
ENCYCLOPEDIA INTERNATIONAL

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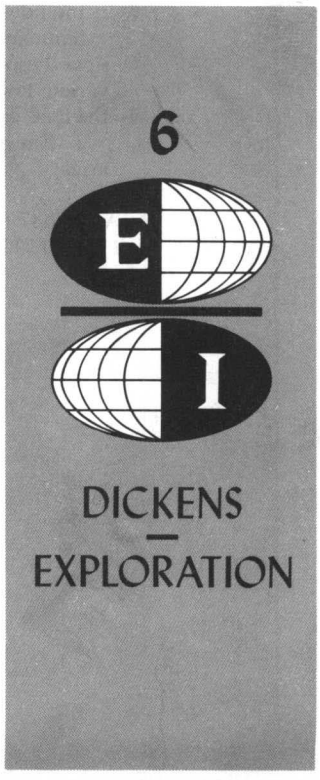


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**DICKENS, CHARLES (JOHN HUFFAM)** (1812–70), English novelist, was born at Landport, near Portsmouth, on Feb. 7, 1812, the son of a clerk in the Navy Pay Office. His parents, John and Elizabeth, were a clever and engaging couple, but with notions of gentility beyond their means. They got into financial difficulties early and never really got out.

During their son's early years they lived in Landport for a time, then in London, but Dickens always regarded the years when they lived in Chatham, near the old cathedral town of Rochester, as the paradisal time of his childhood. Though he was a small and rather delicate child, he was a cheerful one; his parents encouraged his precocious talents as a mimic and storyteller; he had an understanding teacher in a good school; and his imaginative life thrived on the novels and plays in his father's little library.

**Debtor's Prison.** When he was 10 the family moved again to London, and their troubles, long preparing, began in earnest. They lived in shabby Camden Town; talk in the household dwelt on debts and creditors; only his sister Fanny continued at school, and Charles was kept at home to do odd chores and help with the younger children. The mother's scheme to establish a school failed expensively, and frequently Charles had to go to pawn some of the silverware and other little objects of value. He afterward remembered with special pain going to sell the precious books. At last, on Feb. 20, 1824, John Dickens was arrested for debt, as a person could still be at that time, and was committed to the Marshalsea Prison in Southwark. He himself was elastic enough to pass rather easily from despair to self-confidence again, and this trait the son later laughed at when he patterned Mr. Micawber on his father's character. But Charles, who was already feeling neglected, took the degrading stain of prison very deeply. The plainest evidence of how he took it is in the first three chapters of John Forster's *Life of Dickens*, which print passages from an autobiography which Dickens began to write in 1848 and gave up to transform his own story into that of David Copperfield. "I really believed at the time," he said, "that they had broken my heart." Only to Forster and his wife did he ever reveal that part of his story during his lifetime. But his novels, as we now see, deal repeatedly and compellingly with the fear of ruin and abandonment.

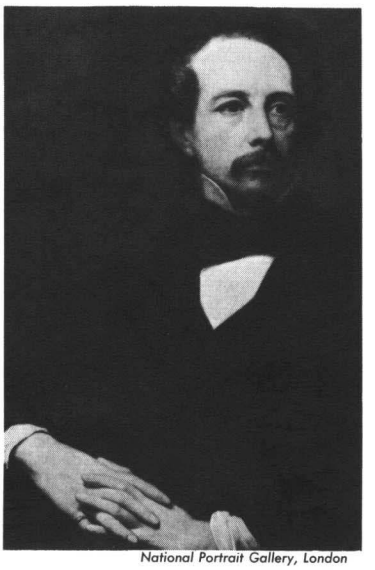
A few days before his father's arrest, a job had been found for the 11-year-old boy in the warehouse of a company that made shoe blacking. He was now put into lodgings alone, and his mother and the other children moved into prison with the father. The warehouse was overrun with rats, and Charles worked there, as he said later, "from morning to night, with common men and boys, a shabby child. . . . I know that, but for the mercy of God, I might easily have been, for any care that was taken of me, a little robber or a vagabond." The kindness of his common associates and his knowledge of what he might so easily have become seem to have given him both his sympathy with the lower and even the criminal classes and his determination "not to be," as his friend and biographer said, "what circumstances were conspiring to make him."

His principal themes and scenes, and many of his characters too, clearly have their source in the lessons life taught him so early. Almost always his heroes and heroines undergo such neglect and privation as he thought he had undergone. If they are not actually exposed to degrading circumstances, they are certain to suffer from the kind of suppressive misunderstanding, amounting to cruelty, that seems to deny them their natural inheritance of love and of delight in the free play of the fancy. Dickens regarded education as the right of all, and perhaps even more important than education, the right to decent physical conditions of life. He regarded as crimes the indifference of grownups to the sufferings of children and the similar carelessness of the upper classes in England to the sufferings of the poor, weak, and ignorant whom they were responsible for governing.

The great city which is almost always the scene of his novels is depicted as an evil, dark, and ruinous place, soiled and ill-smelling, where the innocence of the young and poor is preyed upon and their pleasures are spoiled for them. His most enduring comedy is that which displays

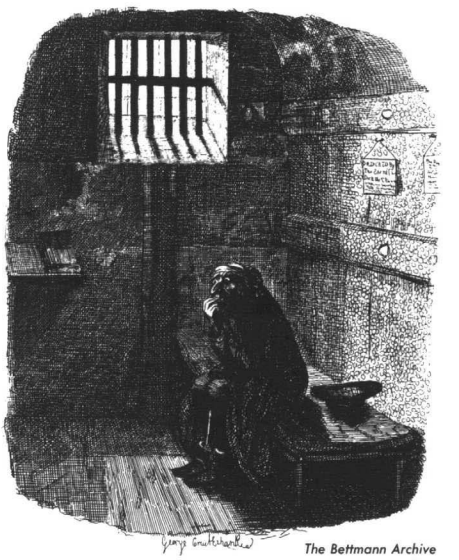
Culver Pictures, Inc.

Drawing by George Cruikshank from Dickens' *Oliver Twist* shows Oliver asking for food.



National Portrait Gallery, London

Charles Dickens, as portrayed by Ary Scheffer in 1855.



The Bettmann Archive

Fagin, the villain, in prison. Illustration from *Oliver Twist* by George Cruikshank.

the gallantry and the gaiety of the human spirit holding out against such odds. His London is fascinatingly ugly, but so ugly that those who own and govern it seem to intend it to be that way. We may be sure that Dickens succeeded as a social reformer—and continues to do so after more than a century—far less because he preached against particular abuses than because he pictured a powerful civilization carelessly and wilfully destroying the best qualities in those it should be nurturing.

The qualities his own parents exhibited in the family crisis reappear constantly and curiously in characters in the novels. Sometimes they are sympathetically or humorously treated in kindly but incompetent persons who are likely to be lost themselves, or victimized in a hard and dangerous world. Then the improvidence of the Cratchits in *A Christmas Carol* or the Micawbers looks almost like bravery. Sometimes they are re-created less indulgently, as in great fools like Mr. Turveydrop and Mrs. Jellyby of *Bleak House,* and it looks like self-indulgence. And sometimes the qualities of John and Elizabeth Dickens are examined through such characters as Mr. Dombey in *Dombey and Son* and William Dorrit and Mrs. Clennam in *Little Dorrit,* and then we see that the negligence of his parents must have suggested to their child that there might be such a thing as heartlessness in the world.

The characters in whom Dickens came closest to examining his own nature are not less severely treated, though. David Copperfield's admiration for Steerforth's selfish charm, for example, leads to Emily's ruin and his hero's death; his self-pity and consequent failure to love Dora as she needs to be loved seem to kill her.

**Powerful Self-Education.** After three or four months in the Marshalsea, John Dickens inherited a little money and was released, and finally, though not at once, Charles was released from the blacking warehouse, too. Now began his powerful effort to put his weakness and fright and shame behind him. John Dickens set about to train himself as a shorthand reporter, and, after Charles had finished his schooling and had spent some 18 months as a clerk in a law office, he did, too—an undertaking about equal in difficulty, he said, to mastering six languages. He practiced for some time in the ecclesiastical courts of Doctors' Commons, where *David Copperfield* was articled later, and in the law courts, including the Court of Chancery, where so much of the interest in *Bleak House* centers. When he was only 19 he had become so proficient that he was admitted to the gallery of the House of Commons to report the speeches, first for a periodical like the *Congressional Record* and later for a newspaper. When Parliament was not in session, he was sent to report political meetings in and out of London.

He continued his self-education with a course of reading in the British Museum, and he usually spent his evenings in exploring the city—a practice he later found necessary to stir his imagination when he was writing his fiction—or in going to the cheap theatres which abounded in London. When he was about 20, he trained himself very hard to become an actor, and only a bad cold kept him from an audition that he afterward thought might have taken him into a different career. His fascination for the stage never left him; it appears in many of the most delightful parts of his novels, and, as some critics think, in some of the weaker, melodramatic parts of them, too. An actor's instinct for mimicry certainly shows in those characters of his who, however improbable by ordinary standards, seem to talk themselves alive. Indeed, we are told that he regularly created by assuming the identities of his characters and so acting his novels in order to write them.

Another time of suffering that left a mark upon his mature character came when he fell in love with a pretty girl named Maria Beadnell. He might have married her if her father had not heard about the bankruptcy and the debtor's prison and separated the pair. She became both Dora Spenlow, David Copperfield's pathetically childish bride, and, after Dickens had met her again as a fat and rather silly matron, Flora Finching in *Little Dorrit.*

**Famous at 24.** In 1833 a sketch he had submitted to the *Monthly Magazine* was printed and started him on a career of authorship. In 1835 he was hired by the new *Evening Chronicle* to write more London sketches, and early in 1836 all these were published in a volume called *Sketches by Boz.* (Boz, which rhymes with *nose,* was a family nickname derived from Moses, a character in Goldsmith's *Vicar of Wakefield.*) The editor of his paper, George Hogarth, had a daughter, Catherine, with whom Dickens fell in love. Three days after the young reporter's first novel began publication, the two were married.

Dickens entered literary life on a wave of new ventures in publishing. The sketches had been a novelty for newspapers in that day, and *Pickwick Papers* was a brand new idea. Two beginning publishers, Edward Chapman and William Hall, proposed to Dickens that he write a series of comic sketches to accompany the work of a well-known illustrator. They were to come out in monthly pamphlets that could be sold very cheaply to the large, new, literate audience that could not afford bound books. Dickens himself determined that the pictures must accompany his story rather than the other way round, and *Pickwick* began. By the fifth monthly number it was a phenomenal success, one of the greatest in the history of publishing, and its author, at 24, was a famous man.

*Pickwick Papers* set a standard of genial comedy which many of Dickens' readers expected of him for the rest of his career. It is delightfully improvised in a style that alternates wild fooling, gentle pathos, and occasionally darker emotions. The incoherence of its plot is forgotten in the verve of its scenes and characters, and no one could fail to hear in its style the compelling mind and the generous heart of its author. It may seem an odd book for a very young man to have written, because its hero is old and it is tender about old-fashioned things. But Dickens was using old folks and old times to create an atmosphere of single-hearted joy and kindliness which he could never quite discover in contemporary life.

**Growth as a Writer.** *Oliver Twist* (1837–39), which frightened many of his readers with their first glimpse into the essential humanity of the world of poverty and crime below them, was dark indeed, and showed far better what was to be expected in his later work. Dickens' humor never died, but mere foolery has no place in the novels of his maturity. Like all great writers, he learned to make all his talents serve one end. As he took his duties as a social critic more seriously, he took his art more seriously, too. The succeeding novels show an increasing concern for

Grolier—Bibliotheque Nationale, Paris

"The Pickwick Club," illustration by Cecil Aldin for Charles Dickens' *Pickwick Papers* (Cabinet des Estampes, Paris).

unity of theme and deliberate construction.

*Nicholas Nickleby* (1838–39) and *The Old Curiosity Shop* (1840–41), though they have delightful things to offer the modern reader, show little advance over *Oliver Twist.* Dickens did not have much time for improvement during these first years; *Nickleby,* for example, began publication well before the earlier novel was completed. *Barnaby Rudge* (1841–42) was Dickens' first attempt at an historical novel in the tradition of Sir Walter Scott, and, like *A Tale of Two Cities* 17 years later, it is an exercise in a form he never excelled in.

In *A Christmas Carol,* which he wrote in 1843, it is possible to see the use of an ordering idea and the compact fitting to it of all the materials that characterize his mature work. His subsequent novels are more richly filled out with circumstantial detail, incident, and character, but, as in the *Carol,* underneath is a firm structure of meaning like that of a parable.

The next two novels constitute a kind of middle period in this development. *Martin Chuzzlewit* (1843–44) offers a brilliant portrait of the hypocrite Pecksniff, but it also shows hypocrisy and moral fraud operating in all the corners of life into which it reaches. Dickens drew the scenes set in the United States from observations he made on a visit in 1842. He had eagerly anticipated coming and was at first received with friendship and even adulation. When he insisted on speaking up strongly for an international copyright law, he was very acrimoniously attacked by the American newspapers, which had been getting rich by printing works—his own among them—for which they paid no royalties. The bitterness of the satire in the novel testifies to the depth of his disillusionment. Like *Chuzzlewit, Dombey and Son* (1846–48) has a common vice for its theme, but now the pride of Mr. Dombey seems to be identified with his class, the new merchants and industrialists, grown rich in the economic expansion of early Victorian England. Moral criticism becomes social criticism as well.

**Greatest Novelist of the Age.** With *David Copperfield* (1849–50) Dickens entered his full maturity, and it established him as the greatest novelist of the age. By presenting the novel as if written by David instead of in his own person, Dickens had a chance to objectivize and refine his style beyond what he had been able to do before. The result is a prose capable of more exact effects and one much less prone to crude rhetoric and sentimentality. The variety of characters and incidents is very great, but the whole book is developed to follow the maturing of David's ability to understand what goes on around and within himself. It was Dickens' own favorite, not only because he knew he had assured his own immortality with it, but surely also because David, of all his characters, carries so much of his personal self into immortality and successfully transmutes into artistic form so much of Dickens' own youthful experience.

*Bleak House* (1852–53) is perhaps the novelist's most ambitious social panorama. It traces out all the remote relations among a huge cast of characters and links the delays of justice in the Court of Chancery with the isolated pomp of the nobleman's establishment, the grotesque mystery of the junkman's warehouse, the degradation of the slums of London, and the earnest charity of Mr. Jarndyce and his ward, the orphan girl Esther Summerson, who narrates a large part of the story.

*Hard Times for These Times* (1854), which followed it, is Dickens' briefest novel. In the setting of an industrial town divided by labor troubles, it urges the development of men's sympathies and imaginations by more generous educational and social theories than Dickens thought were held in his own day.

In *Little Dorrit* (1855–57) he drew perhaps his darkest picture of his world. He retold the story of his father's incarceration in the debtor's prison, but not now as if his father had been a jaunty and hopeful Micawber; William Dorrit has been degraded by years of imprisonment into a monster of shabby pretensions, willing for his daughter to make any sacrifice to maintain him so long as he does not have to know about it. He is no better for being released, and the realms of government, good society, commerce and finance, and religion are all shown to partake in the same vices. The hero, who at last marries Amy Dorrit, has been brought up by a woman who has used her severe Puritan religion to suppress every spontaneous impulse in him and make him live for commercial gain alone.

*Great Expectations* (1860–61) is certainly the most brilliant comedy among Dickens' mature novels, but it is a tragi-comedy and one of the world's great examples in that class of literature. Dickens knew when he wrote it that he was taking David Copperfield's essential situation—and the one he had himself been in—and making his hero not a youth earnestly seeking to make his way out of neglect and poverty and toward distinction, but rather one infatuated with the idea of being a fashionable gentleman. Pip is a kind of boy-Cinderella, who finds that the fairy-godmother who has made him rich and idle is really a desperate criminal and that for years he has treated contemptuously the people who loved him for himself.

Dickens' last completed novel was *Our Mutual Friend* (1864–65). Like *Bleak House* and *Little Dorrit* it is constructed on a scale to present a satiric and often angry

survey of contemporary society and its selfish and hypocritical worship of riches. The chief symbol for wealth in the book is the huge heaps of garbage and refuse which actually were valuable in Dickens' day for many uses besides for what might be found in them. Riches sought for their own sake, Dickens seems to be saying, are as dust, though the persons into whose hands the wealth from the dustheaps ultimately falls have learned to use it for good.

*The Mystery of Edwin Drood* (1870) had reached only the sixth of the 12 monthly parts projected when its author died and left his readers the mystery of how it was to have been solved. It is a tantalizing puzzle; its main character is very powerfully conceived, a lay functionary in a cathedral which is recognizable as that of Rochester, who is actually an opium addict, perhaps a devotee of an Indian murder cult, and almost certainly the murderer of young Edwin Drood.

**Triumphs and Disappointments.** Of Dickens' 15 major novels, nine were published in the monthly numbers—usually 20—which the purchasers might have bound when the series was finished; then also a regular edition would be printed from the same plates. The other six he published in magazines of which he was the editor and, latterly, the owner as well.

The career that followed the success at 24 seems to have moved from triumph to triumph. Almost invariably each new novel sold more copies than its predecessor. From 1850 on, Dickens edited and wrote for his own magazines of social criticism and literature, first *Household Words*, then *All the Year Round*. He had the satisfaction of knowing that by his example and urging the position of "workers in the arts" had gained a new respect. And he knew that, for an age that seemed unable to find ways to deal with the suffering which its social and economic changes had brought about, he was influential in redefining and reinvigorating the spirit of Christian charity.

His public triumphs were somewhat dimmed by private disappointments, however. Most of his children seemed to him not to have inherited the best family qualities, and temperamental incompatabilities caused him and Catherine to separate for the last 12 years of his life. They would almost certainly have been divorced if divorce had been feasible at that time, and he might have married the young woman named Ellen Ternan who seems to have inspired some of his later heroines.

His work permitted him to travel, and before the separation he and his family lived for considerable periods on the Continent. He had always enjoyed producing plays and acting, and in 1858 he began to give public readings from his novels, a thing no author had done for profit before. They were sensationally successful and amounted to a new career for him. He toured the British Isles repeatedly and the United States in 1867. Unfortunately, the readings were also very taxing, and his persistence in them probably hastened his death.

Dickens died at his house, Gadshill Place, near Rochester, on June 9, 1870, and was buried in Westminster Abbey.

*Consult* Busch, Frederick, *The Mutual Friend* (1974); Forster, John, *Life of Charles Dickens* (1872–74, repr., 1968); House, Madeline et al, eds., *Letters of Charles Dickens* (1974); Johnson, Edgar, *Charles Dickens: His Tragedy and Triumph* (repr., 1977); Lang, Andrew, *The Puzzle of Dickens' Last Plot* (repr., 1976).

EDWIN B. BARRETT

**DICKEY, JAMES** (1923– ), American writer, born in Atlanta, Ga. Awarded a number of prizes, his verse has a wide variety of subject and tone, from sensitive concentration on nature, as in *Drowning With Others* (1962), to the social concerns of *Buckdancer's Choice* (1965). With diction and rhythms close to common speech, the poems are quiet but firm in contemplation of ordinary sights and events. Other volumes of his poetry are *Into the Stone* (1960), *Interpreter's House* (1963), *Helmets* (1964), and *Two Poems of the Air* (1964). Dickey's impressive novel *Deliverance* (1970), a harrowing allegory of the beauty of nature and the destructiveness of man, was made into a successful motion picture. His criticism, which has appeared in numerous select reviews, was collected in a book, *The Suspect in Poetry* (1964).

**DICKINSON, EDWIN** (1891–1978), American painter, whose distinctive, mysterious, and highly dramatic naturalism developed throughout a period dominated by abstract painting and pure design. Born in Seneca Falls, N.Y., he studied in New York City, first at the Pratt Institute and later at the Art Students League, where he taught most of his adult life. He began painting as a naturalist, but in the 1930's he moved into a highly personal supernaturalism animated by mysterious hallucinations rendered in the startlingly dramatic style of baroque chiaroscuro. He worked for years on each of his mature paintings, which are characteristically large, densely painted, and intricate. Denied wide recognition until the 1950's, Dickinson is regarded as a major American painter of the 20th century.

Emily Dickinson, American poet. *Brown Brothers*

**DICKINSON, EMILY ELIZABETH** (1830–86), perhaps the most original of America's great poets, was born in Amherst, Mass., the granddaughter of one of the founders of Amherst College. The three Dickinson children shared in the social life of the college, and Edward Dickinson's legal and political career assured that their house saw considerable comings and goings.

Emily was plain as a young girl, but lively and witty. She received good preparatory schooling at the Amherst Academy and for one year attended South Hadley Female Seminary (now Mount Holyoke College) under its founder, Mary Lyon. She matured late, however, and seems not to have produced any distinguished poetry until she was about 30. Perhaps she destroyed most of what she had written earlier.

For Emily, as for Henry David Thoreau and for Nathaniel Hawthorne in his early years, the search for new approaches to truth led to a thoughtful withdrawal from conventional social life, even to the point of a cultivated eccentricity. The ecstatic intensity of her personality and the epigrammatic originality of her conversation seem to have made direct communication as wearing upon other people as upon herself, and as she grew older she communicated with many of her friends almost entirely by note or letter. Her correspondence, collected in part by Mabel Loomis Todd in 1894, and added to since in other editions, is one of the most remarkable in American literature. Before she was 25, she traveled with members of her family to Boston, Philadelphia, and Washington, but after that she left Amherst only once or twice.

Family ties seem to have been very close. The great devotion of Emily's life was first to her father and then to a Philadelphia clergyman named Charles Wadsworth, whom she can have seen only a few times. His move to California in 1862 produced a crisis in her feelings which did more than anything else to mature both the woman and the poet. Late in her life, her admiration found another object in Judge Otis Lord, a friend of her father's.

Having renounced fulfillment in love, she turned to the idea of death, as if God's intention for her were to be discovered there. Her other principal subjects are the natural world as she observed it in yard and orchard and the walks around Amherst, and friendship, which she appreciated the more because she could not have it casually.

Her poetic forms, which are frequently as surprising as is her way of observing the world, are less puzzling if one realizes that, like Ralph Waldo Emerson and Thoreau, she learned metrics from the hymns of Isaac Watts; she varied the homely forms as her meanings and the pace of their expression required. Of her almost 3,000 lyrics, only seven were published during her lifetime. Thomas Wentworth Higginson, the editor of the *Atlantic Monthly*, who was her literary adviser for 24 years, thought her work too strange for the taste of the time. Only Helen Hunt Jackson, remembered now as the author of *Ramona*, recognized the greatness of her work. A full-scale edition of her poems with variant readings appeared in 1955, edited by Thomas H. Johnson.

*Consult* Chase, Richard, *Emily Dickinson* (1951); Gelpi, Albert J., *Emily Dickinson: The Mind of the Poet* (1965); Sewall, Richard, *The Life of Emily Dickinson* (2 vols., 1974).

EDWIN B. BARRETT

**DICKINSON, JOHN** (1732–1808), American political essayist and statesman. Dickinson, who was born in Talbot County, Md., and reared in Delaware, studied law in Philadelphia and London and in 1757 opened a lucrative practice in Philadelphia. After sitting (1760–62) in the Assembly of the Lower Counties (Delaware), he served (1762–64) in the Pennsylvania legislature. In challenging Benjamin Franklin's movement to change the colony from proprietary to royal government, Dickinson failed of reelection. But his writings against the Sugar Act and the Stamp Act prompted the legislature to send him to the Stamp Act Congress (1765) where he exerted a moderating influence.

In response to the Townshend Acts (1767), Dickinson made his greatest contribution to the colonial definition of parliamentary power in his *Letters from a Farmer in Pennsylvania to the Inhabitants of the British Colonies*. Appearing first in the *Pennsylvania Chronicle*, these essays conceded Parliament's right to regulate trade but denied its taxing authority. Dickinson, however, opposed the use of force, and as a delegate to the Continental Congress (1774–76), he urged conciliation and voted against the Declaration of Independence. Nevertheless, he supported the Revolution, serving as a brigadier of militia.

He was the President of Delaware (1781–82) and the Governor of Pennsylvania (1782–85). After presiding over the Annapolis Convention (1786), he made his final important political contribution by representing Delaware and championing the small states at the federal Constitutional Convention (1787). There he professed admiration for a limited monarchy, but conceded it was unsuitable in a republic. Several of his less conservative ideas were reflected in the Constitution, which he supported in his writings.

ROBERT MIDDLEKAUFF

**DICKINSON,** city of southwestern North Dakota and seat of Stark County, 100 mi (160 km) west of Bismarck. It is an important livestock and wholesale wheat market and a center for the manufacture of lignite briquettes. As a gateway to the scenic Badlands, it is also a tourist center. Dickinson was settled in 1882, when the transcontinental railroad reached the site. Thereafter it became a shipping point for supplies enroute to the gold fields in the Black Hills. Incorporated, 1899.

**DICKSON,** town of west-central Tennessee located on the western Highland Rim, 40 mi (64 km) west-southwest of Nashville. Situated in an agricultural region devoted to general farming and grazing, the town also has manufactures of work clothing, Fiberglas outboard boats, missile parts, and a wide range of wood products based on local supplies of natural hardwood lumber.

**DICKSON CITY,** coal-mining borough near Scranton, in northeastern Pennsylvania. The town was named for a president of the Delaware and Hudson Railroad. It was incorporated in 1875.

**DICOTYLEDON** [*dī-kŏt-ə-lē'dən*], plants with two seed leaves, or cotyledons, which can be easily identified when the seed germinates. The plants have net-veined leaves, as found in oaks, maples, sunflowers, asters, and clovers.

Photo Associates of Rochester

Columbine, a hybrid garden species of *Aquilegia*, is a dicotyledon and typically appears in spring as a two-leafed stem.

The stems are herbaceous or woody with vascular bundles arranged in circles. Inside the circles is the pith, outside the bundles is the cortex, and covering that is the epidermis, which in trees and shrubs is eventually replaced by bark. In the dicotyledon group there are more than 100,000 species. The stems of plants are usually much-branched. The primary root remains until the plant is full grown, then sometimes forms a taproot.

Some well-known families are the birch family (birch, alder, hazel); the beech family (beech, chestnut, oak), which is the largest group; the elm family, with over 140 species of ornamental trees and shrubs; the rose family, which includes nearly all the edible fruits grown in the temperate zone, as well as species and garden varieties of roses; and the pea family, which includes many crop plants and ornamental trees and shrubs.

ALYS SUTCLIFFE

*See also* ANGIOSPERMS; FLOWER; LEAF; PLANT; SEED.

**DICTATORSHIP,** a form of political rule. Dictatorship is a kind of autocracy, which to the Greeks signified a regime where the ruler was not responsible to anyone but himself for his actions. Both dictatorship and autocracy have been equated at various times with despotism, absolutism, tyranny, authoritarianism, and totalitarianism. Important distinctions involving these terms have been drawn by the great political philosophers in the West, which should be considered. Tyranny, in Aristotle's classic definition in the *Politics*, was a form of government carried on in the interest of the rulers instead of the ruled. But in this connection it should be pointed out that the dictatorship established by Lenin in Soviet Russia was not administered for the private advantage of Lenin. This term has always had certain emotional connotations, as Thomas Hobbes indicated in his *Leviathan*, when he said that tyranny is a form of government "misliked." But even the attribution of unlimited or willful power to all dictatorship needs qualification, in view of the constitutional dictatorship in the Roman Republic.

**Constitutional Dictatorship.** From 501 to 216 B.C. there were 88 constitutional dictators appointed by the Roman Republic. The most famous was Cincinnatus, a member of the Roman aristocracy. According to tradition, after saving the Roman state from the menace of the Aequians in 458 B.C., he returned to a private life of farming on his country estate. His career thus dramatically illustrates the nature of Roman constitutional dictatorship. It was only employed to save the commonwealth in an emergency. It could not change the constitution; it was temporary in duration, six months, at most; and it provided for the accountability of the dictator for his actions. With the dictator being chosen by one of the two Roman consuls, his authority was really, therefore, a form of legitimate rule, a type of crisis government.

In modern times Niccolò Machiavelli and Jean Jacques Rousseau, who both admired Republican Rome, thought that under conditions of crisis or emergency "let the safety of the people be the supreme law." According to Machiavelli, "those republics which in times of danger cannot resort to dictatorship will generally be ruined when grave occasions occur." To the proud citizen of Geneva "the people's first intention is that the state shall not perish" but "in the crises which lead to [the] adoption [of dictatorship] the state is either soon lost or soon saved." The most recent historical examples of constitutional provisions for temporary dictatorship are to be found in the constitution of the Weimar Republic in Germany (1919–33)—Article 48—and in the constitution of the Fifth Republic in France (1958– )—Article 16.

**Modern Dictatorship.** The Roman generals Lucius Cornelius Sulla, appointed dictator in 81 B.C., and Gaius Julius Caesar, made dictator for life in 44 B.C., were the forerunners of the modern dictator, dedicated to permanent rule. Oliver Cromwell, the English Lord Protector, emerged from the English Revolution of the 17th century as the first modern dictator, and Napoleon Bonaparte rose from the French Revolution as the second. Napoleon rationalized and justified his unlimited authority on the basis of the French revolutionary principle of popular sovereignty, to which he always appealed through the technique of the plebiscite to ratify his acts.

If this perversion of democracy gave rise to Napoleon's military dictatorship at the beginning of the 19th century, Marxian Communism gave birth to the famous "dictatorship of the proletariat" before the end. Lenin applied this theory in the 20th century in the Soviet Union. "We have created," he said, "a new type of state . . . the epoch of bourgeois-democratic parliamentarism is ended; a new chapter in world history begun; the epoch of the proletarian dictatorship."

In the early centuries of the ancient Roman Republic "dictator" was often a term of honor. Absolute rule by one man during a time of crisis was permitted by Roman law. In the 20th century "dictator" has become a term of vilification, applied to one who flouts law and basic liberties and rules by violence. These different meanings of the term are explained in the article on these pages. The first section deals with the Roman Republic. The constitution allowed a dictator to head the state during a war or similar crisis. Some — like Cincinnatus, who led the Republic to victory and then resumed his farming — became heroes of Roman tradition. In later years dictators like Sulla showed the danger of absolute power being used against the public welfare rather than for it.

The second major section of the article is concerned with the 20th century and discusses totalitarian dictatorships established after World War I: the Fascist regime of Mussolini in Italy, the Nazi state under Hitler in Germany, and the Communist rule of Stalin in the U.S.S.R. Although these men often pretended to follow constitutional procedures, they ruled, in fact, by force and fear. Whereas the early Roman dictators gave up their powers as soon as a crisis was past, these modern strong men sought to make their rule permanent.

The explanation given in this present article is extended in a number of other articles elsewhere in this encyclopedia. For example, GOVERNMENT deals with the various major political theories. ABSOLUTISM treats the theory basic to dictatorship, that one individual or group should hold all the powers of government. The workings of dictatorships in ancient Rome are covered in ROME: *Republic and Empire* and in the biographic entries on Lucius Cornelius SULLA and Gaius Julius CAESAR.

Examples of absolute rule are numerous in the Orient — the regimes of GENGHIS KHAN and KUBLAI KHAN, for example. More recent European monarchs such as PETER I (or Peter the Great) of Russia and LOUIS XIV of France were also despotic rulers. The same is true of Oliver CROMWELL, who briefly governed England after the Civil War overthrew King Charles I. Sometimes absolute power was used in part for the benefit of the country and people. Frederick the Great of Prussia is called a "benevolent despot" because, though a man of absolute power, he was interested in human welfare (see FREDERICK II OR FREDERICK THE GREAT).

Although such rulers — and other figures like NAPOLEON I and NAPOLEON III of France — seem to qualify for the label "dictator," the term is most often applied to Mussolini, Hitler, Stalin, and lesser despots of recent times. The Italian dictatorship is described in FASCISM, in ITALY: *History*, and in the article on Benito MUSSOLINI. The German variety is covered in NATIONAL SOCIALISM OR NAZISM, in GERMANY: *History*, and in the biographic article on Adolf HITLER. Although the Soviet Union professed to have a different form of government, the rule of Joseph STALIN was absolute and ruthless. A detailed discussion is in COMMUNISM and in UNION OF SOVIET SOCIALIST REPUBLICS: *History*.

Among other dictators of the present century have been Francisco FRANCO of Spain, Antonio de Oliveira SALAZAR of Portugal, and a number of Latin-American rulers. Juan Domingo PERON of Argentina, Juan Vicente GOMEZ of Venezuela, and Rafael Leónidas TRUJILLO MOLINA of the Dominican Republic are examples.

One way to gain an appreciation of the meaning of dictatorship is to consider the individual rights and liberties that are lost when a dictator seizes power. These cherished possessions are covered in DEMOCRACY, CIVIL RIGHTS AND LIBERTIES, and such related articles as SPEECH, FREEDOM OF. In a democracy these rights, as well as the form of government, are embodied in laws that can be changed only by lawful processes. (See, for example, CONSTITUTION OF THE UNITED STATES.) A dictatorship is typically a government of men, not of laws.

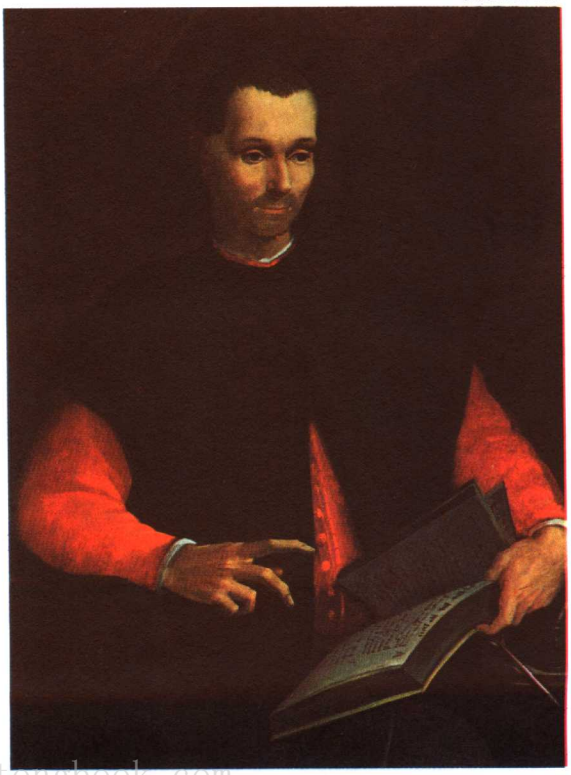
Many books in the library provide material for still further study of the workings of government and the rise and fall of dictators. Selected books are listed at the ends of many articles.

**Totalitarian Dictatorship.** In the Bolshevik Revolution of Nov., 1917 in Russia, the groundwork was laid for the development of an historically unique form of dictatorship—the totalitarian type. As early as 1902 Lenin had outlined the nature of the Communist party, which, as the vanguard of the proletariat, seized power 15 years later as it called for "Peace, Land, and Bread" and "All power to the Soviets," proposals having far more appeal than anything offered by Russia's short-lived Duma or provisional government. In backward agrarian countries like Czarist Russia and China, first Lenin and Stalin and, later, Mao Tse-tung successfully led Marxist revolutions and established totalitarian dictatorships.

The Fascist variety of dictatorship evolved in Italy and Germany (in a period between the Russian and Chinese dictatorships) under a revolutionary *Duce* and *Führer* of the Right—Benito Mussolini and Adolf Hitler. They promised to solve the grave political, social, and economic problems with which weak and unstable parliamentary governments in the two countries had been unable to cope. Manipulating the myth of the nation in Italy, Mussolini held out the prospect of a Third Rome. Hitler,

Niccolò Machiavelli justified dictatorship in some circumstances on the ground that "those republics which in times of danger cannot resort to dictatorship will generally be ruined. . . ."

*Scala New York*



UPI

Adolf Hitler, hat in hand, accepts the salutes of German farm women following a mass rally at Buckeberg in 1934.

utilizing the myth of race, envisaged his regime as the Third Reich, which was to have lasted 1,000 years.

Although violently anti-Marxist, these Fascist dictatorships were very similar in nature to their Communist counterparts. A major innovation of Hitler's dictatorship was the use of science and technology to bolster the regime. Control of radio, press, and films allowed him to manipulate and dominate the minds of 80,000,000 people. Hitler's definition of political leadership, "To be a leader, means to be able to move masses," illustrates how a totalitarian dictatorship is related to mass participation in politics, which is a 20th century development of democracy. He proceeded to apply his theory with great skill, by means of his charismatic, messianic, and demoniac political style.

Using a combination of mass support through propaganda and mass coercion through terror, four totalitarian dictators—Mussolini, Stalin, Hitler, and Mao Tse-tung—acquired more power than any previous rulers in history and established regimes which must be differentiated from other types of dictatorship in the past. The distinguishing characteristics of these totalitarian dictatorships include an official ideology, a single mass party, terrorist police control, governmental monopoly of communications and weapons, and a state-directed and state-controlled economy.

**The Continuing Attraction of Dictatorship.** In 1938 French poet Paul Valéry remarked that "dictatorship is at present as contagious as liberty was formerly." More than a generation later the trend toward some kind of dictatorship is still to be observed. In Europe varying forms of dictatorial regimes control governments in both eastern and western nations. In Latin America, military dictators with a long tradition of rule by *caudillo* govern many countries. The Middle East and Asia also have many governments based upon dictatorship of varying forms and degrees of control. Finally, in some of the emerging states of Africa, military men are running countries that have had little experience with democracy.

In spite of these developments, it is important to note that even a totalitarian dictatorship is always presented as either a "people's democracy," a "perfect democracy," or as an "organized, centralized, authoritarian democracy." Whether they are anticapitalist or antisocialist or antiliberal, modern dictatorships do not ever claim to be antidemocratic. This practice demonstrates the accuracy of the 19th-century French statesman François Guizot's observation that "such is the power of the word democracy that no government or party dares to exist or believes it can exist without inscribing that word on its banner."

*Consult* Arendt, Hannah, *The Origins of Totalitarianism* (1966, new ed., 1973); Bainville, Jacques, *Dictators* (1967);

Ebenstein, William, *Totalitarianism: New Perspectives* (1962); Friedrich, C. J., and Brzezinski, Z. K., *Totalitarian Dictatorship and Autocracy* (1965); Hallgarten, George, *Devils or Saviors: A History of Dictatorship Since 600* B.C. (1960); Mason, P. T., ed., *Totalitarianism* (1967); Neumann, Franz, "The Theory of Dictatorship" in *The Democratic and the Authoritarian State* (1957); Rossiter, Clinton, *Constitutional Dictatorship* (1948).

GUY H. DODGE

*See also* ABSOLUTISM; COMMUNISM; COUP D'ETAT; FASCISM; NATIONAL SOCIALISM OR NAZISM.

**DICTIONARY,** an ordered list of the words of a language or a part of a language, supplying meanings and related information for each entry. For each entry most modern-language dictionaries include such information as alternate or variant spellings; part of speech; the most common pronunciation or pronunciations; etymology, including the history of the form before it became a part of the language being defined and changes in form that occurred afterward; and a numbered list of definitions of all but the most uncommon meanings. In addition, certain words or meanings may be labeled to indicate the special fields or contexts in which they most commonly appear, or to indicate their status or the style to which they are appropriate ("substandard," "slang," for example). Most large dictionaries also provide synonyms and antonyms.

The order of entries is usually alphabetical, though in many instances (as in dictionaries of synonyms or of particular subject areas) entries may be classified and presented in related groups.

Specialized dictionaries exist in great variety, ranging from dictionaries of particular dialects and slang to the technical language of particular occupations, pronunciation, etymology, names, places, biography, literature, history, science, and many other subjects.

In the view of modern lexicographers, a language dictionary provides a description of the vocabulary and idiom of a language. As a description, a dictionary is valuable to the degree that it is accurate and complete. These qualities are achieved, not by setting forth the opinions of any group of editors, but by examining and describing the language as it is spoken and written by a large number of representative users.

Thus, making a dictionary that proposes to be more than a rewriting of its predecessors involves extensive research into the nature of the vocabulary and the idiom. There must be established a program of reading and excerpting representative quotations from a very wide variety of printed matter. All of the best dictionaries of both past and present have been based upon extensive reading programs.

**Early Dictionaries.** Throughout their history, dictionaries have closely reflected the varying attitudes of their makers toward language. The earliest English dictionaries were bilingual, consisting most commonly of lists of English words with Latin equivalents. In the 16th and 17th centuries the growing fondness of English writers for using large numbers of words borrowed from foreign languages was directly responsible for the appearance of the first purely English-language dictionaries. These were the works of Robert Cawdrey (1604) and Henry Cockeram (1623), both of whom were concerned chiefly with defining these new and unusual words. The subtitle of Cockeram's book is indicative of its purpose: *A New Interpreter of Hard English Words.*

Also during the 17th century there developed on the Continent an attitude toward language which was to have so profound an effect on dictionaries and on linguistic thought that it is still felt by perhaps the majority of users of European languages. This was the concept that it is possible and desirable for men of learning and taste to purify a language of its undesirable elements and then to fix that language in a more or less permanent form. To carry out this process the Accademia della Crusca was formed in Italy to produce in 1612 a dictionary of Italian designed to establish a literary standard from which that language should not be permitted to depart. In 1694 the French Academy followed with a dictionary of "standard" French intended to achieve the same purpose.

These ideas were quick to be felt in England, and in 1721 they were reflected in Nathaniel Bailey's *An Universal Etymological English Dictionary,* the first book that professed to include all the words proper to English. Though Bailey's dictionary was, in general, well received, it was not felt that it adequately performed for English the purpose served by the great dictionaries of the French and Italian academies. It was to remedy this lack that Samuel Johnson produced in 1755 his *Dictionary of the English Language.*

**Johnson and Webster.** Johnson's *Dictionary* is the first great landmark in English lexicography. It supplied greatly improved etymologies, and, though it did not provide pronunciations, it was the first English dictionary to indicate the place of accent for the word entered. It was probably the most influential force in fixing English spelling, which at that time still exhibited much confusing variety. Its most important innovation, however, was the inclusion of quotations drawn from literary works and inserted into the definitions to illustrate the use of the word being defined. Though the book did not, of course, fix the language for all time, nevertheless for many years it was enormously influential and served as an authoritative court of appeal in matters of language. It was revised and re-edited many times and for more than a century was an acknowledged basis for many subsequent dictionaries.

Of the numerous supplements, revisions, and improvements of Johnson appearing in the 19th century, those of Noah Webster were the most important. In the United States the prestige of Johnson's work had been at least as great as it was in England, but by the early years of the new century it was evident to Webster that the book was an increasingly inadequate guide to the language. Not only had the natural growth and change of English made extensive revision necessary, but to Webster's patriotic eye the changes and additions peculiar to the use of English on a new continent and in a new nation demanded the production of a specifically American dictionary. Accordingly, in 1828 he produced his great two-volume work *An American Dictionary of the English Language.* After Johnson's, this book is the next great monument of English dictionary making. It greatly expanded the vocabulary of the earlier book, improved numerous definitions, and cor-

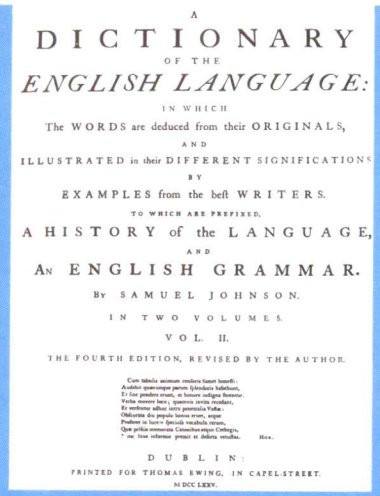
rected many of the etymologies. But it is most interesting for its espousal of two of Webster's favorite causes. It entered pronunciations that were common in the United States but had not previously been recognized in dictionaries of standard English, and it embraced the cause of spelling reform. The greater number of its reformed spellings did not survive, but those that did so account for much of the present-day differences between American and British spelling (for example, words with final "-or," "-er," where British English has "-our," "re"). Webster's book was widely recognized both in the United States and abroad, being regarded even by many Englishmen as the best dictionary of the language. It was extensively revised during Webster's lifetime and has since been revised and brought up to date many times by its present publishers, the G. & C. Merriam Company.

**Rise of Historical Dictionaries.** In the meantime there emerged in Europe a second great change in linguistic theory which was early reflected in lexicographic practice. This was the development of modern historical philology, which sought to ascertain the facts of linguistic growth and change and, insofar as possible, to rationalize and explain that change. The first lexical products of this new school were the great dictionaries of the German scholars Jacob and Wilhelm Grimm, *Deutsches Wörterbuch* (1854), and of the French scholar Émile Littré, *Dictionnaire de la Langue Française* (1863–72).

These historical dictionaries incorporated in their etymologies the results of the new scientific study of sound change in language history and, for the first time, employed quotations for historical purposes. The dated quotations included in these books were chosen not merely to present the authority of the best writers for a particular usage, but to illustrate the historical record. Frequently, though with some inconsistency, they demonstrated and identified the dates of the earliest known use of each word, the change and development of its meanings, and the decline and obsolescence of such meanings and words as had dropped from the language.

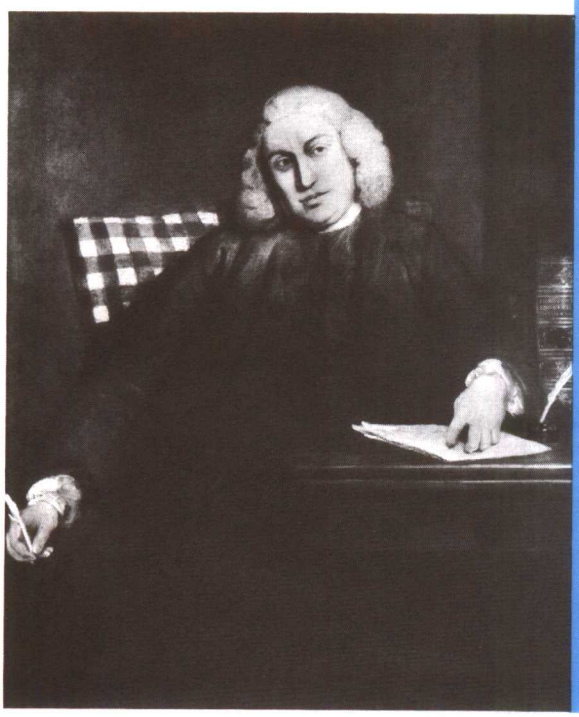
In 1857 the Philological Society of Great Britain began a program for the collection of quotations for a historical dictionary. The final collection of quotations, contributed by approximately 1,300 volunteer readers, numbered 3,500,000. Editing did not begin until 1879, after James A. H. Murray had been appointed editor; the first part appeared in 1884, and the last in 1928. This book, the *Oxford English Dictionary*, is an indispensable source of information about the English language, and largely because of its detailed presentation, the history of the English vocabulary is clearer than that of any other language.

Since the completion of the *Oxford English Dictionary*, several other historical dictionaries of English have been undertaken. Two which have been completed are *A Dictionary of American English on Historical Principles*

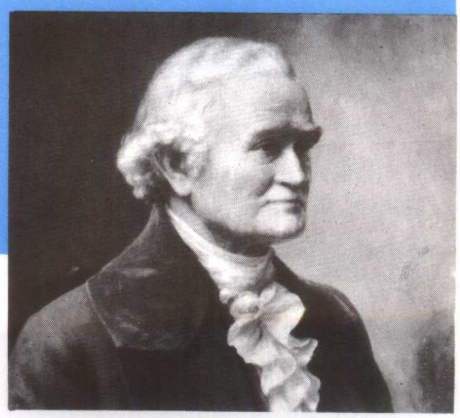


A
DICTIONARY
OF THE
ENGLISH LANGUAGE:
IN WHICH
The WORDS are deduced from their ORIGINALS,
AND
ILLUSTRATED in their DIFFERENT SIGNIFICATIONS
BY
EXAMPLES from the best WRITERS.
TO WHICH ARE PREFIXED,
A HISTORY of the LANGUAGE,
AND
An ENGLISH GRAMMAR.
By SAMUEL JOHNSON.
IN TWO VOLUMES.
VOL. II.
THE FOURTH EDITION, REVISED BY THE AUTHOR.
DUBLIN:
PRINTED FOR THOMAS EWING, IN CAPEL-STREET.
M DCC LXXV.

Title page of the second volume of Johnson's *Dictionary* (1755). (ART REFERENCE BUREAU)



Samuel Johnson, portrayed by Sir Joshua Reynolds. Johnson's *Dictionary* is shown on the table. (NATIONAL PORTRAIT GALLERY)



Portrait of Noah Webster, who in 1828 produced *An American Dictionary of the English Language*. (G. & C. MERRIAM CO.)

(1938–44), edited by Sir William Craigie and James Root Hulbert, and *A Dictionary of Americanisms on Historical Principles* (1951), edited by Mitford M. Mathews. These two books supplement the *Oxford* by setting forth the history of English words of American origin or those that have undergone special development in America.

Publication of the *Grand dictionnaire universel du XIX^e siècle* (1866–76), by the French lexicographer Pierre Larousse, gave primary impetus to the idea of including in language dictionaries material that is auxiliary to the true vocabulary of the language—encyclopedic rather than lexical: biographical, geographical, historical, technical, and statistical, to which may be added such contemporary dictionary features as illustrations and color plates.

In the United States the *Century Dictionary and Cyclopedia* appeared in 1889, combining a relatively generous use of historical and illustrative quotations with a considerable quantity of encyclopedic material. At the same time, of course, other books such as the Merriam-Webster and the Funk and Wagnalls' *Standard* were being liberally augmented with this kind of matter.

**20th-Century Developments.** In the 20th century, painstaking examination and comparison of earlier stages of language by means of its written records has led to a more careful study of present-day languages both in their fundamental form as speech and in their representation in writing. Students of present-day English, for example, have learned that there exists in the writing and even more in the speech of educated persons a far greater diversity of linguistic forms than was formerly imagined. Accordingly, it has been necessary to revise descriptions of the standard language to fit these facts.

The best dictionaries have for many years been regarded as recorders of language, not legislators. The good dictionary tries to record the language as it is, to determine the facts of usage and report them as completely as knowledge and space permit; it does not prescribe what ought to be.

With the notable exception of the third edition of *Webster's New International Dictionary* (1961), the so-called "unabridged," current dictionary publication in the United States has been concerned with smaller, abridged, "desk" or "college" dictionaries, usually containing about 150,000 entries. The best known of these are probably the Merriam Company's *Webster's New Collegiate Dictionary*, *The American College Dictionary*, *Webster's New World Dictionary*, *The Standard College Dictionary*, the various Thorndike-Barnhart dictionaries, the *Winston Dictionary, College Edition*, and the *Random House Dictionary of the English Language*. Though differing considerably in their originality, all of these profit greatly from the contributions made to our knowledge of English by the *Oxford English Dictionary*, and most reflect, in varying degrees, modern concepts of the nature of language.

*Consult* Hulbert, J. R., *Dictionaries British and American* (1955); Seymour, M. C., *On the Properties of Things* (2 vols., 1974); Sledd, J. H., and Kolb, G. J., *Dr. Johnson's Dictionary* (1955; new ed., 1974); Sledd, J. H., and Ebbitt, W. R., *Dictionaries and That Dictionary* (1962).

DANIEL COOK

*See also* AMERICAN ENGLISH; ENGLISH; LANGUAGE.

**DICTIONARY CATALOG.** *See* LIBRARY CATALOGING.

**DICTUM** (Lat., "something said"), or obiter dictum (Lat., "spoken by the way"), in law, refers to a collateral comment, such as, for example, a hypothetical illustration by the court on how it would decide a factual situation different from the one before it.

Dictum is distinguishable from the *ratio decidendi* (Lat., "reason for decision") of a case. The latter establishes a precedent or rule of law to be followed by other courts as mandatory under certain circumstances. The former, however, is never binding on the courts, although it can be highly persuasive as authority, if well reasoned, or stated by a judge of important stature.

**DICUMAROL** [*dī-kōō'mə-rôl*], also known as bishydroxycoumarin, a drug used to prevent the formation of blood clots in veins and arteries. Dicumarol was first isolated from spoiled sweet clover hay, which was found to be responsible for excessive and sometimes fatal bleeding in cattle. The drug decreases the clotting power of the blood by inhibiting the formation of an essential clotting agent (prothrombin) in the liver. Dicumarol is used in certain types of heart disease and to prevent clotting in blood vessels throughout the body.

*See also* ANTICOAGULANTS.

**DICYNODONTIA,** a group of extinct, mammal-like, toothless reptiles. The genus *Dicynodon* contains about 50 described species and has been found in Upper Permian deposits of South Africa. Other fossils have been found in Permian deposits of Europe. Members of the genus *Lystrosaurus* were probably aquatic in habit and were chiefly plant eaters.

**DIDACHE** [*dĭd'ə-kē*], **THE,** or "Teaching of the Twelve Apostles to the Gentiles," a manual of church orders from the mid-1st century. This document, first published in 1883, revolutionized early church history, since it contains not only a kind of catechism, a description of early Christian worship, and instructions for dealing with wandering apostles and prophets, but also the counsel to appoint bishops and deacons as equivalents of apostles and prophets. The work either comes from a very early period or is a forgery intended to give an impression of antiquity. Used by Christians by 180, it is probably early and shows that church orders were a concern of the early postapostolic age. It is based on Jewish models and makes use of the Gospel of Matthew.

**DIDACTIC POETRY,** verse whose primary purpose is instructional. Much ancient Greek poetry was written to instruct the citizenry in theology, philosophy, and the arts, and in the practical pursuits of general education (astronomy, agriculture, animal husbandry) as well. The prototype of the didactic poet was Hesiod (8th century B.C.), whose masterpiece, *Works and Days*, is probably less an original work than a compilation of much of the teaching poetry of Homeric Greece. The Latin poet Lucretius (1st century B.C.) composed perhaps the finest didactic poem ever written, *De rerum natura*, an exposition of epicurean philosophy. Didacticism as a major trend in poetry reappeared in England in the 18th century, in the work of Alexander Pope and others.

**DIDEROT** [*dē-drō'*], **DENIS** (1713–84), French philosopher and writer, editor of the *Encyclopédie*. His *Lettre sur les aveugles* (Letter on the Blind), 1749, and *Lettre sur les sourds et muets* (Letter on the Deaf and Dumb), 1751, are significant in their anticipation of scientific naturalism and relativism. Thought to be a dangerous writer, he was imprisoned for three months in the château of Vincennes in 1749. In 1747 Diderot undertook to translate Ephraim Chambers' two-volume *Cyclopaedia* for the publisher Le Breton, but he soon proposed a more ambitious work that would reflect contemporary learning and ideas. Jean Le Rond d'Alembert, a leading mathematician and physicist, joined this enterprise as coeditor. In 1751 the first volume was published; with nearly 4,000 subscribers, the work soon became a best seller. The text was complete in 17 volumes in 1765, and by 1772 Diderot had finished editing 11 more volumes of illustrations. The leaders of the Enlightenment contributed many of the major articles, their liberal, tolerant attitudes provoking the opposition of the ecclesiastical party and becoming a powerful force in organizing public opinion against the abuses of the Old Regime. The traditionalists considered the work inflammatory and atheistic. Although the *Encyclopédie* was officially banned in 1759, the volumes continued to appear until 1777.

Without the help of d'Alembert and other valuable coworkers, who were frightened into withdrawing from the staff, the writing was continued by Diderot, who alone wrote several hundred articles, many of them based on first-hand research and observation of artisans at their work. The discovery, when all of the volumes had been printed, that the over-timid publisher had been omitting certain passages which he thought might prove offensive, was Diderot's greatest disappointment: he feared—wrongly, as it turned out—that 20 years of untiring labor had been ruined.

In addition to his monumental labors on the encyclopedia, Diderot published philosophical works, novels, and plays. *Le Fils Naturel* (The Natural Son), 1757, and *Le Père de Famille* (The Father of a Family), 1758, are examples of the "bourgeois" drama of morality and sensibility advocated by Diderot in his *Paradoxe sur le comédien* (Paradox on Acting), 1770. He wrote for his friend Friedrich Melchior von Grimm brilliant criticisms of art in his *Salons* (1759–81). A sentimental novel, *Jacques le Fataliste* (Jacques the Fatalist), first published in 1796, shows Diderot's admiration for Sterne and Richardson. His most famous piece is the witty, satirical *Le Neveu de Rameau* (Rameau's Nephew), probably written between 1764 and 1769 and first published in German by Johann Wolfgang von Goethe, 1805. His letters to his mistress, Sophie Volland, contain a brilliant evocation of Diderot's lively and fertile mind, as well as vivid portrayals of leading figures of the age.

RALPH H. BOWEN

**DIDIUS JULIANUS** [*dĭd'ē-əs jo͞o-lē-ā'nəs*], **MARCUS,** Roman Emperor (reigned 193 A.D.). Upon the murder of the Emperor Pertinax he is said to have bribed the Praetorian Guard to proclaim him Emperor, though he was a Senator of no particular distinction. His reign lasted only a few weeks. He was deposed and murdered on the approach of Septimius Severus with the army of the Danube.

**DIDO** [*dī'dō*], legendary founder and Queen of Carthage. She had fled from her brother, King Pygmalion of Tyre, who had murdered her husband. In Vergil's *Aeneid*, Dido became the mistress of Aeneas.

**DIDO AND AENEAS,** opera in three acts by Henry Purcell, libretto by Nahum Tate; first performance at Josias Priest's school for young ladies, Chelsea, England, c.1689; first American performance, New York, Town Hall (in concert form) Jan. 13, 1924.

The story concerns the love of Dido, Queen of Carthage, and the Trojan hero Aeneas. Obedient to the command of a witch disguised as Mercury, Aeneas tells Dido of his necessary departure from Carthage and she, crushed by his seeming disloyalty to her, stabs herself and dies.

The opera achieves moments of great dramatic effect and emotional expression. Purcell's style combines elements from the English masque, the Italian cantata, and French opera, the latter especially apparent in the treatment of the chorus and ballet. Of well-deserved fame is Dido's final lament in an expressive recitative and aria in the form of a chaconne (melodic development over a constantly reiterated bass phrase).

WILLIAM KIMMEL

**DIDOT** [*dē-dō'*], French publishers, printers, and typefounders. The Didot firm was founded by **FRANÇOIS DIDOT** (1689–1757), whose son, **FRANÇOIS AMBROISE** (1730–1804), created the first Didot types about 1770 and devised the Didot point system of type measurement. Characteristic productions of the firm were monumental editions of the classics, using the "modern" types. Other members of the family contributed to printing and scholarly publishing down through the 19th century.

**DIDYMIUM** [*dī-dĭm'ē-əm*], supposed element of the lanthanide series, first isolated by C. G. Mosander in 1841. It was named from a Greek word meaning "twin" because it was so similar in properties to lanthanum. However, in 1885, didymium proved to be twins, for C. A. von Welsbach showed it to be a mixture of two lanthanide elements, praseodymium and neodymium. Special optical glasses, didymium glass, are prepared containing praseodymium and neodymium. These absorb narrow-wavelength bands of light, the yellow light of sodium, for instance, and can therefore be used as specialized filters. *See also* LANTHANIDE SERIES.

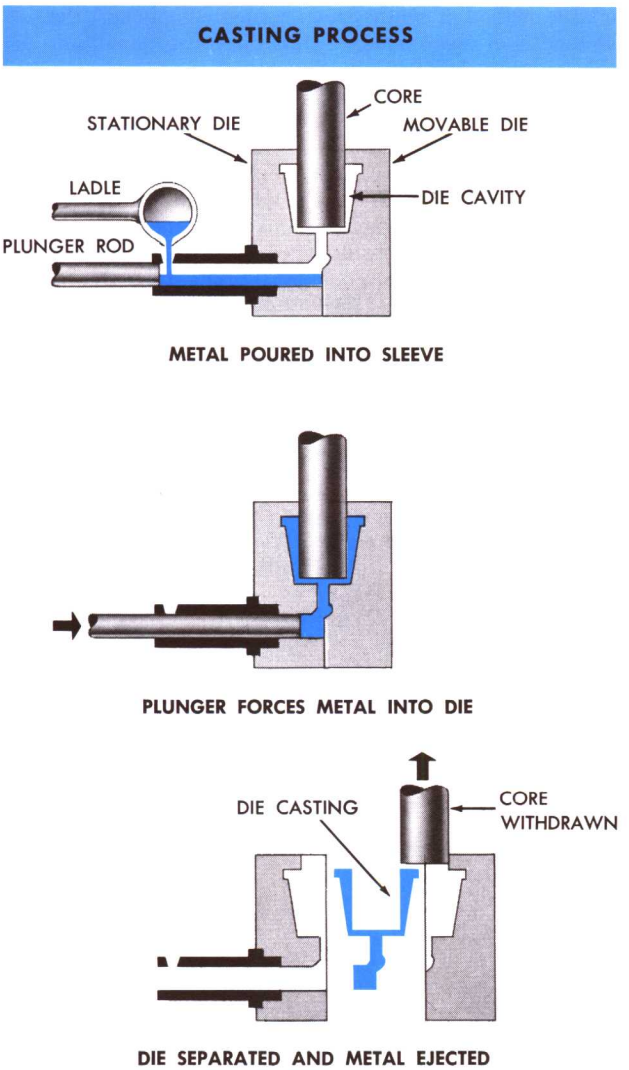
**DIEBITSCH** [*dē'bich*], **HANS KARL ANTON FRIEDRICH VON** (1785–1831), Russian military leader, called in Russia Ivan Ivanovich Dibich-Zabalkansky. Born of German parents in Silesia and trained at the Berlin Cadet Corps school, he entered Russian service when he was 16. In the Napoleonic Wars, he served brilliantly (at Austerlitz, 1805; Leipzig, 1813; Paris, 1814) and rose rapidly to become a staff officer at 20, a major general at 27, and a lieutenant general at 28. For service in the Russo-Turkish War of 1828–29 he was made a field marshal and Count Zabalkansky. He died of cholera while suppressing a Polish insurgency in 1831. Diebitsch's military genius overshadowed real gifts for diplomacy, demonstrated at the Congress of Vienna and elsewhere.

**DIE-CASTING,** process for casting alloys into dies. There are two basic methods. One, called the "hot chamber," is used for relatively low-melting alloys of tin, lead, and zinc. A cylinder-piston assembly, submerged in a pot of molten metal, forces the metal through a tube into the die at pressures of about 1,500 lb per sq inch (105 kg per $cm^2$). A familiar example of this method is the linotype machine.

The other method is used to cast alloys with a higher melting point, such as magnesium, aluminum, and copper. The molten metal is ladled into a cylinder, then forced by a piston into the die assembly at pressures of 6,000 to 12,000 lb per sq inch (420–880 kg per $cm^2$), and in some instances, 100,000 lb per sq inch (7 000 kg per $cm^2$). Typical examples of die-cast parts are slide fastener elements, sleeve bearings, cooking utensils, and components for automobiles, typewriters, radio and television equipment, sewing machines, and refrigerators.

PAUL B. EATON

*See also* DIES AND DIEMAKING.




In the die-casting process illustrated above, the molten metal is introduced by hand ladle or automatic feed for each casting. This process is used in the casting of aluminum- and copper-base alloys where very high pressures are needed.

*National Film Board*

John G. Diefenbaker, Progressive Conservative Prime Minister of Canada from 1957 to 1963.

**DIEFENBAKER** [*dē-fən-bā-kər*], **JOHN GEORGE** (1895–1979), Prime Minister of Canada (1957–63). A native of Grey County, Ontario, he came of third-generation Canadian stock on both sides. His mother's grandfather, George Bannerman, was one of Lord Selkirk's settlers on the Red River. Diefenbaker spent his boyhood and youth on the Saskatchewan prairies. At 20 he graduated in arts from the University of Saskatchewan. After overseas service in World War I he obtained his law degree from the same university and began law practice. He won a wide reputation as a trial lawyer, specializing in criminal cases.

Although his political ambitions appeared early, his path to the prime ministership was strewn with failures. In 1925 and 1926 he was defeated in federal elections. In 1929 and 1938 he failed in bids for a provincial seat. From 1937 to 1940 he led the Saskatchewan Conservatives during a barren period. He tried again for the House of Commons in the general election of 1940. This time he succeeded, and he represented Lake Centre until 1953 and then represented Prince Albert. In 1942 and 1948 he unsuccessfully sought the national leadership of his party. A third attempt, in 1956, was successful.

During 17 years in opposition in the House of Commons, Diefenbaker became an outstanding parliamentarian, and he acquired a reputation as the most scathing critic in his party of the long-entrenched Liberal government. A lean, tall, angular man with flashing gray-blue eyes beneath a high forehead and dark, curly hair, he was noted for frequently pointing a long, accusing finger at the

government. He associated himself with many crusades and reforms, among them protection of civil liberties, penal reforms, and the cause of a free press. As a guardian of the rights of Parliament, he attacked the encroachments of the executive and indicted the government for being in power too long and for displaying an autocratic temper. In the general election of 1957, holding out a new "vision of the north" and promising extensive social welfare benefits, he led his Progressive Conservative party to victory and became Prime Minister, ending the 22-year tenure of office of the Liberal party. A second general election in 1958, gave his party 208 out of 265 seats in the House of Commons and the largest majority in Canadian history. His party lost this majority in 1962 and following a vote of no confidence in 1963, Diefenbaker was forced to call for new elections. The Liberal party won a plurality in these elections (Apr., 1963), and Lester B. Pearson succeeded Diefenbaker as Prime Minister. The integration of U.S. and Canadian defenses was a major issue, and Canadians were highly sensitive to their economic dependence on their neighbor. U.S. tariffs and the U.S. policy of disposing of farm surpluses were important factors in Canada's unfavorable balance of trade. In 1957 Diefenbaker proposed to transfer 15% of Canada's trade from the United States to Great Britain. In 1961 he expressed concern at the possible consequences to Canada of Britain's joining the European Common Market, which would end Canada's preferential position in the British market. Diefenbaker, like other Canadians, was also concerned with the dominance of U.S. investors in many Canadian industries. In 1960 he made it clear that he expected foreign companies operating in Canada to conduct themselves as Canadian businesses by making their securities available to Canadian purchasers, by including Canadians on their boards of directors, and by buying their supplies whenever possible in Canada.

In June, 1929, Diefenbaker married Edna M. Brower of Saskatoon; she died in 1951. In Dec., 1953, he married Olive E. Freeman Palmer of Toronto. WILFRID EGGLESTON

**DIEFFENBACHIA** [*dēf-ən-bäk'ē-ə*], a genus of shrubby plants in the Araceae, or arum family, native to Central and South America. Dieffenbachias thrive in warm, humid climates and require ample moisture for their vigorous growth of luxurious foliage. The plants are sturdy and of a low, erect growing habit. The leathery, oval-shaped leaves emerge from a single, thick stem. The foliage may be light- or dark-green and is often marked with creamy-white blotches. Dieffenbachia flowers are not very striking and consist of a sheathlike spathe surrounding an erect spadix. In cool and temperate climates dieffenbachias are popular greenhouse and house plants. The best-known species are *Dieffenbachia picta* and *D. amonea* from which many hybrid varieties have been derived.

**DIÉGO-SUAREZ** [*dyā'gō-swä'rās*], town of the Malagasy Republic, a port located on Diégo-Suarez Bay, an inlet of the Indian Ocean. It has large drydocks, fuel depots, warehouses, and an important corn and livestock export trade. The bay was named by the Portuguese in 1543, and the city developed in the 19th century. It is the site of a strategic naval base occupied by the British during World War II. Although the bay is one of the finest natural harbors in the world, its usefulness in peacetime has been limited by its remoteness from a rich hinterland.

**DIELECTRIC** [*dī-ĭ-lĕk'trĭk*], material used as an insulator in many forms of electric equipment. Dielectrics include glass, paper, and other fibrous products, as well as liquids such as mineral oil, which can be impregnated in cable insulation. Ceramic, mica, quartz, and magnesia dielectrics are strong mechanically and have high temperature resistance; the flexibility of rubber and some plastics is useful in other types of electric parts. One of the main applications of dielectrics is in the capacitor, which uses a dielectric to store electric energy. Dielectric strength is determined by the voltage (per cm.) required to rupture the dielectric.

**DIELS** [*dēls*], **OTTO PAUL HERMANN** (1876–1954), German chemist who, with his student Kurt Alder, discovered a method of synthesizing organic compounds; the method is of great value in preparing many important substances, including synthetic rubber.

In 1906, Diels discovered $C_2O_3$, an oxide of carbon intermediate between carbon monoxide and carbon dioxide. Later he found a method for reducing a complex organic compound to its fundamental component by heating it with selenium. From 1925, Diels and Alder worked to find a unifying rule underlying certain known reactions. The type of reaction that they discovered, known as the Diels-Alder reaction, proved to be crucial in the synthesis of a large class of compounds. Diels and Alder jointly won the Nobel Prize for chemistry in 1950.

**DIEPPE,** [*dē-ĕp*], resort, fishing port, and ferry port of northern France, on the coast of the English Channel, 105 mi (170 km ) northwest of Paris. Dieppe dates from the 12th century and was a Huguenot center in the 17th century. There is regular ferry service to England, and a harbor and market for small fishing boats.

In the first test of German coastal defenses in France in World War II, the Allies staged a 6,100-man commando raid on the beaches of Dieppe on Aug. 19, 1942. About 3,600 raiders—most of them Canadians—were killed or captured.

Dieppe fell to Allied power soon after the invasion of Normandy in June 1944. Much of the town was heavily damaged or destroyed, but the fortress castle and flamboyant Gothic church of St. Jacques were saved.

**DIES** [*dīz*], **MARTIN** (1901–72), American Congressman, chairman of the House Committee to Investigate Un-American Activities that was created in 1938. A native Texan, Dies served as a Democrat in the U.S. House of Representatives from 1931 until 1945, and again from 1953 to 1959. He was at first a strong supporter of the New Deal, but after 1937 he became one of the recognized anti-Roosevelt Democrats. His direction of the House Committee, which under his chairmanship (1938–45) was commonly called the "Dies Committee," aroused considerable controversy.

*See also* UN-AMERICAN ACTIVITIES, THE HOUSE COMMITTEE ON (HUAC).