

THE OXFORD  
COMPANION TO  
ENGLISH  
LITERATURE

SIR PAUL HARVEY



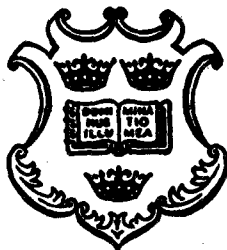
FOURTH EDITION

REVISED BY

DOROTHY NAGLE

# THE OXFORD COMPANION TO ENGLISH LITERATURE

COMPILED AND EDITED BY  
SIR PAUL HARVEY



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## PREFACE TO THE FOURTH EDITION

THE main work in preparing this new edition has been to bring the entries for the twentieth century up to date. Many new writers have become established since Harvey first wrote,<sup>1</sup> and a few who were accorded only brief entries then are now recognized as major figures. New articles have been written for these and old ones have been expanded. The rest of the book has been revised with a very light hand. Here and there a minor gap has been filled, and as far as possible the latest or best editions of important works have been noted, as well as recent biographies or editions of correspondence. A few alterations in the text have been made where modern scholarship has thrown new light (in Old English or Shakespearian studies for example), but in the main the book is still the same companion that is familiarly known to so many readers simply as 'Harvey'.

In order to make room for new material a certain amount of weeding and pruning has been done: some of the entries concerning common allusions seemed no longer significant—either the subject-matter had become too well known or it had passed out of currency—and these have been dropped: others that looked disproportionately long have been cut down.

I cannot in the limited space mention by name all those who have helped and advised, but I want to thank the many readers who have written over the past twenty-five years and whose critical suggestions have contributed to the work of revision. I should also like to acknowledge the kindness of Professor Deb, formerly of the University of Allahabad, who supplied a detailed criticism of the entire book. My thanks are also due to the experts whom I consulted, in particular Mr. James D. Hart of the University of California for his survey of the articles concerned with American literature, and to Professor D. Grant for the revision of this section, to Professor C. R. Cheney for the revision of the article on the Calendar in the appendix, and also to Dr. J. Corson, Mr. John Heath-Stubbs, and many others, including the staff of the Bodleian Library.

D. S. E.

*June 1967*

<sup>1</sup> Sir Paul Harvey died in 1948.

*From the*  
**PREFACE TO THE THIRD EDITION**

THE text has again undergone revision, and many articles have been amended or rewritten. To many kind critics who have helped me with corrections and suggestions, and in particular to Dr. C. T. Onions, Professor Ernest Weekley, and the late Sir John Fox, I owe acknowledgements and thanks.

H. P. H.

*August 1946*

**PREFACE TO THE SECOND EDITION**

IN this edition a general revision has been made and new entries have been added where these were felt to be necessary. Appendices are included, consisting of articles on the Censorship of the press and drama and on Copyright, and of a Perpetual Calendar, which it is hoped may be of value to students.

In the general work of revision I wish to acknowledge the help which I have received from many reviewers and correspondents. I am particularly indebted to Mr. R. P. Jago and to Dr. Eis of Brünn for a number of corrections and observations, and to Mr. A. E. Stamp, C.B., F.S.A., of the Public Record Office, for advice in the preparation of the Perpetual Calendar. Sir Frank MacKinnon was good enough to contribute the article on Copyright which bears his signature.

H. P. H

*September 1936*

## PREFACE

THIS volume will serve its purpose if it proves a useful companion to ordinary everyday readers of English literature. It is necessarily a work of compilation and selection, because the range of the possible subject-matter is so great. English literature has a continuous history of over a thousand years, it has been produced in many lands, and there is no subject on which it does not touch. Completeness in a moderate compass, and the equipment of a specialist at all points, are therefore impossible.

According to the general scheme of the work, as designed by the publishers, two main elements are included, in alphabetical arrangement. The one is a list of English authors, literary works, and literary societies which have historical or present importance. Under an author's name is given a selection of facts—especially dates—bearing on his life and literary activity. Under the title of a work there is some indication of its nature, and for the greater works of fiction of the past—whether poetry, prose, or drama—there is usually a brief sketch of the plot. American literature is an essential part of the literature of our language, and a certain number of American authors and of their works, those best known in this country, have been treated on the above lines. Original literary appreciation is not attempted, and comments verging on aesthetic criticism are intended to give rather a conventional view of the importance and distinctive qualities of the author or work under discussion. In this part of the volume, where a compiler must often plead for the indulgence of experts, living authors present the hardest problem. Contemporary judgment is notoriously fickle and tends to be impassioned. I could have wished to exclude all living authors; yet some have established reputations that can hardly be ephemeral, and some may claim at least a place beside the popular favourites of other days. I have therefore, on advice, given very brief entries to a limited number of living authors and recent works; but without finding a criterion of choice that satisfies me. I must apologize to those whose merits I have unintentionally neglected, and ask readers to pass lightly over errors of selection on this difficult borderland. After all, it comprises only one of some fifty generations of English authors.

The other element is the explanation of allusions commonly met with, or likely to be met with, in English literature, in so far as they are not covered by the articles on English authors and works. The selection is limited to allusions which contain a proper name, with a few special exceptions: some literary terms, some names of wines, and names of old coins like 'gold moidores' and 'pieces of eight', which are more than mere common nouns to readers of English. Even among proper names the number of possible entries is huge. Apart from the characters of English fiction, one must reckon with names from several mythologies, with saints, heroes, statesmen, philosophers, men of science, artists, musicians, actors, with literary forgers and impostors—in short, with every kind of celebrity. In order to restrict the field of choice

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I have had to bear in mind that this is not a dictionary of mythology, or history, or science, or music, but a companion to English literature, and therefore to look at all such special subjects through the mirror of English literature. It is sometimes a distorting mirror. Thus foreign authors are included as matter of allusion in English, not on any scale of merit which would satisfy students of those literatures. Eustache Deschamps, for instance, appears because of his relations with Chaucer, though many great figures in French literature are passed over. In the selection of place-names, the grounds of choice are similar. A volume of this size would not hold all the places referred to in English writers of some standing. But Grub Street and Fleet Street have associations which greater thoroughfares do not share; Harvard and Yale have claims to inclusion over and above their merits as universities; Mount Helicon must be preferred to Everest.

If these general principles of selection win approval, it still remains true that no two persons would agree on their application in detail. But I hope I have included a large proportion of entries which would be admitted by common consent, and have contrived to provide many signposts that will direct the inquirer to fuller knowledge. Some of the entries may appear unnecessary from the very familiarity of the subject; but it must be remembered that what is familiar to residents in this country may not always be so to readers in other lands which have a common heritage in our literature.

In a compilation such as this, the debt to previous writers is necessarily very great, coextensive in fact with the book itself. I must, to begin with, acknowledge my special indebtedness to certain sources of general literary information. These are: the *Cambridge Histories of English Literature* and of *American Literature*; the various works of Professor Saintsbury (including the *Periods of European Literature* issued under his general editorship); the *Surveys* of Professor Elton; and A. C. Ward's *Twentieth-Century Literature*. The biographies of British authors in the following pages are mainly, but not exclusively, based on the *Dictionary of National Biography*. Many definitions are adapted and much miscellaneous literary information derived from the *Oxford English Dictionary*. I have, in addition, profited by the labours of the innumerable editors, biographers, and commentators of authors whose works are dealt with herein. It would be impossible to name them all, but I should perhaps mention my special debt to such outstanding biographers as J. G. Lockhart and Sir E. K. Chambers.

The articles on classical mythology are based, in the main, on Homer, Hesiod's *Theogony*, the Greek tragedians, Virgil, and Ovid, with much guidance and assistance from the *Classical Dictionaries* of Sir William Smith and Lemprière. Those on Scandinavian mythology are founded on the *Poetic Edda* and the *Heimskringla*; those on Celtic mythology, on the *Hibbert Lectures* of Professor John Rhys and the *Mythology of the British Islands* of C. Squire; and the few notes on Indian and Muslim theology and mythology on W. J. Wilkins's *Hindu Mythology*, Sale's *Koran*, and Duncan Forbes's *Mohammedan Mythology*. In matters of archaeology and ancient religion and

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philosophy, I should mention the assistance I have had from the encyclopaedic writings of M. Salomon Reinach, and in respect of English philosophy from Professor J. Seth, *English Philosophers and Schools of Philosophy*. As regards early English romances, I am particularly indebted to J. E. Wells, *Manual of the Writings in Middle English*.

It would be impossible to enumerate within the compass of a short preface the works that I have had recourse to when dealing with special subjects such as Old London, the history of journalism, London clubs, etc. I have endeavoured to draw my information from the authors best qualified to give it, and I hope that my acknowledgements in this general form will be accepted.

I have also consulted on particular points a number of works of reference such as the *Encyclopaedia Britannica* (11th and 14th editions), the *Century Cyclopaedia of Names*, and Haydn's *Dictionary of Dates*, from which I have taken a few facts and dates; also *Notes and Queries*, and its French counterpart, the *Intermédiaire des Chercheurs*; and the invaluable *Dictionary of Phrase and Fable* and *Reader's Handbook* of Dr. Brewer.

I should not omit to mention the assistance I have had from the ever instructive pages of the *Times Literary Supplement*, from the staff of the London Library, and from friends and correspondents in England, Ireland, France, and America. I owe a special debt of gratitude to Mr. C. R. L. Fletcher, who has read and commented on the whole of the proofs; and to the staff of the Oxford University Press for general guidance and detailed help in the preparation of the work. Mr. B. R. Redman, who read the proofs with that object, has added a number of short articles to fill gaps in the treatment of American authors and subjects. The suggestions and corrections of these helpers have contributed immensely to whatever standard of completeness and accuracy has been achieved. I only regret that considerations of space and the limited scope of the work have made it impossible to incorporate all the additions that they proposed. For the blunders that may have escaped their scrutiny, I alone am responsible.

H. P. H.

October 1932



## NOTE

THE names of AUTHORS, at the head of articles, are printed in capitals (e.g. KEATS, JOHN); the TITLES of LITERARY WORKS in bold italics (e.g. *Lycidas*); other subjects of articles, in ordinary bold type (e.g. Gotham, WISE MEN OF).

CHARACTERS IN FICTION and PERSONS IN REAL LIFE are entered under their surnames, e.g. 'Samuel Weller' under 'Weller'; John Dryden under 'Dryden'; unless the two names form in current use an indissoluble whole, or the surname is little known. Thus 'Peter Pan' appears under 'Peter', 'Little Nell (Trent)' under 'Little Nell'. As regards names such as Thomas of Erceldoune, William of Malmesbury, the entry in the *D.N.B.* has in each case been followed.

Where the TITLE OF A WORK consists of a Christian name and a surname, it is entered under the Christian name, e.g. 'Barnaby Rudge' under 'Barnaby'.

Cross-references have been added where it appeared advisable. In comparatively rare cases, especially when a play or novel is mentioned in connexion with some minor character in it, '(q.v.)' after the name of the novel or play signifies no more than that an article will be found on it; the article may contain no reference to the character in question.

## ABBREVIATIONS

a.	= ante, before.	l., ll.	= line, lines.
ad fin.	= ad finem, near the end.	LXX	= Septuagint.
b.	= born.	ME.	= Middle English
B.M. Cat.	= British Museum Catalogue.	M.Gk.	= Modern Greek
c.	= circa, about.	MHG.	= Middle High German
c. or ch.	= chapter.	N. & Q.	= Notes and Queries.
cent.	= century.	N.T.	= New Testament
cf.	= confer, compare.	OE.	= Old English (Anglo-Saxon).
C.H.A.L.	= Cambridge History of American Literature.	OED.	= Oxford English Dictionary.
C.H.E.L.	= Cambridge History of English Literature.	OIr.	= Old Irish.
d.	= died.	ON.	= Old Norse.
D.N.B.	= Dictionary of National Biography.	op. cit.	= opus citatum, work quoted.
E.B.	= Encyclopaedia Britannica.	O.T.	= Old Testament.
ed.	= edition or edited by.	P.E.L.	= Periods of European Literature.
E.E.T.S.	= Early English Text Society.	pron.	= pronounced.
et seq.	= et sequentes, and following.	q.v.	= quod vide, which see.
fl.	= flourished.	qq.v.	= quae vide, both which, or all which, see.
Gk.	= Greek.	sc.	= scilicet, understand or supply.
I.D.C.	= Intermédiaire des Chercheurs (the French counterpart of Notes and Queries).	S.P.E.	= Society for Pure English.
L.	= Latin.	s.v.	= sub verbo, under the word.
		T.L.S.	= Times Literary Supplement.
		tr.	= translation or translated by.

# A

**A BECKETT, GILBERT ABBOTT** (1811-56), educated at Westminster School, and called to the bar at Gray's Inn, was the first editor of 'Figaro in London' and on the original staff of 'Punch' (q.v.). He was for many years a leader-writer on 'The Times' and 'Morning Herald', and was appointed a Metropolitan police magistrate in 1849. He wrote a large number of plays and humorous works, including a 'Comic History of England' (1847-8), a 'Comic History of Rome' (1852), and a 'Comic Blackstone' (1846).

His son, **GILBERT ARTHUR A BECKETT** (1837-91), educated at Westminster School and Christ Church, Oxford, was, like his father, a regular member of the staff of 'Punch' from 1879. He wrote, in collaboration with Sir W. S. Gilbert (q.v.), the successful comedy, 'The Happy Land' (1873).

*A la recherche du temps perdu*, by Marcel Proust (q.v.), a long, complex novel in seven sections, the last three published posthumously. It springs from a particular metaphysical conception of the unreality and reversibility of time, the power of sensation ('involuntary memory') rather than intellectual (or 'voluntary') memory to recover the past, and the subject's consequent power to cheat time and death. The chief character, 'Marcel', is also the narrator of the book. Each section represents a phase or experience of his life, forgotten, or deadened by the years, then jerked back to his consciousness by some trivial sensation. This he now reconstitutes, reassessing significances in the light of the intervening years, switching from past to present or merging one in the other, seeking reality behind illusion (and finding it in the last section 'Le Temps retrouvé').

Remarkable features of the work are: its analysis of human behaviour and emotion; its studies of disintegrating personalities and a changing social order (in which change is hastened by the First World War); a wonderful gallery of portraits; also the author's poetic feeling and his descriptive and evocative powers.

An English translation by C. K. Scott-Moncrieff and (the last section) Stephen Hudson was published between 1922 and 1931, entitled 'Remembrance of Things Past'. The titles of the sections are: 'Du Côté de chez Swann' ('Swann's Way'); 'À l'ombre des jeunes filles en fleurs' ('Within a budding grove'); 'Le Côté de Guermantes' ('The Guermantes Way'); 'Sodome et Gomorrhe' ('Cities of the Plain'); 'La Prisonnière' ('The Captive'); 'Albertine disparue' ('The Sweet cheat gone'); 'Le Temps retrouvé' ('Time regained').

**A per se**, the letter A when standing by itself, hence the first, chief, most excellent, most distinguished, or unique person or thing. 'The floure and A per se of Troie and Grece' (Henryson, 'Testament of Cresseid').

**Abaddon**, the Hebrew name of Apollyon, the angel of the bottomless pit (Rev. ix. 11).

**Abana and Pharpar**, the rivers of Damascus referred to by Naaman as better than all the waters of Israel (2 Kings v. 12).

**Abaris**, a Scythian priest of Apollo, who is said to have visited Greece, and to have ridden through the air on an arrow, the gift of the god.

**Abbasides**, a dynasty of Caliphs, descendants of Abbas (uncle of Mohammed), who ruled from A.D. 750, when the Umayyads (q.v.) were finally defeated, to 1258. Among them the most famous was Haroun-al-Raschid (q.v.). The sultans of Turkey derived their claim to the Caliphate from this family.

**Abbey of Thelema**, see *Thelema*.

**Abbey Theatre**, Dublin, THE, opened in 1904 with W. B. Yeats's 'On Baile's Strand' and Lady Gregory's 'Spreading the News'. In 1903 Miss A. E. Horniman, a friend and admirer of Yeats, had been brought by him into contact with the Fays' National Theatre Company, which had been producing Yeats's early plays, and decided to build a theatre in Dublin to serve as a permanent home for the company. She took over the hall of the Mechanics' Institute in Abbey Street (built on the site of the old Theatre Royal, burnt down in 1880) and an adjoining building, and there erected the Abbey Theatre. Yeats and Lady Gregory were the initial directors and their company, led by F. J. and W. G. Fay, Arthur Sinclair, and Sara Allgood was by 1907 well enough established to weather the storm provoked by the first night of Synge's 'The Playboy of the Western World' (q.v.). The Fays, dissatisfied with the way the theatre was developing, left in 1908, and in 1910 Miss Horniman withdrew her subsidy, making the theatre over to the company. Many new playwrights appeared, such as Lennox Robinson (q.v., who succeeded Yeats as manager), St. John Ervine, Sean O'Casey (q.v.), Brinsley MacNamara and George Shiels: and there were successful tours of England, Ireland and the United States. The Abbey received a grant from the new Government of Eire in 1924, so becoming the first State-subsidized theatre in the English-speaking world. In 1951 the theatre was burnt down. While rebuilding was in progress the company played in the Queen's Theatre and the new Abbey opened on 18 July 1966.

**ABBO OF FLEURY** (945?-1004), a French theologian, author of an 'Épitome de Vitis Romanorum Pontificum' and of lives of the saints, one of the sources utilized by Ælfric (q.v.).

**Abbot, The**, a novel by Sir W. Scott (q.v.), published in 1820, a sequel to 'The Monastery' (q.v.).

The work is concerned with that period of the life of Mary Queen of Scots which she spent in imprisonment at Lochleven Castle, her escape, the rally of her supporters and their defeat at the battle of Langside, and her withdrawal across the border to England. With these historical events is woven the romantic story of Roland Graeme, or Roland Avenel, a spirited but hare-brained youth, over whose parentage hangs a certain mystery. After being brought up in the castle of Avenel as page to the Lady of Avenel, he is sent by the Regent Murray to act as page to Mary Stuart in her imprisonment, with directions to watch and report any attempt at escape. These directions he is prevented from carrying out both by his own chivalrous loyalty, by the influence of his fanatical grandmother, Magdalen Graeme, and by his love for Catherine Seyton, one of the queen's attendant ladies. Instead, he becomes an active agent in devising the queen's flight. The mystery of his birth is explained and he is found to be the heir of the house of Avenel. He is pardoned by the Regent and marries Catherine Seyton. The novel takes its title from the abbot of Kennaquhair, Edward Glendinning (Father Ambrose), brother of Sir Halbert Glendinning, the knight of Avenel (see *Monastery*).

**Abbot of Misrule**, see *Misrule*.

**Abbotsford**, the name of Sir W. Scott's property near Melrose on the Tweed, purchased in 1811.

**Abbotsford Club**, **THE**, was founded in 1834, in memory of Sir Walter Scott, for the purpose of publishing materials bearing on the history or literature of any country dealt with in Scott's writings. It ceased its publications in 1865.

**Abdëra**, a Greek city on the coast of Thrace, birthplace of Democritus (q.v.), Protagoras the sophist, and Anaxarchus the philosopher; in spite of which its inhabitants were proverbial for stupidity.

**Abdilel**, in Milton's 'Paradise Lost', v. 805 and 896, the loyal seraph, who resists Satan's proposal to revolt: 'Among the faithless, faithful only he.'

**ABÉLARD** or **ABAILARD**, **PIERRE** (1079-1142), a brilliant disputant and lecturer at the schools of Ste Geneviève and Notre Dame in Paris, where John of Salisbury (q.v.) was among his pupils. He was an advocate of rational theological inquiry and the founder of scholastic theology. He fell in love with Héloïse, the niece of an old canon of Notre

Dame, one Fulbert, in whose house he lodged, a woman of much learning to whom he gave lessons. Their love ended in a tragic separation, and in a famous correspondence. Abélard was much persecuted for alleged heresy, in particular by St. Bernard (q.v.), but was sought out by students. Héloïse died in 1163 and was buried in the same tomb as her lover.

Pope's poem 'Eloïsa to Abélard' was published in 1717; G. Moore's 'Héloïse and Abélard' was published in 1921.

**Abencerrages**, **THE**, a legendary Moorish family of Granada, at enmity with the Zegrîs, another family of Moors. This feud and the destruction of the Abencerrages by Abu Hassan, Moorish king of Granada, in the Alhambra, have been celebrated by Spanish writers, and form the subject of a romance by Chateaubriand (q.v.). The Abencerrages and Zegrîs figure in Dryden's 'Conquest of Granada' (q.v.).

**ABERCROMBIE**, **LASCELLES** (1881-1938), poet and critic. His chief published works were: 'Interludes and Poems' (1908), 'Emblems of Love' (1912), 'Deborah' (1912), all poetry; 'Thomas Hardy, a Critical Study' (1912), 'The Epic' (1914), 'Theory of Art' (1922), all critical; 'Collected Poems' (in the 'Oxford Poets', 1930).

**Abershaw**, **LOUIS JEREMIAH** or **JERRY** (1773?-95), highwayman, the terror of the roads between London, Kingston, and Wimbledon. Hanged on Kennington Common.

**Abessa**, in Spenser's 'Faerie Queene', i. iii, the 'daughter of Corceca slow' (blindness of heart), and the personification of superstition.

**Abigail**, in 1 Samuel xxv, the wife of Nabal and subsequently of David. The name came to signify a waiting-woman, from the name of the 'waiting gentlewoman' in 'The Scornful Lady' by Beaumont and Fletcher (q.v.), so called possibly in allusion to the expression 'thine handmaid', so frequently applied to herself by Abigail in the above chapter.

**Abingdon Law**. It is said that Maj.-Gen. Browne at Abingdon, during the Commonwealth, first hanged his prisoners and then tried them.

**Abora**, **MOUNT**, in Coleridge's 'Kubla Khan', is perhaps to be identified with Milton's Mt. Amara (q.v.). See J. L. Lowes, 'The Road to Xanadu' (1927), pp. 374-5.

**Abou Ben Adhem**, may his tribe increase, the first line of a poem by Leigh Hunt (q.v.). Abou Ben Adhem sees a vision of an angel writing in a book of gold the names of those who love the Lord. His own name is not included. He prays that he may be written down as one who loves his fellow men. The next night the angel returns and Abou Ben Adhem's name then heads the list.

**Abou Hassan**, in the 'Arabian Nights' (q.v.), 'The Sleeper Awakened', a merchant of Baghdad, carried while intoxicated to the palace

of Haroun-al-Raschid, and persuaded when he woke up that he was the Caliph. Cf. the incident of Christopher Sly in the Induction of Shakespeare's 'The Taming of the Shrew'.

**Abracadabra**, a cabalistic word intended to suggest infinity, which first occurs in a poem by Q. Severus Sammonicus, 2nd cent. It was used as a charm and believed to have the power, when written in a triangular arrangement and worn round the neck, to cure agues, etc. Fun is made of it in 'A Lay of St. Dunstan' in Barham's 'Ingoldsby Legends' (q.v.).

**Abraham**, the Hebrew patriarch, figures largely in Arabian and Muslim legend. It is said, for instance, that King Nimrod sought to throw him into a fiery furnace, whence he was rescued by the grace of God. This legend is referred to by Moore in 'Lalla Rookh' (q.v., 'Fire-Worshippers'). Again, the black stone in the Kaaba (q.v.), which had fallen from Paradise, was given by Gabriel to Abraham, who built the Kaaba.

**Abraham-man**, **ABRAM-MAN**, one of 'a set of vagabonds, who wandered about the country, soon after the dissolution of the religious houses; the provision of the poor in those places being cut off, and no other substituted' (Nares). The OED. suggests that the name is possibly in allusion to the parable of the beggar Lazarus in Luke xvi. Brewer states that inmates of Bedlam who were not dangerously mad were kept in 'Abraham Ward', and were allowed out from time to time in a distinctive dress and permitted to beg. The 'Abraham-man' is referred to in Awdeley's 'Fraternitie of Vacabones' (1561) and frequently in the dramatists of the 16th-17th cents. Hence, to *sham Abram*, to feign sickness. 'When Abraham Newland was cashier of the Bank of England, and signed their notes, it was sung: "I have heard people say That sham Abraham you may, But you mustn't sham Abraham Newland"' (J. C. Hotten, 'Dict. Slang').

**Absalom**, the son of King David, who rebelled against his father, and whose death occasioned David's lament in 2 Sam. xviii. 33.

**Absalom and Achitophel**, a satirical poem, in heroic couplets, by Dryden (q.v.), published in 1681. The poem deals in allegorical form with the attempt by Lord Shaftesbury's party to exclude the Duke of York from the succession and to set the Duke of Monmouth in his place. It was written at the time when Shaftesbury's success or failure hung in the balance, and was designed to influence the issue by showing, under their scriptural disguise, the true characters of the various political personages involved. Chief among these are: Monmouth (Absalom); Shaftesbury (the false tempter Achitophel); the Duke of Buckingham (Zimri), who, as responsible for the 'Rehearsal' (q.v.), was particularly obnoxious to Dryden; Charles II (David); Titus Oates (Corah); and Slingsby Bethel, sheriff of London (Shimei).

The poem, which was immensely popular, was followed in 1682 by a second part, which was in the main written by Nahum Tate (q.v.), but revised by Dryden, who moreover contributed 200 lines, entirely his own, containing, among a number of savagely satirical portraits, the famous characters of Og (Thomas Shadwell, q.v.) and Doeg (Elkanah Settle, q.v.). The lines in question begin

Next these a troop of busy spirits press,  
and end with

To talk like Doeg, and to write like thee.

**Absentee, The**, a novel by M. Edgeworth (q.v.), published in 1812.

Lord Clonbrony, the absentee landlord of Irish estates, lives in London to please his extravagant wife, who is ashamed of her Irish origin, and is mocked by the society into which she forces her way by her lavish expenditure. Lord Clonbrony becomes heavily indebted and is threatened with an execution. Meanwhile his son, Lord Colambre, a sensible young man, has gone incognito to visit his father's estates, and his eyes are opened to the evils of absenteeism. He helps his father to discharge his debts on condition that he returns to his estates, a condition to which Lady Clonbrony is with difficulty brought to consent; and the story closes with the promise of a happier era.

**Absolute**, **SIR ANTHONY**, and his son **CAPTAIN ABSOLUTE**, characters in Sheridan's 'The Rivals' (q.v.).

**Abt Vogler**, a poem by R. Browning (q.v.). The Abbé Vogler (1749-1814), the subject of the poem, was court chaplain at Mannheim and inventor of improvements in the mechanism of the organ. Vogler has been extemporizing upon the musical instrument of his invention, calling up a vision of pinnacled glory. He laments that this palace of beauty has disappeared with the music. But presently he takes comfort in the thought that there is no beauty, nor good, nor power, whose voice has gone forth, but survives the melodist. It is enough that God has heard it.

**Abu Bakr**, the first Caliph elected after the death of Mohammed.

**Abu Ibn Sina**, commonly known as Avicenna (q.v.).

**Abus**, **THE**, the Roman name of the river Humber, mentioned in Spenser's 'Faerie Queene', II. x. 16.

**Abýdos**, a city of Asia, on the shores of the Hellespont, famous for the loves of Hero and Leander. For Byron's poem see *Bride of Abydos*. See also *Sestos*.

**Abýla**, one of the Pillars of Hercules (q.v.).

**Acadæmus**, a Greek who revealed to Castor and Pollux (q.v.), when they invaded Attica to recover their sister Helen, the place where Theseus had concealed her. See *Academy*.

**Academy** or **ACADEME**, from *Academia*, a grove near Athens, sacred to the hero Acade-

## ACADEMY

**mus** (q.v.), near which Plato (q.v.) had a house and garden and in which he opened his school of philosophy. The second Academy, where a modified Platonic doctrine was taught, was founded by Arceilaus about 250 B.C.; the third by Carneades about 213 B.C. Together with the School of Athens, the Academy was finally closed by Justinian.

**Academy, The**, a periodical, was founded in 1869 as 'a monthly record of literature, learning, science, and art', by Charles Edward Cutts Birch Appleton. In 1871 it was converted into a fortnightly, and in 1874 into a weekly review. It included Matthew Arnold, T. H. Huxley, Mark Pattison, and John Conington, among its early contributors. After several vicissitudes 'The Academy' was absorbed by 'The English Review' in 1922.

**Academy, THE BRITISH**, a society, incorporated in 1902, for the promotion of the study of the moral and political sciences, including history, philosophy, law, political economy, archaeology, and philology. It publishes Proceedings, administers endowments for a number of annual lectures, encourages archaeological and oriental research, etc. Its first secretary was Sir Israel Gollancz.

**Academy, THE DELLA CRUSCA**, see *Della Crusca*.

**Academy, THE FRENCH** (*Académie française*), was founded by Cardinal Richelieu in 1635. It is essentially a literary academy. One of its principal functions is the compilation and revision of a dictionary of the French language. The first edition of this appeared in 1694, and there have been numerous subsequent editions. A work that has been approved by the Academy is said to be 'crowned' by it. See *Immortals*.

**Academy of Arts, THE ROYAL**, was founded under the patronage of George III in 1768, for the annual exhibition of works of contemporary artists and for the establishment of a school of art. It was housed at first in Somerset House, then in the National Gallery, and finally removed to Burlington House in 1869. Sir Joshua Reynolds was its first president. It is occasionally referred to as 'The Forty', from the number of the Academicians.

**Acadia**, now known as *Nova Scotia*, was discovered by the Cabots (1497) and first settled by the French at the end of the 16th cent., who gave it the name of Acadia. The French inhabitants were attacked by the Virginians in 1613, and the country was in 1622 occupied by Scotsmen under Sir William Alexander, who obtained a grant of it from James I. Its possession was finally confirmed to England by the Treaty of Utrecht. The sufferings of the French Acadians, when expelled in the 18th cent., are recounted in Longfellow's 'Evangeline' (q.v.).

**Acapulco ship, THE**, another name for the 'Manila ship', one of the Spanish royal ships

## ACHILLES' SPEAR

that sailed annually from Manila in the Philippines for Acapulco on the coast of Mexico, and brought back from that port the output of the Mexican mines. They were regarded as valuable prizes by the English privateers of the 17th-18th cents. Anson (q.v.) is said to have taken the equivalent of £500,000 in the Acapulco ship that he captured (see his 'Voyage round the World', c. viii). See also, e.g., Woodes Rogers, 'Cruizing Voyage'.

**Acatalectic**, 'not *catalectic*' (q.v.), a term applied to a verse whose syllables are complete, not wanting a syllable in the last foot.

'Stern daughter of the voice of God!' is an iambic dimeter (see *Metre*) acatalectic.

**Acelanda** (pron. Acel'da-mah), a Hebrew word, the 'field of blood', the name given to the 'potter's field' purchased with Judas's thirty pieces of silver, to bury strangers in. See Matt. xxvii. 8 and Acts i. 19.

**Acestes**, in Virgil's 'Aeneid' (v. 525), a Sicilian who shot an arrow with such swiftness that it caught fire from friction with the air.

**Achātēs**, usually styled 'Fidus Achates', a friend of Aeneas (q.v.), whose fidelity was so exemplary as to become proverbial.

**Achēron**, a river of Hades, interpreted as *ὁ ἄχαια πένον* the river of woe. See *Styx*.

**Achilles**, son of Peleus and Thetis (qq.v.), the bravest of the Greeks in the Trojan War. During his infancy Thetis plunged him in the Styx, thus making his body invulnerable, except the heel, by which she held him. He was educated by the centaur Cheiron, who taught him the arts of war and of music. To prevent him from going to the Trojan War, where she knew he would perish, Thetis sent him to the court of Lycomedēs, where he was disguised in female dress among the king's daughters. As Troy could not be taken without the help of Achilles, Odysseus went to the court of Lycomedes disguised as a merchant, and displayed jewels and arms. Achilles discovered his sex by showing his preference for the arms and went to the war. He was deprived by Agamemnon of Briseis, who had fallen to his lot in a division of booty. For this affront he retired in anger to his tent, and refused to appear in the field, until the death of his friend Patroclus recalled him to action. In armour made for him by Hephaestus, he slew Hector, the champion of Troy, and dragged his corpse, tied to his chariot, to the Greek ships. He was wounded in the heel by Paris as he solicited the hand of Polyxena, a daughter of Priam, in the temple of Athena. Of this wound Achilles died.

The **TENDON OF ACHILLES**, the tendon by which the muscles of the calf of the leg are attached to the heel, is so called from the above story of the vulnerable heel of Achilles.

**Achilles' spear**: Telephus, a son-in-law of Priam, and king of Mysia, attempted to prevent a landing of the Greeks on their way to Troy, and was wounded by Achilles. Learning from an oracle that he would be cured

only by the wounder, he sought the camp of the Greeks, who had meanwhile learnt that they needed the help of Telephus to reach Troy. Achilles accordingly cured Telephus by applying rust from the point of his spear. Shakespeare ('2 Henry VI', v. 1) and Chaucer ('Squire's Tale', 232) refer to this power of the spear of Achilles both to kill and cure.

The plant *ACHILLEA* (milfoil) is supposed to have curative properties.

**Achilles and the Tortoise**, a paradox propounded by the philosopher Zeno (q.v.). Achilles and a tortoise have a race. Achilles runs ten times as fast as the tortoise, which has a hundred yards start. Achilles can never catch the tortoise, because when Achilles has covered the hundred yards, the tortoise has covered ten; while Achilles is covering these ten, the tortoise has gone another yard; and so on.

**Achitophel**, see *Absalom and Achitophel*. Ahithophel (2 Sam. xv-xvii, spelt 'Achitophel' in the Vulgate and Coverdale's version) conspired with Absalom against David, and his advice being disregarded, hanged himself.

**Acidalia**, a surname of Aphrodite, from the well *Acidalius* near Orchomenos in Boeotia.

**Acia**, see *Galatea*.

**Ackermann, RUDOLPH** (1764-1834), German lithographer who opened a print shop in the Strand in 1795. He published *Annuals*, including 'Forget-me-not', 1825, and the 'Repository of Arts, Literature, and Fashions' 1809-28, 'The Microcosm of London', 1808, by William Combe, illustrated by Rowlandson and A. C. Pugin, and other topographical works.

**Acraëla**, in Spenser's 'Faerie Queene', II. xii, typifies Intemperance. She is captured and bound by Sir Guyon, and her Bower of Bliss destroyed.

**Acre or St. JEAN D'ACRE**, a seaport on the coast of Palestine, was captured by the Crusaders of the Third Crusade in 1191, Richard Cœur de Lion contributing by his energy to its fall. It was the last stronghold held by the Christians in the Holy Land. It was successfully defended in 1799 against Buonaparte by a Turkish garrison aided by Sir Sidney Smith. It was captured from Mehemet Ali in 1840 by the allied fleet under Sir Robert Stopford, with Sir Charles Napier (1786-1860) as his second in command.

**Acres, BOB**, a character in Sheridan's 'The Rivals' (q.v.).

**Acrisius**, see *Danaë*.

**Actæon**, according to Greek legend a famous hunter, who saw Artemis and her attendants bathing, or, according to another version, boasted himself superior to her in the chase. For this he was changed into a stag, and devoured by his own hounds.

*Actes and Monuments of these latter perilous times touching matters of the Church,*

popularly known as the *BOOK OF MARTYRS*, by Foxe (q.v.), first published at Strasburg in Latin in 1559, and printed in English in 1563.

This enormous work, said to be twice the length of Gibbon's 'Decline and Fall', is a history of the Christian Church from the earliest times, with special reference to the sufferings of the Christian martyrs of all ages, but more particularly of the protestant martyrs of Mary's reign. The book is, in fact, a violent indictment of 'the persecutors of God's truth, commonly called papists'. The author is credulous in his acceptance of stories of martyrdom and partisan in their selection. The work is written in a simple homely style, and enlivened by vivid dialogues between the persecutors and their victims. The title of the Latin version is 'Rerum in Ecclesia Gestarum . . . maximarumque per Europam persecutionum, etc.'

**Action française, L'**, an extreme right-wing political group which flourished in France between 1900 and 1940, monarchist, anti-semitic, and Roman Catholic. The newspaper 'L'Action française', its organ, was founded and edited by two literary journalists and polemical writers, Charles Maurras (1868-1952) and Léon Daudet (1867-1942). The latter was a son of Alphonse Daudet.

**ACTON, SIR JOHN EMERICH EDWARD DALBERG**, first Baron Acton (1834-1902), was born at Naples of a Shropshire Roman Catholic family, and educated at Paris, Oscott, and privately at Edinburgh. He studied history and criticism at Munich under Döllinger from 1848 to 1854, and with him visited Italy in 1857. He was Whig M.P. for Carlisle (1859-65) and formed a friendship with Gladstone. In the 'Rambler' (converted under his direction to the 'Home and Foreign Review') he advocated Döllinger's proposed reunion of Christendom, but stopped the 'Review' on the threat of a papal veto. He was strenuous in his opposition to the definition by the Catholic Church of the dogma of papal infallibility, publishing his views in his 'Letters from Rome on the Council' (1870). In 1874, in letters to 'The Times', he criticized Gladstone's pamphlet on 'The Vatican Decrees'. His literary activity was great, and took the form of contributions to the 'North British Review', the 'Quarterly Review', and the 'English Historical Review' (which he founded), besides lectures and addresses. Lord Acton was appointed Regius professor of modern history at Cambridge in 1895, on which occasion he delivered a remarkable inaugural lecture on the study of history (reprinted in 'Lectures on Modern History', 1906). One of his principal works was the planning of the 'Cambridge Modern History' (1899-1912), for which he wrote the opening chapter. His other published works include 'Historical Essays and Studies' (1907), 'The History of Freedom' (1907), and 'Lectures on the French Revolution' (1910). He had

planned early in life a history of liberty, 'the marrow of all modern history' in his view, and for this he collected much material, but only fragments of it, as above, were published.

**Ada Clare**, one of the two wards in Chancery in Dickens's 'Bleak House' (q.v.).

**Adah**, in Byron's 'Cain' (q.v.), Cain's wife.

**Adam**, the name given in the Bible to the first man, the father of the human race, 'the goodliest man of men since born' of Milton's 'Paradise Lost' (iv. 323). Hence the phrase *the Old Adam*, the unregenerate condition or character.

**Adam**, the designation of a 12th-cent. Norman-French dramatic representation of scriptural history (the Fall, the death of Abel, and the prophets of the Redemption), in eight-syllabled verse, probably written in England, important in the evolution of the drama in England from its liturgical origins.

**Adam**, in Shakespeare's 'As You Like It' (q.v.) the faithful old servant who accompanies Orlando in exile.

**Adam**, ROBERT (1728-92), architect, the second son of William Adam (1689-1748), a Scottish architect. He went to Italy in 1754 and published drawings of the ruins of Diocletian's palace at Spalato (Split) in Dalmatia (1764). He established himself in London in 1758 with his two younger brothers, James, also an architect, and William, the business manager of the firm. The brothers acquired on a 99-year lease the land on the north bank of the Thames on which was built the Adelphi (ἀδελφοί, 'brothers'), a terrace of houses raised on vaulted warehouses. The scheme was a financial failure. Adam designed the Admiralty Screen and houses in London and Edinburgh, as well as public buildings and country houses. He brought about a revolution in interior decoration, using a light and elegant style which was applied to all the details of the room, including the furniture and carpets. 'The Works in Architecture of Robert and James Adam' was published in three volumes in 1773, 1779, and 1822.

**Adam Bede**, a novel by G. Eliot (q.v.), published in 1859.

The plot is founded on a story told to George Eliot by her aunt Elizabeth Evans, a Methodist preacher and the original of the Dinah Morris of the novel, of a confession of child-murder, made to her by a girl in prison. Hetty Sorrel, pretty, vain, and selfish, is the niece of the genial farmer, Martin Poyser. She is loved by Adam Bede, a stern high-minded village carpenter, but is deluded by the prospect of the position which marriage with the young squire, Arthur Donnithorne, would give her, and is seduced by him, in spite of the efforts of Adam Bede to save her. Arthur breaks off relations with her, and Hetty, broken-hearted, presently consents to marry Adam. But before the marriage, Hetty

discovers that she is pregnant, flies from her home to seek Arthur, fails to find him, is arrested and convicted of the murder of her child, and is transported. After a time Adam discovers that he has won the heart of Dinah Morris, a deeply religious young Methodist preacher, whose serene influence pervades the whole story, and whom Adam's brother, the gentle Seth, has long loved hopelessly, and now with a fine unselfishness resigns to him.

The work is remarkable for the characters of the two brothers; of Dinah and Hetty; of the garrulous Mrs. Poyser; the kindly vicar, Mr. Irwine; and the sharp-tongued schoolmaster, Bartle Massey. Also for its pleasant descriptions of scenery, and particularly of the Poyser's farm.

**Adam Bell**, **Clym of the Clough** (or CLEUGH), and **William of Cloudeley**, three noted outlaws, as famous for their skill in archery in Northern England as Robin Hood and his fellows in the Midlands. They lived in the forest of Engelwood, not far from Carlisle, and are supposed to have been contemporary with Robin Hood's father. Clym of the Clough is mentioned in Jonson's 'Alchemist', i. ii; and in D'Avenant's 'The Wits', ii. i. There are ballads on the three outlaws in Percy's 'Reliques' ('Adam Bell') and in Child's collection. In these, William of Cloudeley, after having been captured by treachery, is rescued by his comrades. They surrender themselves to the king and are pardoned on William's shooting an apple placed on his little son's head.

**Adam Blair**, see *Lockhart*.

**Adam Cast Forth**, a dramatic poem (1908) by C. M. Doughty (q.v.), dealing with the separation of Adam and Eve after the expulsion, and their reunion.

**Adam Cupid**, in Shakespeare's 'Romeo and Juliet', ii. i. 13, perhaps alludes to Adam Bell (q.v.), the archer.

**Adam**, or **Edom**, o' **Gordon**, a Berwickshire freebooter, subject of a Scottish ballad included in Percy's 'Reliques'.

**Adam's Ale**, a humorous expression for water, as the only drink of our first parents.

**Adamastor**, in the 'Lusiads' (v. li) of Camoëns (q.v.), the spirit of the Cape of Storms (now known as the Cape of Good Hope), who appears to Vasco da Gama and threatens all who dare venture into his seas. 'Adamastor' is the title of a poem by Roy Campbell (q.v.).

**Adamites**, in ecclesiastical history, the name of sects who affected to imitate Adam in respect of his nakedness. 'An enemy to Clothes in the abstract, a new Adamite' (Carlyle, 'Sartor Resartus').

**ADAMNAN**, ST. (c. 625-704), abbot of Iona from 679. The life of St. Columba is generally attributed to him.

**Adams**, **PARSON ABRAHAM**, a character in Fielding's 'Joseph Andrews' (q.v.).

**ADAMS, HENRY BROOKS** (1838–1918), American man of letters and grandson and great-grandson of presidents of the United States. He published, among other writings, an ambitious 'History of the United States during the Administrations of Jefferson and Madison' (9 vols., 1889–91), and illustrated his dynamic theory of history in two distinguished and complementary works: 'Mont-Saint-Michel and Chartres' (1904), a study in 13th-cent. unity, and 'The Education of Henry Adams' (1907), an autobiographical account of 20th-cent. multiplicity.

**ADAMS, SARAH FLOWER** (1805–48), is remembered as a writer of hymns, including 'Nearer, my God, to Thee'. She also wrote 'Vivia Perpetua', a dramatic poem (1841).

**ADAMSON, ROBERT** (1852–1902), educated at Edinburgh University, became professor of philosophy and political economy at Owens College, Manchester, and subsequently at Aberdeen and Glasgow. His chief works, 'On the Philosophy of Kant' (1879), a monograph on Fichte (1881), 'The Development of Modern Philosophy' (1903), and 'A Short History of Logic' (1911, the reprint of an earlier article), show a gradual reaction from idealism to realism.

**ADDISON, JOSEPH** (1672–1719), the son of a dean of Lichfield, was educated at the Charterhouse with Steele, and at Queen's College, Oxford, and Magdalen, of which he became a fellow. He was distinguished as a classical scholar and attracted the notice of Dryden by his Latin poems. He travelled on the Continent from 1699 to 1703, having been granted a pension for the purpose, with a view to qualifying for the diplomatic service. His 'Dialogues upon the usefulness of Ancient Medals' (published posthumously) were probably written about this time. In 1704 he published 'The Campaign', a poem in heroic couplets, in celebration of the victory of Blenheim. He was appointed under-secretary of state in 1706, and was M.P. from 1708 till his death. In 1709 he went to Ireland as chief secretary to Lord Wharton, the Lord Lieutenant. He formed a close friendship with Swift, Steele, and other writers, and was a member of the Kit-Cat Club (q.v.). Addison lost office on the fall of the Whigs in 1711. Between 1709 and 1711 he contributed a number of papers to Steele's 'Tatler' (q.v.), and joined with him in the production of the 'Spectator' (q.v.) in 1711–12. His tragedy 'Cato' was produced with great success in 1713, and during the same year he contributed to Steele's periodical, the 'Guardian', and during 1714 to the revived 'Spectator'. His prose comedy, 'The Drummer' (q.v., 1715), proved a failure. On the return of the Whigs to power, Addison was again appointed chief secretary for Ireland, and started his political newspaper, the 'Freeholder' (1715–16). In 1716 he became a lord commissioner of trade, and married the countess of Warwick. In 1718 he retired from office with a pension of

£1,500. His last year was marked by increasing tension in the relations between him and Steele, of which several papers by Addison in the 'Old Whig' are evidence. Addison was buried in Westminster Abbey, and lamented in a noble elegy by Tickell (q.v.). He was satirized by Pope in the character of 'Atticus' (q.v.).

**Addison of the North**, see *Mackenzie* (H.).

**Addled Parliament**, THE, the parliament summoned by James I in 1614 in the hope of obtaining money. Being met by a demand that Impositions (duties raised by the sole authority of the king) should be abolished and the ejected clergy restored to their livings, the king dissolved the parliament, which, having passed no act and granted no supplies, received the above nickname.

**Adeline**, LADY, in Byron's 'Don Juan' (q.v.), the wife of Lord Henry Amundeville.

**Adelphi**, THE, see *Adam* (R.).

**Adicla**, in Spenser's 'Faerie Queene', v. viii, the wife of the Soldan (Philip of Spain), the symbol of injustice.

**Aditi**, in the Veda (q.v.), the impersonation of infinity, or of all-embracing nature. In post-Vedic Hindu mythology, the mother of the gods.

**Admētus**, the husband of Alcestis (q.v.).

**Admirable Crichton**, THE, see *Crichton*.

**Admiral Hosier's Ghost**, a party song, written by R. Glover (q.v.), on the taking of Porto Bello from the Spaniards in 1739. Hosier had been sent in 1726 in command of a squadron to the West Indies, but was reduced by his orders to long inactivity, during which his men perished by disease, and he himself is said to have died of a broken heart. The ballad is in Percy's 'Reliques'.

**Adonai**, the Supreme Being, a Hebrew word signifying 'my Lords'. It is one of the names given in the O.T. to the Deity, and is substituted by the Jews, in reading, for the 'ineffable name', Yahweh or Jehovah.

**Adonais**, *An Elegy on the Death of John Keats*, a poem in Spenserian stanzas by P. B. Shelley (q.v.), published in 1821.

The death of Keats moved Shelley not only to sorrow for one whom he classed among the writers of the highest genius of the age, but to indignation at the savage criticisms on Keats's work which he believed had hastened his end. In this elegy (in form resembling classical elegies such as Bion's lament for Adonis), the poet pictures the throng of mourners, the Muse Urania, Dreams and Desires; Sorrow and Pleasure, Morning and Spring, and the fellow-poets, all bringing their tribute to the bier of Adonais. The lament then changes to a triumphant declaration of the poet's immortality.

**Adōnis**, the son of Cln̄yas, king of Cyprus, and Myrrha; a beautiful youth beloved by Aphrodite. He received a mortal wound from



a wild boar, and the flower anemone was said to have sprung from his blood. Proserpine restored him to life, on condition that he should spend six months with her and the rest of the year with Aphrodite, a symbol of winter and summer. His death and revival were widely celebrated (in the East under the name of his Syrian equivalent, *Thamuz*; cf. 'Paradise Lost', i. 446-52). As a feature in this worship, the image of Adonis was surrounded with beds of plants in flower, whose rapid withering symbolized the cycle of life and death in the vegetable world. 'Gardens of Adonis' are referred to in Shakespeare, '1 Henry VI', i. vi; also in Milton, 'Paradise Lost', ix. 440, and in Spenser's 'Faerie Queene', iii. vi. 29, though in the latter passages the similarity is only in the name.

An ADONIS in the 18th cent. was a particular kind of wig ('a fine flowing adonis'; Graves, 'Spiritual Quixote', iii. xix).

See also *Venus and Adonis*.

**Adramelech**, in Milton's 'Paradise Lost', vi. 365, one of the rebel angels.

**Adrastus**, king of Argos, leader of the expedition of the 'Seven against Thebes' (see *Eteocles*), and of the second expedition against Thebes, known as the war of the Epigoni.

**Adriana**, in Shakespeare's 'The Comedy of Errors' (q.v.), the jealous wife of Antipholus of Ephesus.

**Adriano de Armado**, a character in Shakespeare's 'Love's Labour's Lost' (q.v.).

**Adriatic**: the annual ceremony of the wedding of the Doge of Venice to the Adriatic, the *Sposalizio del Mar*, was symbolical of the sea power of Venice. Traces of the ceremony are found as early as the 11th cent. The Doge, in his state barge, the Bucentaur, proceeded to sea on Ascension Day and dropped a ring into the water.

**Adullamites**, a name applied to a group of liberal M.P.s, including Edward Horsman, Robert Lowe, and Earl Grosvenor, who seceded from the Reform party in 1866 and opposed the Franchise Bill. The name was first given by John Bright to Horsman, who, he said, 'had retired into what may be called his political cave of Adullam, to which he invited everyone who was in debt, and everyone who was discontented'. (1 Sam. xxii. 1-2.)

**Advancement of Learning**, *The*, a philosophical treatise by Francis Bacon (q.v.), published in 1605. Unlike most of Bacon's philosophical works, it appeared in English and not in Latin. After disposing of the various objections to learning and enunciating its advantages, the author considers the various methods of advancing knowledge and the defects in present practice. After which, the divisions of knowledge—history, poetry, and philosophy—are enumerated and analysed. This work was later expanded in Bacon's 'De Augmentis'.

**Adventurer**, *The*, a periodical conducted

during 1752-4 by John Hawkesworth (1715?-73), to which Samuel Johnson and Joseph Warton (qq.v.) contributed many papers.

**Adventures of a Guinea, Chrysal, or the**, a satirical narrative by Charles Johnstone (1719?-1800?), published in 1760-5, in which a guinea is made to describe its various owners. Several chapters are given to an account of the 'Hell-fire Club' (q.v.).

**Adventures of a Younger Son, The**, a novel by E. J. Trelawny (q.v.), published in 1831.

The work, which is partly autobiographical, is the story of the life of a wild Byronic character, a lawless daredevil, warped in youth by the harshness of his father, who deserts from the navy and takes to a life of piracy in the Indian Ocean, encountering many exciting adventures. These are told with much vigour and freshness, and there are good descriptions of Eastern scenes.

**Adventures of an Atom, The**, see *Atom*.

**Adventures of Philip, The**, see *Philip*.

**Advice to a Painter**, see *Instructions to a Painter*.

**Advocates' Library**, *THE*, in Edinburgh, founded by Sir George Mackenzie of Rosehaugh (1636-91), king's advocate, and opened in 1689. It was presented to the nation by the Faculty of Advocates in 1924, and endowed by Sir A. Grant with £100,000. It became the National Library of Scotland in 1925, and is one of the libraries that receive a copy of all works published in Great Britain.

**Advocatus Diaboli**, or *Devil's Advocate*, the popular name for the *Promotor Fidei*, who, in a proposal for canonization before the Sacred Congregation of Rites in the R.C. Church, advances what there is to be said against the candidate's claim.

**Æ, AE, or A.E.**, see *Russell (G. W.)*.

**Ædon**, see *Itylus*.

**Ægëon**, see *Briareus*.

**Ægeon**, in Shakespeare's 'The Comedy of Errors' (q.v.), the Syracusan merchant who is father of the Antipholus twins.

**Ægeus**, a mythical king of Athens and father of Theseus (q.v.).

**Æginetan Marbles**, *THE*, from the temple of Aphaea (see *Britomartis*) in the island of Aegina. They represent groups of warriors fighting, with a figure of Athena or Aphaea standing in the centre. The Marbles were bought in 1812 by the Crown Prince Louis of Bavaria and placed in the Glyptothek at Munich.

**Ægir**, in Scandinavian mythology, the chief of the sea-giants. He represents the peaceful ocean. His wife, Ran, draws mariners down to her abode in the deep. They have nine daughters, the stormy billows. A banquet given by Ægir to the gods is a prominent incident in this mythology.