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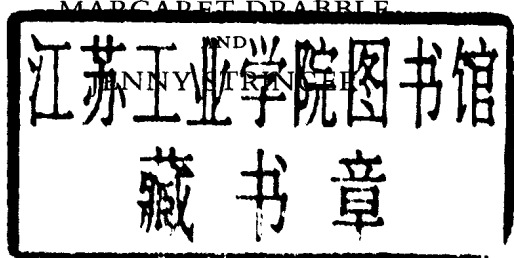


EDITED BY MARGARET DRABBLE  
& JENNY STRINGER

# THE CONCISE OXFORD COMPANION TO ENGLISH LITERATURE

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MARGARET DRABBLE



Oxford New York

OXFORD UNIVERSITY PRESS

Oxford University Press, Walton Street, Oxford OX2 6DP

Oxford New York Toronto  
Delhi Bombay Calcutta Madras Karachi  
Petaling Jaya Singapore Hong Kong Tokyo  
Nairobi Dar es Salaam Cape Town  
Melbourne Auckland  
and associated companies in  
Berlin Ibadan

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First published 1987

First issued (with corrections) as an Oxford University Press paperback 1990

Reprinted 1990

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*British Library Cataloguing in Publication Data*

*The concise Oxford companion to English literature.*

1. *English literature to 1984—Encyclopaedias*

I. Drabble, Margaret, 1939— II. Stringer, Jenny

III. *Oxford companion to English literature*

820'.3'21

ISBN 0-19-282667-0

*Library of Congress Cataloging in Publication Data*

Drabble, Margaret, 1939—

*The concise Oxford companion to English literature*

edited by

Margaret Drabble and Jenny Stringer

p. cm.

'Issued with corrections'—T.p. verso

An abridgement of the 5th ed. of

*The Oxford companion to English literature*

1. *English literature—Dictionaries.* 2. *American literature—Dictionaries.*

3. *English literature—Bio-bibliography.*

4. *American literature—Bio-bibliography.*

I. Stringer, Jenny. II. Drabble, Margaret, 1939— *Oxford companion to English literature.* III. Title.

820'.3—dc20 PR19.D73 1990 89-27930

ISBN 0-19-282667-0

Printed in Great Britain by

Richard Clay Ltd.

Bungay, Suffolk

THE CONCISE  
OXFORD COMPANION  
TO ENGLISH  
LITERATURE

MARGARET DRABBLE was born in Sheffield and educated at The Mount School, York, and Newnham College, Cambridge. She is the author of ten novels, from *A Summer Birdcage* (1963) to *The Radiant Way* (1987), has written several critical works, and spent five years working on the fifth edition of *The Oxford Companion to English Literature* with Jenny Stringer.

JENNY STRINGER was born in London and spent most of her childhood in the Far East and Australia. After working for some years at the House of Commons she became Margaret Drabble's assistant editor and has since contributed to and edited several other reference works.

## PREFACE

THIS work is an abridgement of the fifth edition of *The Oxford Companion to English Literature* (1985). It is hoped that the volume will provide the general reader and student with a useful and compact guide to the central matter of English literature.

There are entries for major authors born in or before 1939, not only novelists, dramatists, and poets, but also historians, philosophers, scholars, critics, editors, and journalists. Also included are plot summaries for literary works, characters from books and plays, definitions of literary and intellectual movements, literary genres, and critical theory, entries on British and Irish mythology, literary societies, and periodicals, libraries, copyright, censorship, and coffee houses, as well as printers, publishers, booksellers, and private presses.

Certain non-literary figures who have become famous in a literary context (such as actors and actresses) have been included. Our selection of American authors has been somewhat guided by British appraisals and emphasis has been placed on Anglo-American links and responses. There are individual entries for authors of other countries writing in English, including those from the Commonwealth, Africa, the Caribbean, and India, but coverage here is by no means comprehensive.

It is assumed that many of the readers of this volume will not be familiar with the parent volume, and it would therefore seem irrelevant to describe at length where cuts have been made. We have tried to prune rather than delete entries. Two areas of reference which have been almost completely omitted are music and art. Many of the entries on foreign authors have also gone, as have public schools and colleges of Oxford and Cambridge universities. However, there is a new, full entry on Foreign Influences in English Literature. Several foreign authors have individual entries but they have been treated in the context of English literature, or, in some cases, on merit alone. Classical authors are represented and their connections with English literature firmly emphasized.

As with *The Oxford Companion to English Literature*, the stress is on primary information rather than critical appreciation. Works and authors are described and characterized rather than judged. It is impossible to be consistent in coverage and we emphasize that the length of entry is not a guide to an author's importance. Some of the plot summaries have been shortened, particularly those on Restoration plays which have, in some cases, been reduced to a scene or two giving the flavour or essence of the play. But if we have been ruthless here, we have been generous with Dickens, Shakespeare, and others with such reputations, whose plot summaries remain almost entirely intact.

The editors wish to thank all the contributors to *The Oxford Companion of English Literature* whose entries have reappeared in this volume in shortened

form. The editors alone are responsible for any differences between the material in this volume and that in *The Oxford Companion to English Literature*. Finally we acknowledge our particular debt to the late Sir Paul Harvey, whose original *Oxford Companion to English Literature* (1932) provided the foundation of the revised edition upon which this volume is based.

M. D.

J. S.

*London*

*November 1986*

# ABBREVIATIONS

<i>a.</i>	<i>ante</i> , before	<i>ff.</i>	and following
<i>ad fin.</i>	<i>ad finem</i> , near the end	<i>fl.</i>	<i>floruit</i> , flourished
ASPR	Anglo-Saxon Poetic Records	Fr.	French
b.	born	Gk.	Greek
BCP	Book of Common Prayer	Lat.	Latin
Bm Cat.	British Museum Catalogue	l., ll.,	line, lines
Bk	Book	LXX	Septuagint
<i>c.</i>	<i>circa</i> , about	ME	Middle English
cent.	century	MLR	<i>Modern Language Review</i>
cf.	<i>confer</i> , compare	<i>N. &amp; Q.</i>	<i>Notes and Queries</i>
CH	Companion of Honour	NT	New Testament
ch.	chapter	OE	Old English (Anglo-Saxon)
CHAL	Cambridge History of Ancient Literature	OED	<i>Oxford English Dictionary</i>
CHEL	Cambridge History of English Literature	OM	Order of Merit
d.	died	op. cit.	<i>opus citatum</i> , work quoted
<i>DNB</i>	<i>Dictionary of National Biography</i>	OS	Old Style dating, or calendar
<i>EB</i>	<i>Encyclopaedia Britannica</i>	OT	Old Testament
ed.	editor, or edited by	p., pp.	page, pages
edn	edition	<i>PEL</i>	<i>Periods of European Literature</i>
EETS	Early English Text Society	PMLA	Publications of the Modern Language Association of America
os	Original Series	pron.	pronounced
es	Extra Series	Pt	Part
ss	Supplementary Series	<i>RES</i>	<i>Review of English Studies</i>
	If no series is specified, the volume referred to is in the Original Series	sc.	<i>scilicet</i> , namely
EML	English Men of Letters	STS	Scottish Text Society
		s.v.	<i>sub verbo</i> , under the word
		<i>TLS</i>	<i>Times Literary Supplement</i>
		trans.	translation, or translated by
		vol.	volume

## NOTE TO THE READER

NAMES in bold capital letters are those of real people; the headwords of all other entries are in bold upper and lower case: italics for the titles of novels, plays, and other full-length works; roman in quotation marks for individual short stories, poems, essays; ordinary roman type for fictional characters, terms, places, and so on. Entries are in simple letter-by-letter alphabetical order, with spaces, hyphens, and the definite or indefinite article ignored. This applies in all languages; but where a work written in English has a title in a foreign language, the article conditions its alphabetical ordering: 'L' Allegro' and 'La Belle Dame Sans Merci' are both listed under L, while *L'Encyclopédie* appears under *Encyclopédie*, *L'*. Names beginning with Mc or M' are ordered as though they were spelled Mac, St as though it were Saint, Dr as Doctor; but Mr and Mrs are ordered as they are spelled. An asterisk before a name, term, or title indicates that there is a separate entry for that subject, but it has been deemed unnecessary to place an asterisk before every occurrence of the name of Shakespeare. Where a person having his or her own entry is mentioned under another heading, the surname only is given unless there are entries for more than one person of the same name, when the initial or title is shown (\*Auden, F. \*Bacon, Dr \*Johnson); the full name appears only where this is unavoidable in the interests of clarity (Richard \*Graves, Robert \*Graves). Where an author and a work are mentioned together, and each has an entry, only the title of the work carries an asterisk (Pope's \**Dunciad*, Fielding's \**Amelia*). Old spelling has been preferred, for both titles of works and quotations, except where its use might lead to confusion. For references to the works of Shakespeare the Alexander text has been used throughout.

# A

**Aaron's Rod**, a novel by D. H. \*Lawrence, published 1922.

The biblical Aaron was the brother of Moses, appointed priest by Jehovah, whose blossoming rod (Num. 17: 43-8) was a miraculous symbol of authority. In the novel Aaron Sisson, amateur flautist, forsakes his wife and job as checkweighman at a colliery for a life of flute-playing, quest, and adventure in Bohemian and upper-class society. His flute is symbolically broken in the penultimate chapter as a result of a bomb explosion in Florence during political riots.

**Aaron the Moor**, in Shakespeare's \**Titus Andronicus*, the lover and accomplice of Tamora.

**Abbey Theatre**, Dublin, opened in 1904 with three one-act plays, two by W. B. \*Yeats (*On Baile's Strand* and *Cathleen ni Houlihan*) and a comedy (*Spreading the News*) by Lady \*Gregory. The theatre rapidly became a focus of the \*Irish revival. In 1903 Miss A. E. \*Horniman decided to provide a permanent Dublin home for the Irish National Theatre Society, an amateur company led by F. J. and W. G. Fay (which had Yeats for its President). They took over the disused theatre of the Mechanics' Institute in Abbey Street, together with the old city morgue next door, and converted them into the Abbey Theatre. The company turned professional in 1906, with Yeats, Lady Gregory, and J. M. \*Synge as directors, and in 1907 successfully survived the riots provoked by Synge's \**The Playboy of the Western World*. In 1909 Lady Gregory, as patentee, withstood strong pressure from the lord-lieutenant to withdraw *The Shewing-up of Blanco Posnet* by G. B. \*Shaw. In 1910 Miss Horniman offered the purchase of the theatre and Yeats and Lady Gregory became principal shareholders and managers. The early poetic dramas were gradually replaced by more naturalistic prose works, written by \*Colum, \*Ervine, L. \*Robinson, \*O'Casey, and others. Robinson took over the management from Yeats in 1910 and became director in 1923. In 1925 the Abbey received a grant from the new government of Eire, thus becoming the first state-subsidized theatre in the English-speaking world.

The theatre was burned down in 1951, and the company played in the Queen's Theatre until the new Abbey opened in 1966.

**ABBO OF FLEURY** (?945-1004), a French theologian, author of the *Epitome de Vitis Romanorum Pontificum* and of lives of the saints.

**Abbot, The**, a novel by Sir W. \*Scott, published 1820, a sequel to \**The Monastery*.

The work is concerned with the imprisonment of Mary Queen of Scots 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.

The novel takes its title from the abbot of Kennaquhair, Edward Glendinning (Father Ambrose), brother of Sir Halbert Glendinning, the knight of Avenel.

**Abbot of Misrule**, see MISRULE, ABBOT OF.

**Abbotsford**, Sir W. \*Scott's property near Melrose on the Tweed.

**À BECKETT**, Gilbert Abbott (1811-56), was on the original staff of \**Punch*. 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).

**À BECKETT**, Gilbert Arthur (1837-91), son of Gilbert Abbott \*À Beckett, was, from 1879, like his father, a regular member of the staff of \**Punch*. He wrote, in collaboration with W. S. \*Gilbert, the successful comedy *The Happy Land* (1873).

**ABELARD**, Peter (1079-1142), a native of Brittany, a brilliant disputant and lecturer at the schools of Ste Geneviève and Notre Dame in Paris, where \*John of Salisbury was among his pupils. He was an advocate of rational theological enquiry, and his *Sic et Non* could be regarded as the first text in scholastic theology (see SCHOLASTICISM). He was primarily a dialectician rather than a theologian, though his theological views were declared heretical by the Council of Sens (1142) where he was vigorously opposed by St \*Bernard. He fell in love with Héloïse, the niece of Fulbert, a canon of Notre Dame in whose house he lodged; she was a woman of learning and Abelard's pupil. Their love ended in a tragic separation and a famous correspondence. Pope's poem \**Eloisa to Abelard* was published in 1717.

**ABERCROMBIE**, Lascelles (1881-1938), poet. His first volume of verse, *Interludes and*

*Poems* (1908), was followed by further volumes, including *Poems* (1930) and the verse play *The Sale of St Thomas* (1931). Abercrombie contributed to *\*Georgian Poetry* and several of his verse plays appeared in *New Numbers*.

**Abessa**, in Spenser's *\*Faerie Queene*, i. iii, the personification of superstition.

**Abigail** (1 Sam. 25), 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.

**Abora**, Mount, in Coleridge's *\*'Kubla Khan'*, is perhaps to be identified with *\*Milton's Mt. Amara*.

**'Abou Ben Adhem'**, a poem by L. \*Hunt.

**Absalom and Achitophel**, a poem by \*Dryden, published 1681.

An allegory based on 2 Sam. 13-19, it deals with the intrigues of the earl of Shaftesbury and the ambition of the duke of Monmouth to replace James duke of York as Charles II's heir. Various public figures are represented under biblical names, notably Monmouth (Absalom), \*Shaftesbury (Achitophel), the duke of \*Buckingham (Zimri), Charles II (David), \*Oates (Corah), and Slingsby Bethel, sheriff of London (Shimei).

In 1682 a second part appeared, mainly written by N. \*Tate. However it contains 200 lines by Dryden, in which he attacks two literary and political enemies, \*Shadwell as Og and \*Settle as Doeg.

**ABSE**, Dannie (Daniel) (1923- ), doctor and poet, has published many volumes of poems, including *Tenants of the House*, *Poems 1951-1956* (1957); in a foreword to his *Collected Poems 1948-1976* (1977), he notes that his poems are increasingly 'rooted in actual experience', both domestic and professional. He has also published novels, plays, and volumes of autobiography.

**Absentee, The**, a novel by M. \*Edgeworth, first published 1812 in *Tales of Fashionable Life*.

This novel, the greater part of which is in conversation, begins with the extravagant London life of the absentee Irish landlord Lord Clonbrony and his wife. The author shows Lady Clonbrony's attempts to buy her way into high society, her contempt for her Irish origins, and her treatment of her son, Lord Colambre, who refuses to marry the heiress she provides for him. He falls in love with his cousin Grace, and becomes increasingly appalled at his father's debts. He travels incognito to Ireland to visit the family estates and to see if his mother's dislike of Irish life is justified, calling himself Evans. He

finds that one of the estates, managed by the brothers Garraghty, is half-ruined, the land ill-farmed, and the tenants treated with callous indifference. Colambre discovers that both his mother and his cousin Grace are remembered with affection. He returns to London and tells his father that he will himself pay off the debts, on condition that the Garraghtys are dismissed and the Clonbrony family returns to live on its Irish estates. After the sorting out of various troubles, he and Grace become engaged, and the family leave London to live in Ireland.

**Absolute**, Sir Anthony, and his son Captain Absolute, characters in Sheridan's *\*The Rivals*.

**Absurd**, Theatre of the, a term used to characterize the work of a number of European and American dramatists of the 1950s and early 1960s. As the term suggests, the function of such theatre is to give dramatic expression to the philosophical notion of the 'absurd', a notion that had received widespread diffusion following the publication of Camus's essay *Le Mythe de Sisyphe* in 1942. To define the world as absurd is to recognize its fundamentally indecipherable nature, and this recognition is frequently associated with feelings of loss, purposelessness, and bewilderment. To such feelings, the Theatre of the Absurd gives ample expression, often leaving the observer baffled in the face of disjointed, meaningless, or repetitious dialogues, incomprehensible behaviour, and plots which deny all notion of logical or 'realistic' development. The recognition of the absurd nature of human existence provided dramatists with a rich source of comedy, well illustrated in two early absurd plays, Ionesco's *La Cantatrice chauve*, written in 1948 (English trans., *The Bald Prima Donna*, 1958), and \*Beckett's *En attendant Godot* (1952; trans. by the author, *\*Waiting for Godot*, 1954). Amongst the dramatists associated with the Theatre of the Absurd are Arthur Adamov (1908-70), \*Albee, Beckett, \*Camus, Jean Genet (1910-86), Eugène Ionesco (1912- ), Alfred Jarry (1873-1907), \*Pinter, and Boris Vian (1920-59).

**Academy, The**, a periodical founded in 1869 as 'a monthly record of literature, learning, science, and art'. Its early contributors included M. \*Arnold, T. H. \*Huxley and M. \*Pattison, among others. After various vicissitudes and changes of title *The Academy* disappeared in the 1920s.

**ACHEBE**, Chinua (1930- ), Nigerian author who wrote in English. His reputation rests largely on his first four novels, which can be seen as a sequence re-creating Africa's journey from tradition to modernity. They are *Things Fall Apart* (1958), followed by *No Longer at Ease* (1960), *Arrow of God* (1964), and *A Man of the*

*People* (1966) in which bitterness and disillusion lie just beneath the sparkling satiric surface. The novels also display Achebe's mastery of a wide range of language, from the English of Ibo-speakers and pidgin, to various levels of formal English.

**Achitophel**, see ABSALOM AND ACHITOPHEL.

**ACKERLEY**, J(oseph) R(andolph) (1896–1967), author, and literary editor (1935–59) of *\*The Listener*, to which he attracted work from such distinguished contributors as E. M. *\*Forster* and *\*Isherwood*. *Hindoo Holiday* (1932) is based on his experiences as private secretary to an Indian maharajah; *My Dog Tulip* (1956) and his novel *We Think the World of You* (1960) concern his intense relationship with his Alsatian dog. *My Father and Myself* (1968) is an account of his discovery of his apparently respectable father's extraordinary double life.

**ACKERMANN**, Rudolph (1764–1834), German lithographer who settled in London and published many handsome coloured-plate books in association with Prout, A. C. Pugin, *\*Rowlandson*, and other artists. His publications include *The Microcosm of London* (3 vols, 1808–11), an antiquarian and topographical work by W. *\*Combe*; and the gift-book annual *Forget-me-not*, of which the first issue appeared in 1825. *Combe's The Tour of Dr Syntax in search of the Picturesque* first appeared as 'The Schoolmaster's Tour' in Ackermann's *Poetical Magazine* (1809–11).

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

**Acres**, Bob, a character in Sheridan's *\*The Rivals*.

*Actes and Monuments* of these latter perillous dayes, touching matters of the Church, popularly known as the *Book of Martyrs*, by *\*Foxe*, first published in Latin at Strasburg 1559, printed in English 1563.

This enormous work 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.

**ACTON**, Sir Harold Mario Mitchell (1904– ), writer and aesthete, spent some years in the

1930s in Peking, and wrote several works on Chinese theatre and poetry. He later settled at his family home at La Pietra, near Florence. His publications include poems: *Aquarium* (1923) and *This Chaos* (1930); fiction, which includes a novel set in Peking, *Peonies and Ponies* (1941) and *Tit for Tat and other tales* (1972, short stories); and historical studies, which include *The Last Medici* (1932) and *The Bourbons of Naples* (1956). *Memoirs of an Aesthete* (1948) and *More Memoirs* (1970) are autobiographies.

**ACTON**, Sir John Emerich Edward Dalberg, first Baron Acton (1834–1902), was Whig MP for Carlisle (1859–65) and formed a friendship with *\*Gladstone*. He was strenuous in his opposition to the definition by the Catholic Church of the dogma of papal infallibility, and published his views in his *Letters from Rome on the Council* (1870). 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 helped to found), 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).

**ACTON BELL**, see BRONTË, A.

**Adam**, the name given to a 12th-cent. Anglo-Norman play in octosyllabics probably written in England c.1140. There are three scenes: the Fall and expulsion of Adam and Eve from Paradise; Cain and Abel; and a Prophets' Play. It is regarded as important in the evolution of the medieval *\*Mystery Plays* in England.

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

**Adam Bede**, a novel by G. *\*Eliot*, published 1859.

The action takes place at the close of the 18th cent. Hetty Sorrel, pretty, vain, and self-centred, niece of the genial farmer Martin Poyser, is loved by Adam Bede, the village carpenter, but is deluded by the attentions of the young squire, Arthur Donnithorne, and is seduced by him. Arthur breaks off relations with her, and Hetty, broken-hearted, agrees to marry Adam. But before the marriage she discovers she is pregnant, flies from home to seek Arthur, fails to find him, is arrested and convicted of infanticide, and saved from the gallows at the last moment. In prison she is comforted by her cousin Dinah Morris, a Methodist preacher, whose strong, serious, and calm nature is con-

trasted with hers throughout the novel. In the last chapters, Adam discovers that Dinah loves him; his brother Seth, who had long and hopelessly loved Dinah, resigns to him with a fine unselfishness.

**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. Clym of the Clough is mentioned in Jonson's \**The Alchemist*, 1. 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.

**Adams**, Parson Abraham, a character in Fielding's \**Joseph Andrews*.

**ADAMS**, Henry Brooks (1838–1918), American man of letters whose works include an ambitious *History of the United States During the Administrations of Thomas Jefferson and James Madison* (1889–91, 9 vols); *Mont-Saint-Michel and Chartres* (1904), an interpretation of the spiritual unity of the 13th-cent. mind; and his autobiography, *The Education of Henry Adams* (1907), which describes the multiplicity of the 20th-cent. mind.

**ADCOCK**, (Kareen) Fleur (1934– ), poet, born in New Zealand, and educated partly in England, where she settled in 1963. Her volumes of poetry include *The Eye of the Hurricane* (1964), *High Tide in the Garden* (1971), *The Inner Harbour* (1979), and *Selected Poems* (1983). Predominantly ironic and domestic in tone, she suggests wider horizons through her evocations of travel and of varied landscapes. She edited the *Oxford Book of Contemporary New Zealand Poetry* (1983).

**ADDISON**, Joseph (1672–1719), was educated at Charterhouse with \*Steele. He was a distinguished classical scholar and attracted the attention of \*Dryden by his Latin poems. He travelled on the Continent (1699–1703), and in 1705 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 MP 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 prominent member of the \*Kit-Cat Club. 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* and joined with him in the production of \**The Spectator* in 1711–12. His \*neo-classical tragedy \**Cato* was produced in 1713. He contributed to \**The Guardian* and to the revived *Spectator*. On the return of the Whigs to power, Addison was again appointed chief secretary for

Ireland and started the *Freeholder* (1715–16). In 1716 he became lord commissioner of trade, and married the countess of Warwick. He retired from office in 1718.

Addison was buried in Westminster Abbey, and lamented in an elegy by \*Tickell. He was satirized by Pope in the character of \*'Atticus'.

Addison's prose was acclaimed by Dr \*Johnson in his *Life* (1781) as 'the model of the middle style; on grave subjects not formal, on light occasions not groveling . . .'. He admired \*Locke and did much to popularize his ideas. He attacked the coarseness of \*Restoration literature, and introduced new, essentially middle-class, standards of taste and judgement. One of his most original and influential contributions to the history of literary taste was his reassessment of the popular ballad, previously neglected as a form, in essays in the *Spectator* on \**Chevy Chase* and \**The Children in the Wood*.

**Addison of the North, The**, see MACKENZIE, H.

**Adelphi, The**, started in 1923 as a monthly journal under the editorship of J. M. \*Murry, intended as a mouthpiece for D. H. \*Lawrence and himself. From 1927 it became a quarterly entitled *The New Adelphi*. Murry's editorship ended with a D. H. Lawrence memorial number in 1930, and the periodical became *The Adelphi*, incorporating *The New Adelphi*, which ran until 1955. Contributors to the three series include W. B. \*Yeats, T. S. \*Eliot, A. \*Bennett, H. G. \*Wells, \*Day-Lewis, \*Orwell, and \*Auden.

**Admirable Crichton, The**, see CRICHTON.

'**Admiral Hosier's Ghost**', see GLOVER, R.

**ADOMNAN**, St (c.625–704), abbot of Iona from 679, who \*Bede says was the author of a work on 'The Holy Places', and who is also credited with writing an extant *Life of St \*Columba*.

**Adonais**, an elegy on the death of \*Keats, by P. B. \*Shelley, written at Pisa, published 1821.

Composed in 55 Spenserian stanzas, the poem was inspired partly by the Greek elegies of \*Bion and \*Moschus (both of which Shelley had translated) and partly by Milton's \**Lycidas*. Keats is lamented under the name of Adonais, the Greek god of beauty and fertility, together with other poets who had died young, such as \*Chatterton, \*Sidney, and \*Lucan. His death-bed is attended by various figures, both allegorical and contemporary, including \*Byron 'the Pilgrim of Eternity' (st. 30). Shelley, the atheist, accepts the physical facts of death, but insists on some form of Neoplatonic resurrection in the eternal Beauty of the universe, 'a portion of the loveliness | Which once he made more lovely' (st. 43). In his Preface he attacks the Tory reviewers with a pen 'dipped in consuming fire'.

**Adriana**, in Shakespeare's *\*The Comedy of Errors*, the jealous wife of Antipholus of Ephesus.

**Advancement of Learning, The**, a philosophical treatise by F. \*Bacon, published 1605. It appeared in English, in two books.

The first book consists of a panegyric on the dignity and profitability of learning, and a defence of it against its various detractors. The second book is an elaborate classification of the various kinds of learning, based on the relation of the three main parts of learning—history, poetry, and philosophy—to the three faculties of memory, imagination, and reason. A revised and expanded Latin translation of the *Advancement* was published in 1623 as *De Dignitate et Augmentis Scientiarum*.

**Adventures of a Younger Son, The**, a novel by E. J. \*Trelawny, published 1831.

The work, part autobiography and part fiction, tells the story of the life of a buccaneering youth who deserts from the navy and takes to a life of wandering, encountering many adventures. Episodes involving \*Shelley and \*Byron are of particular biographical interest.

**Adventures of Master F.J., The**, by G. \*Gascoigne, see F.J.

**Adventures of Philip, The**, the last complete novel by \*Thackeray, published in the *\*Cornhill Magazine* 1861–2.

The story is told by Arthur Pendennis, now a middle-aged married man. His young friend Philip is the son of a fashionable doctor, George Firmin, who, as George Brandon, was the seducer of Caroline Gann in *\*A Shabby Genteel Story*. After abandoning Caroline, Firmin ran away with an heiress, Philip's mother, now dead. Firmin is being blackmailed by the disreputable parson Tufton Hunt, who performed the mock marriage ceremony with Caroline Gann and threatens to prove that the marriage was in fact valid. Caroline, calling herself Mrs Brandon, is a nurse who has tended Philip through an attack of fever, and now looks on him as her own son. She refuses to give the evidence which will disinherit him. However, Dr Firmin, having lost his own money and Philip's fortune, absconds to America, and Philip's cousin Agnes Twysden breaks off her engagement to Philip. While visiting Pendennis in Boulogne, Philip comes across General Baynes, co-trustee with Dr Firmin of Philip's inheritance. Knowing that Baynes will be ruined by any financial claim on him, Philip does not pursue his legal rights. He falls in love with Baynes's daughter, Charlotte, and marries her. The couple struggle with very little to live on but a happy ending is achieved when Philip is left a large legacy.

**Advocates' Library**, now National Library of Scotland, see LIBRARIES.

**Æ**, see RUSSELL, G. W.

**Aeglamour**, (1) the 'Sad Shepherd' in Jonson's drama of that name; (2) a character in Shakespeare's *\*The Two Gentlemen of Verona*.

**Aeglogue**, see ECGUE.

**ÆLFRIC** (c.955–c.1010), was a monk of Winchester (where he was a pupil of \*Æthelwold), Cerne Abbas, and Eynsham near Oxford where he was abbot. His chief works are the *Catholic Homilies* (990–2), largely drawn from the Church Fathers, and the *Lives of the Saints* (993–8), a series of sermons also mostly translated from Latin. Several other English works of his survive; these include his *Latin Grammar*, his *Colloquy*; and a translation of the *Heptateuch*, the first seven books of the Bible. Ælfric is the most prominent known figure in Old English literature and the greatest prose writer of his time; he is celebrated not only for his stylistic excellence but also for his educational principles and the breadth of his learning as a product of the 10th-cent. Benedictine Revival in England.

**Ælla**, an interlude or tragedy by \*Chatterton, written in 1768–9, published 1777.

It is composed mainly in ten-lined stanzas, handled with considerable assurance, and contains one of Chatterton's most admired passages, beginning 'O! syngue untoc mie roundelaie'.

**Aeneid, The**, an epic poem in Latin hexameters by \*Virgil, recounting the adventures of Aeneas after the fall of Troy.

**AESCHYLUS** (525–456 BC), Athenian tragic poet. He is noted for the scope and grandeur of his conceptions and style, but only seven of his many plays have survived, three of which form the famous trilogy the *\*Oresteia* (*Agamemnon*, *Choephoroe*, *Eumenides*). Aeschylus was hardly known in England before Thomas Stanley's edition of the plays in 1663. Milton gave some Aeschylean traits to *\*Samson Agonistes* (1671), but his true popularity dates from the 19th cent. when interest in Aeschylus became a feature of the \*Romantic Movement. This centres initially on his play *Prometheus Bound*. \*Byron's 'Prometheus' (1816) was followed by Shelley's *\*Prometheus Unbound* (1820); S. T. \*Coleridge's essay *On the Prometheus of Aeschylus* (1825); a translation of the play (1833) by Elizabeth Barrett (\*Browning); R. \*Browning's outline of the legend in 'With Gerard de Lairese' (1887); and \*Bridges's *Prometheus the Firegiver* (1883). From \*Landor on attention shifted to the *Oresteia* and has stayed there in the 20th cent., resulting in

\*O'Neill's *Mourning becomes Electra* (1930), a recasting of the *Oresteia* in terms suggested by Freudian psychology, and, less obviously, T. S. \*Eliot's *The Family Reunion* (1939). See also Browning's \**The Agamemnon of Aeschylus*.

**AESOP** (6th cent. BC), probably a legendary figure, to whom tradition attributes the authorship of the whole stock of Greek fables which became known to the West in the Renaissance through the 14th-cent. prose version compiled by the Byzantine scholar Maximus Planudes. \*Erasmus produced a Latin edition in 1513.

**Aesthetic Movement**, a movement which blossomed during the 1880s, heavily influenced by the \*Pre-Raphaelites, \*Ruskin, and \*Pater, in which the adoption of sentimental archaism as the ideal of beauty was carried to extravagant lengths and often accompanied by affectation of speech and manner and eccentricity of dress. It and its followers (e.g. \*Wilde) were much ridiculed in \**Punch*, in \*Gilbert and Sullivan's *Patience* (1881), etc. See also ART FOR ART'S SAKE.

**ÆTHELWOLD**, St (908–84), re-established a monastic house at Abingdon, introducing the strict Benedictine Rule from Fleury, and he was appointed bishop of Winchester (963) after Edgar became king of England. He co-operated with \*Dunstan and \*Oswald in the Benedictine Reforms of his century. He rebuilt the church at Peterborough and built a new cathedral at Winchester. He was an important figure in the revival of learning: most significantly, he translated the *Rule of St Benedict* (c.960), and wrote the *Regularis Concordia*, the code of the new English rule in the 10th-cent. Revival.

**Aethiopica**, a Greek romance by the 3rd-cent. AD Syrian Heliodorus of Emesa. The hero and heroine are parted and there is emphasis on travel through strange lands and on maintenance of chastity in the face of temptations, as they seek each other. The intercalated stories have a 'realistic' character depicting Greek middle-class life, in contrast to the romantic adventures that dominate the main narrative. The *Aethiopica* became widely known through \*Amyot's French translation (1547) and \*Underdowne's English version (1569). Sidney's \**Arcadia*, and J. \*Barclay's *Argenis* are indebted to it.

**Affectionate Shepherd, The**, see BARNFIELD.

**Affery**, see FLINTWINCH.

**Agamemnon of Aeschylus, The**, a translation by R. \*Browning, published 1877. It aroused controversy because of its uncompromising literalness. The translation may be taken as an attack on the Hellenism of, e.g., M. \*Arnold; by making his own version 'literally' unreadable,

Browning countered Arnold's claim that the Greeks were masters of the 'grand style'.

**Agape**, in Spenser's \**Faerie Queene*, iv. ii. 41, the Fay, mother of Priamond, Diamond, and Triamond.

**AGATE**, James Evershed (1877–1947), wrote dramatic criticism for the \**Sunday Times*. He also published novels and a nine-part autobiography, *Ego* (1935–48), in the form of a diary, recording his life in literary and theatrical London.

**Agents, Literary**, The role of literary agent began to develop towards the end of the 19th cent., with A(lexander) P(ollock) Watt (1834–1914) frequently cited as the founder of the profession. His clients included \*Hardy, \*Kipling, and \*Haggard. Other major figures in the early years were James Brand Pinker (1863–1922), who represented \*Conrad and Arnold \*Bennett, and American-born Curtis Brown (1866–1945).

**Age of Innocence, The**, see WHARTON, E.

**Age of Reason, The**, by \*Paine (1795). The work was written in Paris at the height of the Terror. In it Paine attacks Christianity and the Bible: the Old Testament consists of 'obscene stories and voluptuous debaucheries', whereas the New is inconsistent, and the account of the Virgin Birth, for example (a passage that was found particularly shocking), merely 'hearsay upon hearsay'. He concludes with a plea for religious tolerance. The work was widely attacked as blasphemous and scurrilous.

**Agnes Grey**, a novel by A. \*Brontë, published 1847.

It is the story of a rector's daughter who takes service as a governess, first with the Bloomfield family, whose undisciplined children are described as 'tigers' cubs', and then with the Murrays, where the conduct of her eldest charge, Rosalie, a heartless coquette, is contrasted with her own modest and gentle behaviour. Rosalie marries ambitiously and unhappily, but Agnes is happily united with Mr Weston, the curate, the only one to have shown kindness in her days of servitude.

**Agravaing**, Sir, in the Arthurian legends conspires against Launcelot and discloses to Arthur Launcelot's love for Guinevere.

**AGRIPPA**, Henricus Cornelius, of Nettesheim (1486–1535), a scholar and writer on the occult sciences. He wrote *De Occulta Philosophia libri tres* (1529) and *De Vanitate Scientiarum* (1530), and argued against the persecution of witches.

**Aguecheek**, Sir Andrew, a foolish knight in Shakespeare's \**Twelfth Night*.

**Ahab**, a character in Melville's *\*Moby-Dick*.

**Ahasuerus**, see WANDERING JEW, THE.

**Aids to Reflection**, a religious and philosophical treatise by S. T. \*Coleridge, published 1825.

Coleridge compiled this unsystematic collection of commentaries and aphorisms on selected passages from the 17th-cent. Anglican divine Archbishop Leighton. It stresses the importance of Christianity as a 'personal revelation' and further develops his famous distinction between Reason and Understanding, originally drawn from \*Kant, as the source respectively of 'Moral' and 'Prudential' action.

**AIKEN**, Conrad Potter (1889-1973), American author. His volumes of poetry include *Earth Triumphant* (1914); *The Jig of Forslin* (1916); *Sentlin: A Biography* (1918); *John Deth* (1930); and *Preludes for Memnon* (1931). His long poems show the somewhat diffused and diffuse influence of his \*Modernist contemporaries and friends. His novels, which show a debt to \*Joyce and \*Freud, and his own desire to explore 'the fragmented ego', include *Blue Voyage* (1927) and *A Heart for the Gods of Mexico* (1939), both concerned with actual and metaphorical journeys. *Ushant* (1952) is a psychological autobiography, with portraits of \*Lowry and T. S. \*Eliot. His short stories were collected in 1960, and his criticism, *A Reviewer's ABC*, in 1958. His *Selected Letters* were published in 1978.

**AIKIN**, Anna Laetitia, see BARBAULD.

**AIKIN**, John (1747-1822), physician, author, and Dissenter, and brother of Anna Laetitia \*Barbauld, with whom he wrote *Evenings at Home* (6 vols, 1792-6), for children; he also wrote and collaborated with others in several volumes of memoirs and biography. He was the first editor of the *\*Monthly Magazine*.

**Aimwell**, a character in Farquhar's *\*The Beaux' Stratagem*.

**AIINGER**, Alfred (1837-1904), a popular lecturer and preacher, author of a life of C. \*Lamb (1882) and a life of \*Crabbe (1903), and editor of Lamb's works (1883-1900).

**AINSWORTH**, William Harrison (1805-82), published his first novel *Rookwood*, romanticizing the career of Dick Turpin, in 1824, and followed it in 1839 with *Jack Sheppard*, exalting the life of another highwayman. These *\*'Newgate'* novels were satirized by Thackeray in 1839-40 in *\*Catherine*. He edited *\*Bentley's Miscellany* (1840-2), *Ainsworth's Magazine* (1842-53), and finally the *\*New Monthly Magazine*. He wrote 39 novels, chiefly historical. They include *Guy Fawkes* (1841), *Old St Paul's* (1841), *Windsor Castle* (1843), and *The Lancashire Witches* (1848).

**AKENSIDE**, Mark (1721-70), author of *\*Pleasures of Imagination* (1744). His 'Hymn to the Naiads', written in 1746 and published in *\*Dodsley's Collection of Poems* (1758), is a dazzling display of classical erudition, and other poems reveal his keen interest in the scientific theories of the \*Enlightenment.

**ALABASTER**, William (1568-1640), an Elizabethan divine and Latin poet. Between 1588 and 1592 he produced two notable poems in Latin; an unfinished epic on Queen Elizabeth, praised by \*Spenser; and the tragedy *Roxana* which Dr \*Johnson thought contained the best Latin verse written in England before \*Milton. In 1597 he became a Roman Catholic and was arrested and deprived of Anglican orders. His sonnets (first pub. in 1959) are among the earliest \*metaphysical poems of devotion. It was as a theologian that Alabaster was chiefly known in his own day. His first major essay in mystical theology, *Apparatus in Revelationem Iesu Christi* was declared heretical by the Holy Office. By 1613-14 he was again a Protestant, later becoming a doctor of divinity at Cambridge and chaplain to the king. He devoted his later years to theological studies: *De Bestia Apocalyptica* (Delft, 1621), *Ecce Sponsus Venit* (1633), *Spiraculum Tubarum* (?1633). In 1635 he published a scholarly abridgement of Schindler's Hebrew lexicon.

*Aladdin and the Wonderful Lamp*, an \*oriental tale generally regarded as belonging to the *\*Arabian Nights*, but not contained in any MS of the collected tales.

Aladdin, the scapegrace son of a poor tailor in China, is employed by a Moorish sorcerer to obtain for him a magic lamp from a subterranean cavern. Aladdin keeps the lamp and, discovering its power, he acquires great wealth and marries Bedr-el-Budur, the sultan's daughter, and constructs a wonderful palace. The sorcerer, disguised as an itinerant merchant, recovers the lamp by offering 'new lamps for old', and whisks palace and princess off to Africa. Aladdin, pursuing, kills the magician, regains the lamp, and conveys palace and bride back to China.

*Alastor*, a visionary poem by P. B. \*Shelley, published 1816. 'Alastor' is a transliteration from the Greek, meaning the 'evil spirit or demon of solitude', who pursues the Poet to his death because he will not be satisfied by domestic affections and 'human sympathy'. Composed in Miltonic blank verse, the poem reflects Shelley's early wanderings.

**ALBAN**, St (d. ?304), the first British martyr. While still a pagan, the story goes, he had sheltered in his house a Christian cleric by whom he was converted. Immediately after his conver-

sion he was executed, accompanied by miracles, on a hill overlooking the Roman town of Verulamium, now St Albans.

**Albany**, Duke of, a character in Shakespeare's *\*King Lear*.

**Albany, Albainn, Albin, Albania**, ancient poetic names of Gaelic origin for the northern part of Britain.

**ALBEE**, Edward Franklin (1928– ), American playwright, associated with the Theatre of the *\*Absurd*. His works include *The American Dream* (1961), *Who's Afraid of Virginia Woolf?* (1962), *Tiny Alice* (1965), and *A Delicate Balance* (1966).

**ALBERTUS MAGNUS** (1193 or 1206–80), a Dominican friar and a great *\*scholastic* philosopher. He was the first Western thinker to outline the complete philosophy of *\*Aristotle*, whose doctrines he expounded at Cologne and Paris. *\*Aquinas* was among his pupils. His wide learning earned for him the title 'Doctor Universalis', and his total *œuvre* (printed at Lyons, 1651) of 21 vols includes six commentaries of Aristotle and an influential *Summa Theologiae*.

**Albion**, an ancient poetical name for Britain, perhaps derived from its white (Latin, *albus*) cliffs, visible from the coast of Gaul.

**Albions England**, see WARNER, W.

**Alcaics**, see METRE.

**Alchemist, The**, a comedy by *\*Jonson*, performed by the King's Men 1610, printed 1612, by many considered the greatest of his plays.

Lovewit, during an epidemic of the plague, leaves his house in Blackfriars in London in charge of his servant, Face. The latter, with Subtle, a fake alchemist and astrologer, and Dol Common, his consort, use the house as a place for fleecing a variety of victims. To Sir Epicure Mammon, a voluptuous knight, and Ananias and Tribulation Wholesome, fanatical Puritans, they promise the philosopher's stone, by which all metals may be turned to gold; to Dapper, a lawyer's clerk, a charm to win at gambling, bestowed by his aunt, the Queen of Fairy; to Drugger, a tobacconist, a magical way of designing his shop to improve trade; to Kastril, a country bumpkin who wants to learn the language of quarrelling, a rich marriage for his widowed sister, Dame Pliant. Surly, a gamester, sees through the fraud and attempts to expose it by presenting himself disguised as a Spaniard, but the dupes refuse to listen and drive him away. Lovewit's unexpected return puts Subtle and Dol to flight, and Face makes peace with his master by resourcefully marrying him to Dame Pliant.

**Alcmena**, see AMPHITRYON.

**ALCOTT**, Louisa M(ay) (1832–88), American author, achieved fame with *\*Little Women* (1868–9), which was followed by several other works in the same vein.

**ALCUIN** (Albinus: English name Ealhwine) (735–804), theologian, man of letters, and the principal figure in the literary and educational programme of *\*Charlemagne* in the 'Carolingian Renaissance'. He met Charlemagne at Parma in 780, and settled on the Continent, becoming abbot of Tours in 796. He wrote liturgical, grammatical, hagiographical, and philosophical works, as well as numerous letters and poems in Latin. He was primarily an educationist rather than an original thinker. His enduring legacy was the Carolingian educational curricula and the Carolingian minuscule script developed in his writing school. (See also ANGLO-LATIN LITERATURE.)

**Alcyon**, in Spenser's *Daphnaïda* and *\*Colin Clout*, is Sir A. *\*Gorges*, on whose wife's death the *Daphnaïda* is an elegy.

**ALDHELM**, St (c.639–709), a major figure in the intellectual movement led by *\*Theodore* at Canterbury. He was the author of a number of Latin works which reveal a wide knowledge of Classical and Christian authors. He was abbot of Malmesbury and built churches at Malmesbury, Bruton, and Warcham and monasteries at Frome and Bradford. His major work is *De Septenario, the Letter to Acircius* (i.e. Aldfrith, king of Northumbria) which contains his own Latin riddles, the *Aenigmata*. (See also ANGLO-LATIN LITERATURE.)

**Aldiborontiphoscophornio**, see CHRONON-HOTONTHOLOGOS.

**ALDINGTON**, Richard (Edward Godfree) (1892–1962), married Hilda *\*Doolittle* (H.D.) in 1913 and they both worked as editors on the Imagist periodical *\*The Egoist*. In 1915 Aldington's first volume of poetry, *Images 1910–1915*, was published by the Poetry Bookshop. (See IMAGISM.) Subsequent volumes include *Images of War* (1919) and *A Fool i' the Forest* (1925), which shows perhaps an excessive debt to *\*The Waste Land*. Aldington achieved popular success with his first novel, *Death of a Hero* (1929, abridged; Paris, 1930, unexpurgated), based on his own war experiences. It relates the life and death of George Winterbourne, killed in action in 1918: the first two parts dwell on his youth and 'advanced' marriage, satirizing the complacency and frivolity of pre-war middle-class and Bohemian England, and Part Three is a horrifying description of life at the front in France. Of his later works the best known are his

biographies, which include *Portrait of a Genius, But . . .* (1950), a controversial life of D. H. \*Lawrence, and his life of T. E. \*Lawrence, *Lawrence of Arabia: a biographical enquiry* (1955), which caused a furore by its attack on Lawrence as an 'impudent mythomaniac'. He also published many translations, an autobiography (*Life for Life's Sake*, 1941), and critical essays.

**ALDISS**, Brian Wilson (1925– ), is best known for his works of \*Science Fiction and his involvement with the cause of Science Fiction as a literary genre; he has written a history of the subject, *Billion Year Spree* (1973). His works include *Non-Stop* (1958), *Greybeard* (1964), and *Enemies of the System* (1978). His sense of the tradition is manifested in *Frankenstein Unbound* (1973), which pays tribute to his view of M. \*Shelley's work as 'the first novel of the Scientific Revolution', and *Moreau's Other Island* (1980) which picks up the theme of H. G. Wells's \**The Island of Dr Moreau* (1896). *Helliconia Spring* (1982), *Helliconia Summer* (1983), and *Helliconia Winter* (1985) form an epic trilogy describing the evolution of a whole planetary system, in which each season lasts for centuries.

**ALDRICH**, Thomas Bailey (1836–1907), American author. He contributed *vers de société* to various periodicals, including the \**Atlantic Monthly*, which he edited from 1881 to 1890. His best-known work is his semi-autobiographical *The Story of a Bad Boy* (1870).

**ALEXANDER**, Sir William, earl of Stirling (?1567–1640), Scottish poet, courtier, and friend of \*Drummond of Hawthornden. His chief poetical works are a collection of songs and sonnets, *Aurora* (1604), a long poem on *Doomsday* (1614), and four tragedies on Darius, Croesus, Alexander, and Caesar.

*Alexander and Campaspe*, see CAMPASPE.

**ALEXANDER OF HALES** (1170/80–1245), a native of Gloucestershire, studied at Paris where he taught theology. He held various ecclesiastical appointments in England, and returning to Paris he entered the Franciscan order and became the first member of this new order to hold the chair of theology there. He wrote glosses on the *Sententiae* of \*Peter Lombard. According to R. \*Bacon, the *Summa Theologica* which goes under his name was put together by other Franciscan theologians, partly drawing on his teachings. Alexander is important as evidencing a distinct Augustinian–Franciscan philosophical tradition in the first half of the 13th cent. In the later Middle Ages he was called the 'Doctor Irrefragabilis'.

*Alexander's Feast*, see DRYDEN, J.

**ALEXANDER THE GREAT** (356–323 BC), son of Philip II of Macedon and Olympias,

educated by \*Aristotle, became king of Macedon in 336 BC. He caused the Greek states to nominate him to conduct the war against Persia and in 334 crossed the Hellespont. He captured the family of Darius and extended his conquests to Egypt, where he founded Alexandria; and, after completely defeating the Persians at the battle of Arbela in 331, to India. He married Roxana, and a second wife Barsine. He is said to have destroyed Persepolis, the capital of the Persian empire, at the instance of the courtesan Thais (331). He died of fever at Babylon when only 32 years old. His horse was named Bucephalus.

Alexander was made the centre of a cluster of medieval legends, comparable to the cycles concerning \*Charlemagne and King \*Arthur. The chief of the romances concerning him are the great French *Roman d'Alexandre* of the 12th cent., some 20,000 alexandrines, and the English \**King Alisaunder* of the early 14th cent. The story of the rivalry of his two wives forms the subject of \*Lee's tragedy *The Rival Queens*.

*Alexandria Quartet*, see DURRELL, L.

**Alexandrine**, an iambic line of six feet, which is the French heroic verse, and in English is used, e.g., as the last line of the Spenserian stanza or as a variant in a poem of heroic couplets. The name is derived from the fact that certain 12th- and 13th-cent. French poems on \*Alexander the Great were written in this metre.

**ALFRED** (the Great) (848–99), king of the West Saxons from 871 to his death, important in the history of literature for the revival of letters that he effected in his southern kingdom and as the beginner of a tradition of English prose translation. He translated (before 896) the *Cura Pastoralis* of \*Gregory with a view to the spiritual education of the clergy; the preface to this translation refers to the decay of learning in England and indicates Alfred's resolve to restore it. He then translated (or had translated) the *Historia Adversus Paganos* of \*Orosius, inserting accounts of the celebrated voyages of the Norwegian Ohthere and of \*Wulfstan. He had a translation made of \*Bede's *Ecclesiastical History* and translated the *De Consolatione Philosophiae* of \*Boethius. The loose West-Saxon version of \*Augustine's *Soliloquia* is probably the work of Alfred. The \**Anglo-Saxon Chronicle*, the systematic compilation of which began about 890, may represent in part his work or inspiration.

*Alfred, a Masque*, containing 'Rule, Britannia', see THOMSON, J. (1700–48).

**Algarsyf**, one of the two sons of King Cambuscan, in \*Chaucer's 'Squire's Tale' (see CANTERBURY TALES, II).

**Algrind**, in Spenser's \**Shepherd's Calendar*, Edmund Grindal, archbishop of Canterbury, 1576–83.