

**EVERYMAN'S  
DICTIONARY OF  
FICTIONAL CHARACTERS**

**William Freeman  
Revised by Fred Urquhart**

*Everyman's*  
DICTIONARY OF  
FICTIONAL CHARACTERS

*by*  
WILLIAM FREEMAN

*Revised by*  
FRED URQUHART

*With Indexes of Authors and Titles by*  
E. N. PENNELL

J. M. Dent & Sons Ltd  
London, Melbourne, Toronto

J. M. Dent & Sons Ltd  
Aldine House, 33 Welbeck Street, London W1M 8LX  
© J. M. Dent & Sons Ltd, 1963, 1967, 1973, 1975, 1979

All rights reserved. No part of this publication  
may be reproduced, stored in a retrieval system,  
or transmitted, in any form or by any means, electronic,  
mechanical, photocopying, recording or otherwise, without  
the prior permission of the publishers

First published 1963  
Second edition, with index by J. M. F. Leaper, 1967  
Third edition revised by Fred Urquhart in  
Everyman's Reference Library 1973. Reprinted 1975, 1979

ISBN 0 460 03027 2

Printed in Great Britain by Biddles Ltd, Guildford, Surrey

## ACKNOWLEDGMENTS

IN A BOOK that during many months has passed from a mere idea to final materialization, it would be a literal impossibility to thank all the people, in a private capacity or as representatives of public authorities, who have helped so generously. But a few at least may be mentioned. They include the librarian (Mr Awdry) of the National Liberal Club, Mr Frank Easton of the Essex County Library, the head librarian and assistants of Chelmsford Borough Library, the Westminster Public Library, and the publishers' own staff.

The army of 'private suggestors' (to invent a term) must remain anonymous.

And finally, of course, the typist-secretary-collaborator-sternest critic. (But she has had three books dedicated to her already.)

W. F.

## INTRODUCTION

ANY dictionary, concise or otherwise, is, from A to Z, handicapped by certain fundamental and inescapable limitations.

The first is that it cannot hope to be wholly up to date. A living language is permanently in a state of development; and English is the most vital of them all. Daily, one might almost say hourly, there are additions and modifications to its vocabulary, already numbering approximately half a million words. While a dead language—Latin is the obvious example—is always vulnerable to changes in pronunciation.

The second handicap, common to all works of reference, from the monumental *Dictionary of National Biography* to the humblest paper-covered crossword guide, is the necessity for a certain degree of selection. And selection, even when tersely and colourlessly recorded, is bound to reflect the likes, prejudices and general make-up of the recorder, however much he may pride himself on his detachment.

This particular work of reference has in addition unique handicaps of its own, principally owing to the fact of its being very much off the beaten track. It includes the names of 20,000 fictitious characters, derived from approximately 2,000 books written by some 500 authors of British, Commonwealth and American nationality during the past six centuries, and covers novels, short stories, poems and plays (the last-named being non-musical, with the exception of Gilbert & Sullivan and John Gay's two operas). Classic but non-human creations such as Black Beauty, the Jabberwock, Bagheera and Winnie-the-Pooh are also there.

This collection involved an almost fantastic number of complications. What authors it was necessary to include, what merely advisable, what definitely worth while; what books our selected authors had written, and eventually which characters in the selected books. (True, there were certain absolutely essential entrants, along with practically all their works: Shakespeare, Dickens, Scott, Hardy, Kipling, Wells, Jane Austen, the Brontës. But even the *élite* of literature included characters who were not worth bothering about.)<sup>1</sup>

There also arose the problem of semi-classics, ranging from one to half a dozen, which have achieved a permanent and universal popularity out of a total output of many readable but undistinguished and now forgotten works by the same authors. Blackmore, Mrs Henry Wood,

<sup>1</sup> The play *Henry VIII* is attributed in the present work to Shakespeare, in accordance with early tradition, though it is now commonly believed to be by Fletcher and Massinger, with passages from Shakespeare's hand.

The author has made no attempt to assign to Beaumont or Fletcher separately certain plays now believed to be by one or other though traditionally attributed to both.—[Publisher's Note.]

Marryat and Mrs Braddon will serve as examples. On the other hand there is a terrifying horde of writers who during the last hundred and fifty years achieved immense popularity, but whose works are now read only by literary explorers, ribald critics and an elderly, diminishing band of admirers. Where now are the reputations of the egregious Samuel Warren, the humourless Dean Farrar or Lady Florence Dixie (daughter of a marquis, who married 'a respectable baker'), of David Christie Murray and of Catherine Sinclair, whose novel *Modern Accomplishments*, fulsomely dedicated 'by permission' to Queen Victoria, ran into eight editions?

Anno Domini is as ruthless with literature as with the merely popular manifestations of the other arts. Nevertheless this phantom host had to be surveyed and considered, and, out of deference to the nostalgically minded reader, some of their works included.

A minor problem of an entirely different type was to determine where the line should be drawn separating fictional from historical characters (as distinct from those who were semi-historical or legendary). Sir Walter Scott provided a headache, inasmuch as he not only introduced real people to give variety and verisimilitude to his narratives, but light-heartedly altered dates and other details, either because it suited his immediate purpose or because he simply decided that it was too much trouble to check his facts. (Shakespeare, for example, appears as a guest of honour in 1575, when the dramatist was a schoolboy of eleven.) Thackeray on the other hand varies this process by entangling his historical characters with fictitious princes and nobles whose preposterously silly titles suggest a mid-Victorian Drury Lane pantomime.

A brief note concerning the general arrangement of the entries. Normally the principal character in a family is placed first, followed by husband or wife, children, parents and other relatives, in that order. But where descendants come into the story they are indented, to prevent confusion about who married whom, e.g.:

Jones, George.

Barbara, his wife, *née* Brown.

Emily, their daughter, m. Peter Robinson.

Arthur, their son.

Fanny, his aunt.

(Arthur is the child of Emily and Peter, and Fanny the aunt of the original George.)

The names of almost all wives are cross-indexed under their maiden names (except where these are barely mentioned and are of no importance); with them are included their own relations. There is by the way a distinction between 'Barbara, his wife,' which implies that the couple were married when the story began, and 'm. Barbara Brown,' which indicates that they got married in the course of the story (or that there is every prospect of their marrying shortly after the story is finished).

Illegitimate children appear under the surname by which they are known, with a cross-reference if necessary.

A few large and complicated families, whose records straggle on from century to century—the Forsytes, the Herrieses, the Newcomes, the Rakonitzes—refuse to fit in with this general plan, and are dealt with on their own merits by whatever arrangement best makes for clarity.

Quite frequently, surprisingly so in fact, characters are referred to by their authors by their Christian name only. In such cases, if sufficiently important, they are included under that name. In the rare cases where the surname though mentioned is almost unknown to the average reader (e.g. Little Nell) the character is cross-referenced under the Christian name.

*De, de la, d'.* Here the rule is that if the 'de' is virtually inseparable from the rest of the name, and the character is always alluded to with that prefix, it is indexed under 'D,' e.g. de Lyndesay. But where it is purely territorial, or not used in general conversation, it is ignored. (Cross-indexing in such cases is not practicable.)

The date given after a title is that of its original publication.<sup>1</sup> The absence of a date means that it cannot be traced with any certainty; but such cases are very rare. Generally speaking individual short stories, many of them drawn from anthologies, are undated; where the story appears in a collection under the author's name—e.g. 'William the Conqueror' in Kipling's *The Day's Work*—the date of the book is quoted.

Abbreviations have been reduced to a minimum. All are self-explanatory.

A final note. In the compilation of a dictionary which has occupied most of the waking, not to say sleeping, hours of the compilers for over two years, it is reasonably certain that, while every possible effort has been made to achieve accuracy, inaccuracies, omissions and inconsistencies will occur. Which reduced to commercial English amounts to E. & O. E. And for the benefit of the Carping Critic (I crown him with his inevitable, his unique adjective; no living creature except a critic ever did carp), let me add that he will assuredly discover also variations in style and in the presentation of details. But so long as the general reader finds the book fundamentally useful and interesting, I remain impenitent.

WILLIAM FREEMAN.

<sup>1</sup> Either in serial or in book form. In the case of plays the date is either of first presentation or of first authorized printing for public issue.—[Publisher's Note.]

## PREFACE TO NEW EDITION

ALMOST every book of this kind is hallmarked by the idiosyncrasies of its compiler. Very few compilers are so objective that they don't show some quirks of tolerance or intolerance, affection or affectation, dislike, idolatrous adoration or blindness in their choice of authors or literary works to be represented. The late William Freeman was no exception. Neither am I.

One of Mr Freeman's quirks was his overpowering fondness for all the characters, no matter how obscure or unimportant, in the Kipling canon. Another was his devotion to the works of late Victorian novelists.

When the publishers asked me to bring Mr Freeman's *Dictionary* up to date, I wished I could start from scratch; for it isn't entirely satisfactory for any editor to patch up a work of this nature. Mr Freeman's ideas and mine do not exactly coalesce. However, I've done the best I can under the circumstances. Because of the time and costs factors involved in preparing this new edition, I've been unable to do anything about the overwhelming Kipling 'tribe' of 'lesser breeds within [or without] the law.' But I've ruthlessly eliminated about four hundred characters from novels by Madame Albanesi, Walter Besant, Rosa N. Carey, Mary Cholmondeley, F. Marion Crawford, Ellen T. Fowler, Edna Lyall, Lucas Malet and a few other late Victorians who are now unread and forgotten except by a handful of very old readers.

To replace them, and to attempt to bring the *Dictionary* more into keeping with modern ideas, I have added 1,614 new references. These references give the names and details of over 2,000 characters taken from some 360 novels and plays. This includes about 180 works by 90 contemporary authors, works which either had not been published when Mr Freeman made his compilation or which he hadn't considered important enough to mention, and 180 recent works by 88 authors already represented. It also includes characters from the works of about ten great authors of the past, such as Thomas Dekker, John Skelton, John Webster, George Borrow, Stephen Crane, Baron Corvo (Frederick Rolfe), Siegfried Sassoon and Ronald Firbank, who were omitted by some extraordinary oversight from the original edition.

These additions of mine are also, no doubt, open to criticism. I'm well aware of it, but I have tried my best to be objective. I would have liked to include many more contemporary authors who have produced memorable characters, as well as older authors whose work is not properly represented (Compton Mackenzie, for instance), but to have done so would have meant making this a much bigger and more expensive volume.



## PREFACE TO NEW EDITION

xi

I wish to thank Mrs Herta Ryder, Miss Anne Carter, Mr Graham Stewart and Mr Peter Wyndham Allen for suggestions made in the compiling of this new edition, and I am most grateful to Mr C. M. Smith and the staff of the Uckfield Public Library for their help in getting the books I wished to consult.

FRED URQUHART.

October, 1971.

## CONTENTS

<i>Introduction</i>	vii
<i>Preface to New Edition</i>	x
Dictionary of Fictional Characters	i
Index of Authors	499
Index of Titles	547

# A

- Aaron**, a Moor, loved by Tamora. *Titus Andronicus* (play), W. Shakespeare.
- Aaron**. See 'RIAH.
- Abarak**, hunchback magician. *The Shaving of Shagpat*, G. Meredith, 1856.
- Abbas**, Ismail, sheriff. *Said the Fisherman*, M. Pickthall, 1903.
- Abbas Bey**, Mudir of the Fayoum. 'The Eye of the Needle' (s.s.), *Donovan Pasha*, Gilbert Parker, 1902.
- Abbeville**, Horace. *Cannery Row*, J. Steinbeck, 1945.
- Abbott**, Sir Buckstone, Bt.  
Alice ('Toots'), nee Bulpitt, his wife.  
Imogen ('Jane'), their daughter, m. Joe Vanringham.  
*Summer Moonshine*, P. G. Wodehouse, 1938.
- Abbott**, Caroline, with whom Lilia Herriton goes to Italy. *Where Angels Fear To Tread*, E. M. Forster, 1905.
- Abbott**, Jerusha, 'oldest orphan,' central character, m. Jervis Pendleton. *Daddy-Long-Legs*, Jean Webster, 1912.
- Abbott family**, the, cousins of the Dodsons. *The Mill on the Floss*, George Eliot, 1860.
- Abdael**. *Absalom and Achitophel* (poem), J. Dryden, 1681.
- Abdalla**, Saracen slave. *Ivanhoe*, W. Scott, 1819.
- Abdallah**, murdered by his brother. *The Bride of Abydos* (poem), Lord Byron, 1820.
- Abdallah**, Caliph. *Kismet* (play), E. Knoblock, 1911.
- Abdallah el Hadgi** (The Pilgrim), Saladin's ambassador. *The Taksiman*, W. Scott, 1825.
- Abderrahman**, Emir. *The Tragedy of the Koroshio*, A. Conan Doyle, 1898.
- Abdiel**, a seraph. *Paradise Lost* (poem), J. Milton, 1667.
- Abdul Gafur**, Gisborne's servant.  
His daughter, m. Mowgli.
- 'In the Rukh' (s.s.), *Many Inventions*, R. Kipling, 1893.
- Abdulla**, chief of Syed Arab trading-post. *Almayer's Folly*, J. Conrad, 1895.
- Abdullah**, old Tunisian thief who disappears. *The Tremor of Forgery*, Patricia Highsmith, 1969.
- Abdullah Khan**, one of the 'Four,' with Dost Akbar, Mahomet Singh and Jonathan Small. *The Sign of Four*, A. Conan Doyle, 1890.
- Abdur Rahman**, G.C.S.I., Amir of Afghanistan. 'The Amir's Homily' (s.s.), *Life's Handicap*, 1891, and 'Ballad of the King's Mercy' (poem), *Barrack-room Ballads*, 1892, R. Kipling.
- Abednego**, Moses, clerk to the Independent W. Diddlesex Insurance Co. *The Great Hoggarty Diamond*, W. M. Thackeray, 1841.
- Abel**, a farmer.  
His wife, a housekeeper.  
*Middlemarch*, Geo. Eliot, 1871-2.
- Abel**, Gueves de Argensola ('Mr Abel'), Venezuelan explorer and traveller, central character and narrator. *Green Mansions*, W. H. Hudson, 1904.
- Abellino**, central character. *The Bravo of Venice*, M. G. Lewis, 1805.
- Aben Ezra**, Raphael. *Hypatia*, C. Kingsley, 1853.
- Aberfordbury**, Lord. See OGILVY HIBBERD.
- Abergavenny**, Lord. *Henry the Eighth* (play), W. Shakespeare.
- Aberystwith**, Delilah. 'Delilah' (poem), *Departmental Ditties*, R. Kipling, 1886.
- Abessa**, a damsel. *The Faerie Queene* (poem), E. Spenser, 1590.
- Abhorson**, executioner. *Measure for Measure* (play), W. Shakespeare.
- Abinger**, Colonel.  
Mary, his daughter, m. Rob Angus.  
*When a Man's Single*, J. M. Barrie, 1888.
- Abinger**, Mrs Edith, of the Corner

Stores, Portobello Road; adopts Joy Stretton.  
**George**, her husband.  
**Phyll**, George's sister.  
**Violet**, Phyll's daughter.  
**Joy and Josephine**, Monica Dickens, 1948.  
**Able, Private Peter**. *A Sleep of Prisoners* (play), Christopher Fry, 1951.  
**Ablett, Mr. Trelawny of the Wells** (play), A. W. Pinero, 1898.  
**Ablett, Mark**.  
**Robert**, his brother.  
*The Red House Mystery*, A. A. Milne, 1922.  
**Ablewhite, Godfrey**, financier and swindler. *The Moonstone*, W. Collins, 1868.  
**Abney, Mr. 'Lost Hearts'** (s.s.), *Ghost Stories of an Antiquary*, M. R. James, 1910.  
**Abney, Arnold**, proprietor, Stanstead House School. *The Little Nugget*, P. G. Wodehouse, 1913.  
**Abou Taher Achmed**, Emir of Masre.  
**Ghulendi**, his wife.  
**Vathek**, W. Beckford, 1786.  
**Abram**, servant to Montague. *Romeo and Juliet* (play), W. Shakespeare.  
**Abrams, Moss**, money-lender. *Pendennis*, W. M. Thackeray, 1848-50.  
**Abramson, Jake**, 'old, subtle, sensual.' *You Can't Go Home Again*, T. Wolfe, 1947.  
**Abreskov, Paul**, Bolshevik enemy of Saskia. *Huntingtower*, J. Buchan, 1922.  
**Absalom**. *Absalom and Achitophel* (poem), J. Dryden, 1681.  
**Absolute, Sir Anthony**.  
**Captain Jack**, his son, alias Ensign Beverley.  
*The Rivals* (play), R. B. Sheridan, 1775.  
**Abu Bakr, Wasir**. *Kismet* (play), E. Knoblock, 1911.  
**Acheson**, double-crossing solicitor. *Campbell's Kingdom*, Hammond Innes, 1952.  
**Achillas**. *Caesar and Cleopatra* (play), G. B. Shaw, 1900.  
**Achilles**, Grecian commander. *Troilus and Cressida* (play), W. Shakespeare.  
**Achilles Tatius** ('The Follower'), head of the Imperial Bodyguard. *Count Robert of Paris*, W. Scott, 1832.

**Achitophel**. *Absalom and Achitophel* (poem), J. Dryden, 1681.  
**Achsah**, mad wife of Sadrach. 'A Father in Sion' (s.s.), *My People*, Caradoc Evans, 1915.  
**Ackerman** ('Tacks'), doctor. 'Un-professional' (s.s.), *Limits and Renewals*, R. Kipling, 1932.  
**Ackley, Robert**, pupil at same school as Holden Caulfield. *The Catcher in the Rye*, J. D. Salinger, 1951.  
**Acland, Sir Thomas**, cavalier. *Woodstock*, W. Scott, 1826.  
**Acrasia**, witch. *The Faërie Queene* (poem), E. Spenser, 1590.  
**Acres, Bob**. *The Rivals* (play), R. B. Sheridan, 1775.  
**Ada**, a girl graduate. *Princess Ida* (comic opera), Gilbert & Sullivan, 1884.  
**Adair, Asalea**, poverty-stricken writer, m. Major Wentworth Caswell. 'A Municipal Report' (s.s.), *Strictly Business*, O. Henry, 1910.  
**Adair, Hon. Robert**. 'The Empty House' (s.s.), *The Return of Sherlock Holmes*, A. Conan Doyle, 1905.  
**Adair, Sally**, m. David Eliot.  
**John**, her father, artist.  
*The Herb of Grace*, Elizabeth Goudge, 1948.  
**Adam**. *Adam's Opera* (play), Clemence Dane, 1928.  
**Adam**, servant to Oliver. *As You Like It* (play), W. Shakespeare.  
**Adam, Miss**, landlady. *Daniel Deronda*, George Eliot, 1876.  
**Adam, John**.  
**Mary**, his wife. Central characters.  
*Holy Deadlock*, A. P. Herbert, 1934.  
**Adam, Stephen**, head gardener, narrator. 'The Gardener' (s.s.), *Here and Hereafter*, Barry Pain, 1911.  
**Adams**, seaman, foster-father of Willy Peters; died in action. *The King's Own*, Captain Marryat, 1830.  
**Adams**, grocer, Whipham Market. *The Adventures of Philip*, W. M. Thackeray, 1861-2.  
**Adams, Rev. Abraham**, curate. *Joseph Andrews*, H. Fielding, 1742.  
**Adams, Miss Eliza**.  
**Sadie**, her niece.  
*The Tragedy of the Korosko*, A. Conan Doyle, 1898.

**Adams, Francis J.**, middle-aged American busy-body visiting Tunisia. *The Tremor of Forgery*, Patricia Highsmith, 1969.

**Adams, Jack** ('W.P.'). *Dombey and Son*, C. Dickens, 1848.

**Adams, Captain Joe.** *A Sleep of Prisoners*, Christopher Fry, 1951.

**Adams, John**, lieutenant and quartermaster. *The Spanish Farm* trilogy, R. H. Mottram, 1927.

**Adams, Sam**, wealthy business man; m. as 2nd wife Lucy Marling.

**Amabel Rose**, their daughter.

**Heather**, his daughter by 1st wife, m. Ted Pilward.

The *Barselshire* series, Angela Thirkell, 1933 onwards.

**Addams, F. Jasmine** (Frankie), twelve-year-old girl, central character.

**Royal Quincy Addams**, her father.

**Jarvis**, her brother.

**Janice Evans**, Jarvis's bride.

*The Member of the Wedding*, Carson McCullers, 1946.

**Addenbrooke, Bennett**, lawyer.

**Raffles**, E. W. Hornung, 1899-1901.

**Addison, Rose.** *Landmarks*, E. V. Lucas, 1914.

**Addison, Thyra**, fashion writer, *Chicago Sentinel*, Paris. *Trial by Terror*, P. Gallico, 1952.

**Aderyn**, the Bird Queen, mother of Llew. *M.F.*, Anthony Burgess, 1971.

**Adhemar, Prior**, 'an exemplary prelate.' *The Antiquary*, W. Scott, 1816.

**Adie, Mrs.** cook to the Minivers.

*Mrs Miniver*, Jan Struther, 1939.

**Adjutant, The**, a crane. 'The Undertakers' (s.s.), *The Second Jungle Book*, R. Kipling, 1895.

**Adler, Irene**, later Norton. 'A Scandal in Bohemia,' *The Adventures of Sherlock Holmes*, A. Conan Doyle, 1892.

**Adlerstein, Freiherr Eberhard von Kungunde.**

His wife.

**Lady Ermentrude Eberhard**, their daughter.

**Eberhard**, their son.

**Gottfried**, their son, m. Christine Sorel.

*The Dove in the Eagle's Nest*, Charlotte M. Yonge, 1866.

**Adlerstein Wildschloss, Kasimir von.**

*The Dove in the Eagle's Nest*, Charlotte M. Yonge, 1866.

**Adolph**, Negro dandy and major-domo to St Clare. *Uncle Tom's Cabin*, Harriet B. Stowe, 1851.

**Adolphe, Monsieur**, Reception Manager, Imperial Palace Hotel. *Imperial Palace*, Arnold Bennett, 1930.

**Adon-ai**, spirit of love and beauty. *Zanoni*, Lord Lytton, 1842.

**Adrastus**, essayist. *Theophrastus* Such, George Eliot, 1879.

**Adriana.** See ANTIPHOLUS.

**Adcombe, Richard.**

**Olive**, his wife, later div., m. (2) Shenley.

**Stuart**, their son.

**Julia**, Richard's sister.

*Judgment in Suspense*, G. Bullett, 1946.

**Adverse, Anthony**, central character, m. Dolores de la Fuente. See also VINCITATA. *Anthony Adverse*, Hervey Allen, 1934.

**Aegeon**, merchant of Syracuse.

**Aemilia**, his wife. See also ANTIPHOLUS.

*A Comedy of Errors* (play), W. Shakespeare.

**Aelis**, girl loved by Harry Talvace the younger. *The Heaven Tree* trilogy, Edith Pargeter, 1961-3.

**Aelueva, The Lady.** See SIR R. DALYNGRIDGE.

**Aemilia.** See ARGEON.

**Aemilius**, a nobleman. *Titus Andronicus* (play), W. Shakespeare.

**Aeneas**, Trojan commander. *Troilus and Crassida* (play), W. Shakespeare.

**Aesop**, hunchback villain. *The Duke's Motto*, J. H. McCarthy, 1908.

**Action.** Colin Clout's *Come Home Again* (poem), E. Spenser, 1595.

**Afsal Khan**, Pathan. 'At Howli Thana' (s.s.), *Soldiers Three*, R. Kipling, 1888.

**Agamemnon**, a Grecian general. *Troilus and Crassida* (play), W. Shakespeare.

**Aged, The.** See WEMMICK.

**Agelastes, Michael**, 'aged and adroit sycophant.' *Count Robert of Paris*, W. Scott, 1832.

**Agent-General, The.** 'The Puzzler' (s.s.), *Actions and Reactions*, 1909, and 'The Vortex' (s.s.), *A Diversity of Creatures*, 1917, R. Kipling.

- Agg, a carrier.** 'Steam Tactics' (s.s.), *Traffics and Discoveries*, R. Kipling, 1904.
- Agnes, Sister,** formerly Lady Laurentini; a penitent nun. *The Mysteries of Udolpho*, Mrs Radcliffe, 1794.
- Agnetta.** 'The Revisitation' (poem), *Time's Laughing Stocks*, T. Hardy, 1909.
- Agravaine the Dolorous, Sir, m.** Yvonne. 'Sir Agravaine' (s.s.), *The Man Upstairs*, P. G. Wodehouse, 1914.
- Agrippa, friend of Octavius Caesar.** *Antony and Cleopatra* (play), W. Shakespeare.
- Agrippa, Cornelia.** 'Army Headquarters' (poem), *Departmental Ditties*, R. Kipling, 1886.
- Aguecheek, Sir Andrew.** *Twelfth Night* (play), W. Shakespeare.
- Agustin.** *For Whom the Bell Tolls*, E. Hemingway, 1940.
- Agydas, a Median lord.** *Tamburlaine* (play), C. Marlowe, 1587.
- Ah Fe, Chinese servant.** 'An Episode of Fiddletown' (s.s.), *The Luck of Roaring Camp*, Bret Harte, 1868.
- Ah Fong.** *The Middle Watch* (play), Ian Hay & S. King-Hall, 1929.
- Ah Loi, of Penang.**  
His wife.  
*Gallions Reach*, H. M. Tomlinson, 1927.
- Ah Sin, the 'Heathen Chinese.'** *Plain Language from Truthful James* (poem), Bret Harte, 1870.
- Ahab, one-legged captain of the Pequod;** central character, *Moby Dick*, H. Melville, 1851.
- Aikwood, Ringan,** 'a sable personage.'  
Saunders, his father.  
*The Antiquary*, W. Scott, 1816.
- Aimwell, Thomas.** *The Beaux' Stratagem* (play), G. Farquhar, 1707.
- Ainger, house prefect.** *Young Woodley* (play), J. van Druten, 1928.
- Ainger, Arnold, m.** Judy Corder. *Four Frightened People*, E. Arnot Robertson, 1931.
- Ainslie, Dr.** *To Have the Honour* (play), A. A. Milne, 1924.
- Ainslie, Andrew,** robber. *Deacon Brodie* (play), W. E. Henley & R. L. Stevenson, 1892.
- Ainslie, Helen,** Shiel Carne's governess. *The Brontës went to Woolworth's*, Rachel Ferguson, 1931.
- Ainsworth, Dr.**  
Marjorie, his wife. Friends of the Maxwells.  
'The Brownings' (s.s.), Louise, Viola Meynell, 1954.
- Ainsworth, Alex,** photographer. *The Distant Horns of Summer*, H. E. Bates, 1967.
- Aisgill, Alice,** mistress of Joe Lampton. George, her husband.  
*Room at the Top*, J. Braine, 1957.
- Aissa, half-bred Fulani from Kolu,** maid to Mrs Carr, and central character. *Aissa Saved*, Joyce Cary, 1932.
- Aitken, friend of Tam Dyke.** *Prestor John*, J. Buchan, 1910.
- Ajax, Grecian commander.** *Troilus and Cressida* (play), W. Shakespeare.
- Akela, the Lone Wolf,** leader of the Seonee Pack. 'Mowgli's Brothers' and elsewhere, *The Jungle Books*, R. Kipling, 1894-5.
- Akershem, Sophronia, m.** Mr Lammle. *Our Mutual Friend*, C. Dickens, 1865.
- Akut, ape-man.** *Tarzan* series, E. R. Burroughs, 1912 onwards.
- Alabama Red,** lover of Temple Drake Stevens.  
Pete, his brother, another of Temple's lovers.  
*Requiem for a Nun*, William Faulkner, 1950.
- Alabaster, A. W.** *The Horse's Mouth*, J. Cary, 1944.
- Alan, member of the Hispaniola's crew.** *Treasure Island*, R. L. Stevenson, 1883.
- Alarbus, Tamora's son.** *Titus Andronicus* (play), W. Shakespeare.
- Alard, Sir Hugh,** head of the house.  
His wife.  
Their children:  
Peter, the heir.  
Vera, his wife.  
George, vicar of Leasan.  
Rose, his wife.  
Gervase.  
Mary.  
Doris.  
Jane.  
*The End of the House of Alard*, Sheila Kaye-Smith, 1923.

**Alasi**, Prince of Kharezme, central character and narrator. *Vathek*, W. Beckford, 1786.

**Albani**, music master. 'Mr Gilfil's Love Story,' *Scenes of Clerical Life*, George Eliot, 1857.

**Albany**, Duke of. *King Lear* (play), W. Shakespeare.

**Albany**, Joseph, student and practical joker (later referred to as Dr Joseph Rochecliffe). *Woodstock*, W. Scott, 1826.

**Alberighi**, Count Federigo Degli, m. the Lady Giovanna. *The Falcon* (play), Lord Tennyson, 1879.

**Albert**, assistant to Raunce, the butler. *Loving*, Henry Green, 1945.

**Albert**, manservant of Tommy and Tuppence Beresford.

**Milly**, his wife.

*By The Pricking of My Thumbs*, 1968, and others, Agatha Christie.

**Albert**, page-boy to Lord Marshmoreton. *A Damsel in Distress*, P. G. Wodehouse, 1919.

**Albino**, Miss Lucretia, liaison officer in Italian hotel. *They Winter Abroad*, T. H. White, 1932.

**Albro**, James O'Shaughnessy, Irish-Spanish adventurer. *The Lost God* (s.s.), John Russell.

**Alcander**, lover of Hypatia, victim of his friendship for Septimus. Essay, *The Bee*, O. Goldsmith, 1759-60.

**Alcar**, Lord Leonard. *The Great Adventure* (play), Arnold Bennett, 1913.

**Alee**, Arthur, suitor of Joanna Godden, who eventually marries her sister Ellen. *Joanna Godden*, Sheila Kaye-Smith, 1921.

**Alcester**, Lord, 'The Night of Glory' (s.s.), *Here and Hereafter*, Barry Pain, 1911.

**Alcharisi**. See PRINCESS LEONORA HALM-EBERSTEIN.

**Alcibiades**, an Athenian general. *Timon of Athens* (play), W. Shakespeare.

**Alconleigh**, Lord (Matthew). (Family name Radlett.)

**Sadie**, his wife.

Their children:

**Louisa**, m. Lord Fort William.

**Linda**, m. (1) Anthony Kroesig;  
(2) Christian Talbot.

**Jassy**, m. Cary Goon.

**Robin**.

**Matt**.

**Victoria**.

**David**, a relative.

**Emily**, David's wife.

*The Pursuit of Love*, 1945, and elsewhere, Nancy Mitford.

**Aldclyffe**, Captain (formerly Bradleigh).

His wife.

**Cytherea**, their daughter. See also AENEAS MANSTON.

*Desperate Remedies*, T. Hardy, 1871.

**Alden**, Mrs 'Billy,' div. wife of Robert Walling, eng. to the Duke of London. *The Metropolis*, Upton Sinclair, 1908.

**Alden**, John, Standish's deputy wooer, m. Priscilla. *The Courtship of Miles Standish* (poem), H. W. Longfellow.

**Alden**, Roberta, murdered by Clyde Griffiths.

**Titus**, her father.

Her mother.

**Tom** and **Gifford**, her brothers.

**Emily**, her sister.

*An American Tragedy*, T. Dreiser, 1925.

**Aldermanbury**, young tallow merchant. *The Book of Snobs*, W. M. Thackeray, 1846-7.

**Alderney**, Mrs and Master. *Vanity Fair*, W. M. Thackeray, 1847-8.

**Aldiborontiphoscophornio**. *Chrononhotontologos* (play), H. Carey, 1743.

**Aldingar**, Sir. 'Sir Aldingar' (poem), *Percy's Reliques*, Bishop Thomas Percy, 1765.

**Aldred**, seneschal. *Unending Crusade*, R. E. Sherwood, 1932.

**Aldrich**, Harry, partner of Frederic Ide.

His wife.

**Dorcy**, their daughter.

*The Heritage of Hatcher Ide*, Booth Tarkington, 1941.

**Aldrick**, the Countess of Derby's Jesuit confessor. *Peveril of the Peak*, W. Scott, 1822.

**Aldridge**, Forrester's C.O. *The Purple Plain*, H. E. Bates, 1947.

**Aldringham**, Lord Hubert, uncle of Paul Verdayne. *Three Weeks*, Elinor Glyn, 1907.

**Aldrovand**, Father, chaplain to Sir R. Berenger. *The Betrothed*, W. Scott, 1825.

**Aldwinkle**, Mrs Lilian.

- Irene, her niece, m. Lord Hoven-den.  
*Those Barren Leaves*, A. Huxley, 1925.
- Alençon, Duke of.** *Henry the Sixth* (play), W. Shakespeare.
- Alessandro, Ivy**, woman interested in the occult. *A Story That Ends With A Scream*, James Leo Herlihy, 1968.
- Alexander.** *Alexander and Campaspe* (play), J. Lyly, 1584.
- Alexander**, a beetle. *Now We Are Six*, A. A. Milne, 1927.
- Alexander VI (Pope)** (hist.), father of the Borgias.  
**Vanossa Catanei**, his concubine.  
*The Duke of Gandia* (play), A. C. Swinburne, 1908.
- Alexandros**, Arab antique and curio dealer in Jerusalem, *The Mandelbaum Gate*, Muriel Spark, 1965.
- Alexievna, Anna**, Russian prostitute. *The Research Magnificent*, H. G. Wells, 1915.
- Alexis.** *The Faithful Shepherdess* (play), Beaumont & Fletcher, 1609.
- Alexis, Prince Paul Howard**, central character.  
**Etta**, his wife, formerly Mrs Sydney Bamborough.  
*The Sowers*, H. S. Merriman, 1896.
- All, Ferdinand**, ed. the *Evening Pulpit*. *The Way We Live Now*, A. Trollope, 1875.
- Allagi, Hamet**, relapsed convert. *Ivanhoe*, W. Scott, 1820.
- Algardi, Count Freddy**, Italian who enchants Mary Anne Gogan. 'Liars' (s.s.), *The Talking Trees*, Sean O'Faolain, 1971.
- Alhambra del Bolero, Don**, Grand Inquisitor. *The Gondoliers* (comic opera), Gilbert & Sullivan, 1889.
- Alihi, Tom**, Jonathan Grubbet's solicitor. *Waverley*, W. Scott, 1814.
- Alice**, central character. *Alice in Wonderland*, 1865, and *Alice Through the Looking-glass*, 1872, Lewis Carroll.
- Alice**, lady to Katherine. *Henry the Fifth* (play), W. Shakespeare.
- Alice**, Christopher Robin's nurse. 'Buckingham Palace' (poem), *When We Were Very Young*, A. A. Milne, 1924.
- Alice**, maid to Countess Czerlaski, m. Edmund Bridmain. 'The Rev. Amos Barton,' *Scenes of Clerical Life*, George Eliot, 1857.
- Alice**, maid to the Deanes. *The Mill on the Floss*, George Eliot, 1860.
- Alice**, maid to the Knowles. *The Romantic Age* (play), A. A. Milne, 1920.
- Alice of the Hermitage.** *The Forest Lovers*, M. Hewlett, 1898.
- Alick**, shepherd and head man to Martin Poyser. *Adam Bede*, George Eliot, 1859.
- Alicompayne**, eldest son of the Earl of Brandyball. *The Book of Snobs*, W. M. Thackeray, 1846-7.
- Alimony, Agatha**, 'dusky and deep-voiced.' *Marriage*, 1912, and elsewhere, H. G. Wells.
- Aliris**, Sultan of Lower Bucharra, m. Lalla Rookh. *Lalla Rookh* (poem), T. Moore, 1817.
- Alison**, Lewis, publisher, internee in Holland, central character. *The Fountain*, C. Morgan, 1932.
- Allaby, Rev. Mr.**, rector of Crampsford. His wife.  
**Christina**, one of his nine children, m. Theobald Pontifex.  
*The Way of all Flesh*, S. Butler, 1903.
- Allan, Major**, Cavalier 'officer of experience.' *Old Mortality*, W. Scott, 1816.
- Allan, Mrs.** Colonel Mannering's housekeeper. *Guy Mannering*, W. Scott, 1815.
- Allan, Jack.** *The House with the Green Shutters*, George Douglas, 1901.
- Allan-a-Dale**, northern minstrel. *Ivanhoe*, W. Scott, 1820.
- Allande, Maria de**, Italian cardinal. *Death Comes for the Archbishop*, Willa Cather, 1927.
- Allard, Dr.** an alienist. *The Accident* (s.s.), Ann Bridge.
- Allardyce, Miss**, eng. to Lieut. Brandis. Major Allardyce, her father.  
'Woe Willie Winkie' (s.s.), *Woe Willie Winkie*, R. Kipling, 1888.
- Allaster**, minstrel. *Rob Roy*, W. Scott, 1818.
- Allbee, Kirby.** *The Victim*, Saul Bel-low, 1947.
- Allegre, Henry**, art connoisseur. *The Arrow of Gold*, J. Conrad, 1919.
- Allen, Mr and Mrs**, friends of the



- Morlands. *Northanger Abbey*, Jane Austen, 1818.
- Allen, Mrs.** 'Nannie' to the Leslies and others.  
 Selina, her daughter, m. (1) Crockett; (2) Sgt Hopkins.  
 The *Barselshire* series, Angela Thirkell, 1933 onwards.
- Allen, Rev. Mr.** scoundrelly-tutor of Richard Carvel. *Richard Carvel*, W. Churchill, 1899.
- Allen, Sister.** *Adam Bede*, George Eliot, 1859.
- Allen, Arabella**, attractive brunette, m. Nathaniel Winkle.  
 Benjamin, her brother.  
*Pickwick Papers*, C. Dickens, 1837.
- Allen, Liddy**, Rachel Innes's maid.  
*The Circular Staircase*, Mary R. Rinehart, 1908.
- Allen, Madge**, keeper of an animal farm. *The Postman Always Rings Twice*, James M. Cain, 1934.
- Allestree, Sir John.**  
 His wife and daughter.  
*Sir Charles Grandison*, S. Richardson, 1754.
- Alleyn, Chief Detective Inspector, C.I.D.** (later Superintendent), 'Handsome Alleyn', m. Agatha Troy. *Enter a Murderer*, 1935, and many others, Ngaio Marsh.
- Allie-Dolly.** See JENNICO GRANT.
- Allingham,** Australian gunnery officer, the *Saltash*. *The Cruel Sea*, N. Monsarrat, 1951.
- Alliot, Dr.** *A Bill of Divorcement* (play), Clemence Dane, 1921.
- Allison, Andrew and John**, youthful friends of Patrick Heron.  
 Their mother.  
 Rah, their cousin.  
*The Raiders*, S. R. Crockett, 1894.
- Allitsen, Robert**, 'the disagreeable man'; consumptive; in love with Bernardine Holme. *Ships that Pass in the Night*, Beatrice Harraden, 1893.
- Allnutt, Charlie.** *The African Queen*, C. S. Forester, 1935.
- Allo, a Pict.** 'On the Great Wall' (s.s.) and 'The Winged Hats' (s.s.), *Puck of Pook's Hill*, R. Kipling, 1906.
- Alloa, Lord.** *The Thirty-nine Steps*, J. Buchan, 1915.
- Allonby, Sir Giles.**  
 Grace, his daughter.
- Holmby House*, G. Whyte-Melville, 1860.
- Allworth.** *A New Way to Pay Old Debts* (play), P. Massinger, 1633.
- Allworthy, Squire.**  
 Bridget, his sister, m. Captain Bliffl; mother of Tom Jones.  
*Tom Jones*, H. Fielding, 1749.
- Allwright, William** ('Toro').  
 Caroline, his wife.  
 Their nephew.  
*The Dancing Druids*, Gladys Mitchell, 1948.
- Allyn, Colonel.**  
 Jessie, his daughter, m. John Pescud.  
 'Best Seller' (s.s.), *Options*, O. Henry, 1909.
- Almagro**, follower of Pizarro. *Pizarro* (play), R. B. Sheridan, 1799.
- Almanzor.** *The Conquest of Granada* (play), J. Dryden, 1672.
- Almayer, Kaspar.**  
 His wife, adopted Malay daughter of Hudig.  
 Nina, their daughter.  
*Almayer's Folly*, J. Conrad, 1895.
- Almeria**, a heroine. *The Mourning Bride* (play), W. Congreve, 1697.
- Almond, Mrs.** sister of Dr Sloper.  
 Marian, her daughter, eng. to Arthur Townsend.  
*Washington Square*, Henry James, 1880.
- Alonso**, King of Naples. *The Tempest* (play), W. Shakespeare.
- Alonzo.**  
 Cora, his wife.  
*Pizarro* (play), R. B. Sheridan, 1799.
- Alonzo the Brave.** *Alonzo the Brave and the Fair Imogene* (poem), M. G. Lewis.
- Alp**, a renegade. *The Siege of Corinth* (poem), Lord Byron, 1816.
- Alphrey, Mr.** guest of Milton. *The Maiden and Married Life of Mary Powell*, Anne Manning, 1849.
- Alquist, Miss.** 'The Pledge' (s.s.), *The Baseless Fabric*, Helen Simpson, 1925.
- Alquist, Paula.** *Gaslight* (play), Patrick Hamilton, 1939.
- Alroy, Lady**, widow. *The Sphinx without a Secret* (s.s.), Oscar Wilde, 1888.
- Altamont, Colonel Jack**, alias Armstrong and Amory; bigamist and