom presented in II Samuel 13–19 suggests that he was the Alcibiades of the Old Testament, alike in his personal attractiveness, his lawless insolence, and his tragic fate. He is first mentioned as murdering his half brother Amnon, David's eldest son, in revenge for the rape of his full sister Tamar. For this deed he was driven into banishment, but he was eventually restored to favor through the good offices of Joab. Later, when some uncertainty seems to have arisen as to the succession, Absalom organized a revolt. He was eventually killed by Joab.

Later literature that deals with aspects of Absalom's life includes John Dryden's *Absalom and Achitophel* and Alan Paton's *Cry, the Beloved Country*.

**Absalom, Absalom!** Novel by William FAULKNER, published in 1936.

The principal narrative, set in 19th-century Mississippi, concerns the efforts of Thomas Sutpen to transcend his lowly origins by establishing and maintaining a slave-driven empire—"Sutpen's Hundred"—on the frontier. Sutpen's consuming notion of racial superiority undermines his closest relationships and proves his undoing. By the novel's end his plantation is in ruins and his only living heir is a mentally deficient great-grandson of mixed blood.

Bracketing this mythic story is the struggle of Quentin Compson, a young Mississippian at Harvard decades later (and the grandson of a Sutpen acquaintance), to come to terms with the story's implications for his native region. Criticized by contemporary critics for its turgid style and convoluted, redundant narration, the book later came to be considered one of the finest in American literature.

**Absalom and Achitophel** \ˈab-sə-ləm . . . ə-ˈkit-ə-fel\ Verse satire by John DRYDEN published in 1681. The poem, which is written in heroic couplets, is about a contemporary episode in which anti-Catholics, notably the Earl of Shaftesbury, sought to bar James, Duke of York, a Roman Catholic convert and brother to King Charles II, from the line of succession in favor of the king's illegitimate (but Protestant) son, the Duke of Monmouth. Dryden based his work on an Old Testament incident recorded in II Samuel 13–19; these chapters relate the story of King David's favorite son Absalom and his false friend Achitophel (Ahitophel), who persuades Absalom to revolt against his father. In his poem, Dryden assigns each figure in the crisis a biblical name, e.g., Absalom (Monmouth), Achitophel (Shaftesbury), and David (Charles II). Despite the strong anti-Catholic tenor of the times, Dryden's clear and persuasive dissection of the intriguers' motives helped to preserve the Duke of York's position.

A second part of the poem, largely composed by Nahum Tate but containing 200 lines by Dryden that were directed at his literary rivals Thomas Shadwell and Elkanah Settle, was published in 1682.

**Abse** \ˈab-zē\, Dannie (b. Sept. 22, 1923, Cardiff, Wales) British poet, playwright, essayist, and novelist, known for the characteristically Welsh voice and sensibility of his poetry.

Abse was reared in Cardiff. He trained as a physician and qualified as a doctor in 1950. From 1949 to 1954 he edited a literary magazine, *Poetry and Poverty*, and from 1951 to 1955

he served in the Royal Air Force. Thereafter he worked part-time as a physician at a London clinic while pursuing a freelance writing career.

Best known for his poetry, Abse wrote his first book of verse, *After Every Green Thing* (1948), in a declamatory style. *Walking under Water* (1952) followed. He established his mature voice and his reputation with *Tenants of the House* (1957), in which he addressed moral and political concerns with parables. *Poems, Golders Green* (1962) explored the poet's outsider identities. With this volume, Abse's work became increasingly personal, a trend continued in *A Small Desperation* (1968) and the acclaimed *Funland* (1973), a nine-part extended allegory on the quest for meaning in a madhouse world. *Way Out in the Centre* (1981; U.S. title, *One-Legged on Ice*) further explored, with his characteristic dark wit, Abse's life as a doctor. *White Coat, Purple Coat: Collected Poems, 1948–1988* was published in 1989 and *Remembrance of Crimes Past* in 1990.

The most noted of Abse's novels is *Ash on a Young Man's Sleeve* (1954). *There Was a Young Man from Cardiff* (1991) is a sequel. His theatrical works include *The Dogs of Pavlov* (1973) and *Pythagoras* (1979).

**absolute** \ˈab-sə-ˈlüt, ˈab-sə-ˈlüt\ Being self-sufficient and free of external references or relationships. In criticism, an absolutist believes that there are inviolable standards by which a work of art should be judged and that there are certain basic and immutable values that determine worth.

**Absolute, Sir Anthony and Captain Jack** \sər-ˈanth-ə-nē-ˈab-sə-ˈlüt . . . ˈkæp-tən-ˈjæk\ Fictional characters, father and son protagonists of Richard Brinsley Sheridan's comic play **THE RIVALS**. Sir Anthony is a wealthy aristocrat whose son, Captain Jack, masquerades as the penniless Ensign Beverley in order to court Lydia Languish, who has romantic notions of marrying a poor man.

**abstract** \ˈab-strakt\ A summary of points (as of a written work) usually presented in skeletal form; also, something that summarizes or concentrates the essentials of a larger thing or several things.

**abstract poem** Term coined by the English poet Edith Sitwell to describe a poem in which the words are chosen for their aural quality rather than specifically for their sense or meaning. An example from "Popular Song" in Sitwell's *Facade* follows:

The red retriever-haired satyr  
Can whine and tease her and flatter,  
But Lily O'Grady,  
Silly and shady,  
In the deep shade is a lazy lady;  
Now Pompey's dead, Homer's read,  
Heliogabalus lost his head,  
And shade is on the brightest wing,  
And dust forbids the bird to sing.

**absurdism** \əb-ˈsər-ˈdiz-əm, -ˈzər-\ A philosophy based on the belief that humans exist in an irrational and meaningless universe and that the search for order brings one into conflict with that universe. See also **THEATER OF THE ABSURD**.

**Abū al-ʿAtāhiyah** \ā-ˈbūl-ā-ˈtā-hē-yə, Arabic ʿā-ˈtā-\, original name Abū Ishāq Ismāʿil ibn al-Qāsim ibn Suwayd ibn Kaysān (b. 748, al-Kūfah or ʿAyn at-Tamr, Iraq—d. 825/826, Baghdad) First Arab poet of note to break with the conventions established by the pre-Islamic poets of the desert and to adopt a simpler and freer language of the village.

Abū al-ʿAtāhiyah ("Father of Crazyness") came from a family of *mawlās*, poor non-Arabs who were clients (i.e., paid for the protection) of the ʿAnaza Arab tribe. The family's poverty prevented Abū al-ʿAtāhiyah from receiving a formal education,

which may account for his subsequently original and untraditional poetic style. He began to write ghazels (lyric poems) during his early years in al-Kūfah; they later gained him notoriety as well as the favor of the noted caliph Hārūn ar-Rashid. Abū al-ʿAtāhiyah's fame, however, rested on the ascetic poems of his later years, the *Zuhdiyyāt*, collected in 1071 by the Spanish scholar Ibn ʿAbd al-Barr. The *Zuhdiyyāt* gave vent to his feelings of social resentment in verses depicting the leveling of the rich and powerful by the horrors of death. These found an enthusiastic following among the masses.

**Abū al-Faraj al-Iṣbahānī** \ā-ˈbūl-fā-ˈrāzh-āl-is-bā-ˈhā-nē\, in full Abū al-Faraj ʿAlī ibn al-Husayn al-Qurashī al-Iṣbahānī, also called al-Iṣfahānī \āl-is-fā-ˈhā-nē\ (b. 897, Isfahan [Iran]—d. Nov. 20, 967, Baghdad, Iraq) Literary scholar who composed an encyclopedic and fundamental work on Arabic song, composers, poets, and musicians.

Abū al-Faraj was a descendant of Marwān II, the last Umayyad caliph of Syria. He spent most of his life in Baghdad, where from 945 he enjoyed the patronage of the Būyid emirs. *Kitāb al-aghānī* ("The Book of Songs"), his major work, contains songs, biographical details (or data), and much information concerning the life and customs of the early Arabs and of the Muslim Arabs of the Umayyad period (661–750) and the subsequent ʿAbbāsīd period (which lasted from 750 to 1258).

**Abū al-Fidāʾ** \ā-ˈbūl-fē-dā\, in full Abū al-Fidāʾ Ismāʿil ibn ʿAlī al-Mālik al-Muʿayyad ʿImad ad-Dīn, also called Abulfeda \ā-ˈbūl-fē-dā\ (b. Nov. 1273, Damascus [now in Syria]—d. Oct. 27, 1331, Ḥamāh) Historian, geographer, and man of letters who became a local sultan under the Mamlūk Empire.

Abū al-Fidāʾ was a descendant of Ayyūb, the father of Saladin, founder of the Sunnite Muslim Ayyūbid dynasty (late 12th and early 13th centuries) that had been supplanted by the Mamlūks in Egypt and elsewhere before his birth. In 1285 he accompanied his father and his cousin to Mamlūk sieges of Crusader strongholds. Abū al-Fidāʾ served the Mamlūk governor of Ḥamāh until he was made first governor of Ḥamāh (1310), then prince for life (1312). In 1320, after making a pilgrimage to Mecca with the Mamlūk sultan al-Nāṣir Muḥammad, he was given the title al-Malik al-Muʿayyad and the rank of sultan.

Abū al-Fidāʾ was a patron of scholars and a scholar himself. His two major works were a history, *Mukhtaṣar tārikh al-bashar* ("Brief History of Man"), spanning pre-Islamic and Islamic periods to 1329; and a geography, *Taqwīm al-buldān* (1321; "Locating the Lands"). Both works are compilations of other authors, arranged and added to by Abū al-Fidāʾ, rather than original treatises. Popular in their day in the Middle East, they were much used by 18th- and 19th-century European Orientalists before earlier sources became available.

**Abu 'l-Faḍl 'Allāmī** \ā-ˈbūl-fād-əl-ā-ˈlā-mē, Arabic ʿā-ˈlā-\, Abu 'l-Faḍl also spelled Abu-l-Faḍl \ā-ˈbūl-fāṭh-əl\ (b. Jan. 14, 1551, Āgra, India—d. Aug. 22, 1602) Historian, military commander, secretary, and theologian to the Mughal emperor Akbar.

Abu 'l-Faḍl 'Allāmī studied with his father, a distinguished scholar, and after teaching in his father's school was presented to Akbar in 1574. Appointed a military commander in the Deccan in 1599, he distinguished himself both as a soldier and as an administrator. He was called back to court during a rebellion of Akbar's son Salīm (afterward the emperor Jahāngīr) but, at Salīm's instigation, was stopped en route and assassinated.

Abu 'l-Faḍl's major literary achievement was a history of Akbar and his ancestors, *Akbar-nāmeḥ* (*The Akbar-nāme of Abu-l-Faḍl*), concluded by the *Āin-e Akbarī* (Eng. trans., *Ain-i-Ākbarī of Abul Fazl-i-ʿAllāmī*), which includes a manual of govern-



ment operations—ranging from the jewel office and elephant stables to tax collection—and an account of Hindu culture and sciences.

**Abu Madi** \á-bù-'mā-dē\, Iliya (b. c. 1889, al-Muḥaydithah, Lebanon—d. Nov. 23, 1957, New York, N.Y., U.S.) Arab poet and journalist noted as one of the chief poets of the *mahgar* (Arab emigration to America).

When he was 11 years old, Abu Madi moved with his family from their mountain village in Lebanon to Alexandria, Egypt. He published his first collection of poetry in Alexandria in 1911. The following year he immigrated to the United States, settling in Cincinnati, Ohio, where he worked with his brother. In 1916 he moved to New York City and began editing several Arabic newspapers and magazines. In 1929 he started his own bimonthly magazine, *As-Samīr* ("The Companion"), which he expanded into a daily newspaper in 1936 and continued to publish until his death.

Abu Madi published a collection of poetry in 1916 and a second, *Al-Jadāwil* ("Streams"), in 1927. *Al-Khamā'il* (1946; "Thickets") was printed in Beirut, as was the posthumous *Tibr wa-turāb* (1960; "Gold and Dust"). His poetry was popular because of his expressive and natural use of language and his mastery of the traditional patterns of Arabic poetry.

**Abū Nuwās** \á-bū-nū-'wās\, also spelled Abū Nu'ās \nū-'ās\, in full Abū Nuwās al-Ḥasan ibn Hānī' al-Ḥakamī (b. c. 747–762, Ahvāz [Iran]—d. c. 813–815, Baghdad [now in Iraq]) Important poet of the early 'Abbāsid period (750–835).

Of mixed Arab and Persian heritage, Abū Nuwās studied in Basra and al-Kūfah, first under the poet Wālibah ibn al-Ḥubāb, later under Khalaf al-Aḥmar. Abū Nuwās' initial appearance at the 'Abbāsid court in Baghdad met with little success; his alliance with the Barmakids, the 'Abbāsid viziers, forced him to seek refuge in Egypt when the Barmakid dynasty collapsed. On his return to Baghdad, however, his panegyrics earned the favor of the caliphs Hārūn ar-Rashīd and al-Amīn, and he enjoyed great success in the 'Abbāsid court until his death.

The language of Abū Nuwās' formal odes (*qasidas*) is based on the old Arab traditions; his themes, however, are drawn from urban life, not the desert. He is particularly renowned for his poems on wine and pederasty. His verse is laced with humor and irony, reflecting the genial yet cynical outlook he had developed by spending much of his life in pursuit of pleasure.

**Abū Rīshah** \á-bū-rē-shá\, 'Umar (b. April 10, 1910, 'Akko, Palestine [now in Israel]—d. July 15, 1990, Riyadh, Saudi Arabia) Syrian poet and diplomat who is noted for his early poetry, which broke with the traditions of Arab classicism.

Abū Rīshah attended the University of Damascus in Syria, the American University in Beirut, Lebanon, and the University of Manchester, England. He was an early contributor to the influential Egyptian literary journal *Apollo*, and from 1940 he worked as a librarian in Aleppo, Syria. In 1949 his increasingly political poems attracted the attention of the new military government, and for many years he served in various diplomatic posts, including ambassadorships to Brazil, Argentina, India, and the United States. After his retirement he settled in Saudi Arabia. Abū Rīshah published verse dramas and several volumes of poetry in Arabic, as well as one volume that was translated into English as *Roving Along*.

**Abū Tammām** \á-bū-tām-'mām\, in full Abū Tammām Ḥabīb ibn Aws (b. 804, near Damascus [now in Syria]—d. c. 845, Mosul, Iraq) Poet and editor of an anthology of early Arabic poems known as the ḤAMĀSAH.

Abū Tammām changed his Christian surname and invented for himself an Arab genealogy. In his youth he worked in Damascus as a weaver's assistant but on going to Egypt be-

gan to study poetry. By the time of the caliph al-Mu'taṣim (reigned 833–842), he had established a small reputation. This was greatly enlarged through his association with al-Mu'taṣim's court, where he became the most acclaimed panegyrist of his day. He traveled to Armenia and Nīshāpūr [Iran], and on his return journey, he began compiling his *Ḥamāsah*. Abū Tammām's *divan*, or collection of poems, generally deals with contemporary events of historical significance.

**abyss** \ə-'bis, a-; 'ab-is\ [Greek *ábyssos*, from *ábyssos* (adjective) bottomless] The bottomless gulf, pit, or chaos of the old cosmogonies. The term can also have any of three specific meanings: 1. A confined subterranean body of water that according to the Old Testament was once an ocean surrounding the earth. 2. The infernal regions, including the abode of the dead and of the evil powers and the place where the wicked are punished. 3. The formless chaos out of which the earth and the heavens were created.

**academese** \ə-'kad-ə-'mēz, -'mēs; 'ak-əd-ə\ A style of writing held to be characteristic of those in academic life. The term is generally pejorative, implying jargon-filled writing.

**academic** \ak-ə-'dem-ik\ or **academical** \-mi-kəl\ Conforming to the traditions or rules of a school, as of literature or art, or an official academy. Conventional or formalistic.

**academic drama** Any play written and performed at schools and colleges in England in the early 16th century. See also SCHOOL DRAMA.

**Académie Française** \á-ká-dá-,mē-frā-'sez\ French literary academy, established by the French first minister Cardinal de Richelieu in 1634 and incorporated in 1635, and existing, except for an interruption during the era of the French Revolution, to the present day. Its original purpose was to maintain standards of literary taste and to establish the literary language. Its membership is limited to 40. Though it has often acted as a conservative body, opposed to innovations in literary content and form, its membership has included most of the great names of French literature—e.g., Pierre Corneille, Jean Racine, Voltaire, Chateaubriand, Victor Hugo, Joseph-Ernest Renan, and Henri Bergson. In 1980 Marguerite Yourcenar became the first woman to be elected to the academy.

**academy** \ə-'kad-ə-mē\ [Greek *Akadēmeia*, *Akadēmia* a public grove and gymnasium near Athens where Plato taught, a derivative of *Akadēmos*, a legendary Attic hero after whom the grove and gymnasium were named] A society of learned individuals organized to advance art, science, literature, music, or some other cultural or intellectual area of endeavor.

At the close of the European Middle Ages, academies began to be formed in Italy, first for the study of classical and then of Italian literature. One of the earliest was the Platonic Academy, founded in Florence in 1442. Literary academies sprang up all over Italy in the 16th and 17th centuries; the most famous of these was the Crusca Academy.

The Académie Française, which would become Europe's best-known literary academy, began in 1635. The Royal Spanish Academy was founded in 1713 to preserve the Spanish language, and it published a landmark Spanish dictionary for that purpose.

Academies of science began to appear in the 16th century, and academies of fine arts, music, social sciences, medicine, mining, and agriculture were formed from the 18th century on. Most European countries now have at least one academy or learned society that is sponsored by or otherwise connected with the state.

The United States, like Great Britain, Canada, and other English-speaking countries, has no state-established academies of